

# Concerto Apinayé

for guitar and orchestra

(duration 32 minutes)



“*Ipāma! Icrá! Indê! Inã!*” – *Apinayé* language for ‘Father! Son! Daughter! Mother!’ – cries out the soloist against the orchestra, calling out for his previous and following generations with no answer; a representation of the current situation of this and other tribes in Brazil – lost in time, witnessing the slow perish of their rich culture. The *Apinayé* (*‘Apinajé’* in current Portuguese spelling) are a people that constitute what is usually called a ‘tribe’ of 2500 individuals of the Brazilian indigenous of the North part of the state of *Tocantins*, on a region known as *Bico do Papagaio*.

I wrote this Concerto inspired by their culture, their music and their ways of living, as well as by their myths and legends as described by German anthropologist Curt Nimuendajú – born Curt Unckel in 1883. C. Nimuendajú gathered information from and with the previously unknown tribe of the *Apinayé* during more than 4 long stay visits between the years of 1928 and 1938; with his book *Os Apinayé* published in 1939.

The 1st movement of this *Concerto* focus on their ancient myths and it has its structured inspired by the way the *Apinayé* myths are interconnect. This movement starts with repeated powerful *chord-type sounds* performed by strings and xylophone, and are followed by a strongly contrasting statement of the solo Guitar. These first chords will be repeated throughout the piece as a calling, a reminder, of where the work first started – a representation of the Creation myth of Sun and Moon (*Mbud-ti* and *Mbuduvri-re*) the origin of their world. The Guitar’s 1st statement – based mostly on intervals of rising 4ths – is then developed against these orchestral chords. It is, ultimately, the catalyst towards the movement’s B section, where the music becomes sombre and lyrical. In this section, the Guitar is now the sound source of repetition as it moves to generate a new theme – which will become the melody sung by the soloist later on – while the orchestra takes on a freer character. Here we have reiterations of the opening chords somewhat distorted: firstly by Winds; secondly by Strings; and, thirdly by a combination of both until the movement reaches its climax, followed by the short guitar cadenza where the soloist sings the *Apinayé* words in search of his lost culture, in search of his peers and lost identity. Before the recapitulation, the soloist sings *Anhikre ná*, a pair of words used before ceremonies as a request for solemn silence.

The 2nd movement is inspired by the myth of *Kandyê-Kwéi*, a night shining star that falls from the sky and becomes a woman that seduces a young man of the *Apinayé*. During their love affair, she gives hints to the tribe on how to cultivate manioc, consequently changing the tribe’s culture forever. (Manioc is the main source of food of the Brazilian indigenous since their beginnings until today; it is a root vegetable used in cooking in a similar fashion to that of a potato). When her husband dies, *Kandyê-Kwéi* turns back into a star and goes back to the sky. This movement is written in arch-form structure **ABC-cadenzaBA**, starting the music with the image of *Kandyê-Kwéi* as a night shining star and ending it with the same image, now transformed.

The 3rd movement is mostly inspired by the *Apinayé* legend of the *Kupen-Kinkambleg* people. The *Kupen-Kinkambleg* live east of the *Apinayé* where the sun shines closer to the earth, making it unbearably hot. Every day, during sunrise they fly their pointy arrows towards the sun trying to hurt it but never really reaching it; and every night the *Kupen-Kinkambleg* get their axes to cut the mainstay that holds the sky up, failing every time given the thickness of the mainstay. This relentless feeling of trying to change an unforgiving destiny inspired this work’s 3rd movement. *Presto Minaccioso* – fast and menacing! However, the movement holds softer heartfelt moments where the Music ponders on this suffering from a more empathetic point of view.

This Concerto was written between August 2018 and July 2019 in London, U.K., Cascais, Portugal and São Paulo, Brazil. It was commissioned by my friend and superb musician Vitor Noah in partnership with the Royal Academy of Music. It will soon be recorded by the Audentia Ensemble, Vitor Noah and Ryan Bair in the studio and released commercially by ArchForm distribution.

A handwritten signature in blue ink that reads "R. Marino Arcaro". The signature is written in a cursive, flowing style.

**RAFAEL MARINO ARCARO**