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| **Nobre, Marlos (1939--)** |
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| Marlos Nobre is a Brazilian composer, pianist, and conductor. His music presents a unique characteristic that combines Brazilian features with advanced compositional techniques. His pluralistic musical view went through several phases, from tonal to modal, polytonal, atonal, serial, and aleatoric until he defined his own style, which became a combination of everything he had learned. Nobre’s enormous output and strong, individual approach are substantial enough to distinguish him as one of today’s greatest composers. |
| File: Nobre, Marlos.pdf  Marlos Nobre is a Brazilian composer, pianist, and conductor. His music presents a unique characteristic that combines Brazilian features with advanced compositional techniques. His pluralistic musical view went through several phases, from tonal to modal, polytonal, atonal, serial, and aleatoric until he defined his own style, which became a combination of everything he had learned. Nobre’s enormous output and strong, individual approach are substantial enough to distinguish him as one of today’s greatest composers.  Nobre was born in Recife, Pernambuco, on February 18, 1939. At age five, Nobre began his musical studies at the Music Conservatory of Pernambuco in Recife, where he graduated in Piano Performance and Theory in 1955. The following year, he entered the Ernani Braga Institute to study Harmony, Counterpoint, and Composition, graduating with honours in 1959. After receiving a scholarship to participate at the X International Summer Festival in Teresópolis, Nobre studied under Hans-Joachim Koellreuter, who introduced him to the dodecaphonic technique. In 1961, Nobre received another scholarship to study under Camargo Guarnieri, with whom the composer embraced Nationalistic influences. At the time, Nobre and Guarnieri’s other students founded the Brazilian Society Pro-Music, whose objective was to promote the New Music of Brazil. The composer also founded and led other associations, whose main objectives were to promote contemporary Brazilian music, such as the Music Renovation Movement in Brazil. In 1963, Nobre received a scholarship from the Rockfeller Foundation to pursue Graduate studies at the Latin American Center of the Torcuato Di Tella in Buenos Aires. He then studied advanced techniques with Alberto Ginastera, Olivier Messiaen, Riccardo Malipiero, Aaron Copland, Luigi Dallapiccola, and Bruno Maderna.  From that point, Nobre was able to define a more personal style. He received grants from the Brazilian government, which enabled him to participate in several important avant-garde music festivals in Europe and the United States. This experience exposed him to different compositional techniques and, at the same time, helped him to share his works with other contemporary composers. Throughout the years, Nobre has held important positions such as general coordinator of the Brazilian Music Council of UNESCO, general secretary of the Brazilian Musician’s Union (1972), director of the National Institute of Music of the Brazilian National Foundation for the Arts (1976–1979), and president of the Brazilian Academy of Music (1985–1991). He has received commissions from the Brazilian Symphonic Orchestra (1973–1976), the Goethe Institute, Radio Suisse Romande, and the Spanish Ministry of Culture (1992). He was composer-in-residence of the Brahms-Haus (1980–1981) and received a Guggenheim Fellowship (1985–1986). He has held visiting professorships at Indiana University (1981), Yale (1992), the Juilliard School (1996), and the University of Arizona (1997). His work has been recognized through the Order of Merit (1988), the Order of Rio Branco (1989), and the Ordre d’Arts et Lettres (1994). Nobre has conducted such orchestras as the Royal Philharmonic, London, the Suisse Romande, the Teatro Colon Philharmonic Orchestra, the Symphonic Orchestra of Mexico, the Havana Symphonic Orchestra, and the Orchestre Philharmonique de Radio-France. Nobre has received many important prizes, including the sixth edition of the Tomás Luis de Victoria Prize in Spain (2005).  Nobre’s pluralistic language combines a series of influences from different periods and styles of music. In his concept, the greatest formal structures are those of traditional classical works, which he combines with modern techniques. The composer’s multifaceted music represents the influence of Debussy, Bartók, Stravinsky, Lutosławski, and displays a vigorous, distinguished rhythmic vitality, coloured by elements from Brazilian folklore and nature, striking sound combinations, and spontaneity. His music ranges from tonal to freely atonal with serial and sonorous techniques. The influence of Bartók and Lutosławski can be seen in Nobre’s combination of diatonic folk material with dissonant harmonies, polyrhythmic structures, rhythmic drive, textual effects, and the use of non-traditional scales. Afro-Brazilian rhythms from Nobre’s hometown highly influence the regular pulse, meter, and strong rhythmic freedom in his works.    The first period of Nobre’s output clearly spans from his *Concertino for piano and orchestra*, Op. 1, (1959) until *Divertimento for piano and orchestra*, Op. 14, (1963). All of the pieces from this period display the direct influence of Villa-Lobos and Ernesto Nazareth.  File: <http://www.youtube.com/watch?v=G6OhuPCmrv4&feature=relmfu>  1 *Divertimento for piano and orchestra,* Op. 14, (1963).  The second phase goes from *Variações Rítmicas*, Op. 15, (1963) until *Dia da Graça*, Op. 32b, (1968). It displays a combination of serial and aleatoric features with Brazilian traditional rhythms. Nobre follows a freer use of dodecaphony seen in works of Dallapiccola and Ginastera. Important compositions include *Ukrinmakrinkrin*, Op. 17, *Canticum Instrumentale*, Op. 25, and *String Quartet I*, Op. 26.  File: <http://www.youtube.com/watch?v=_puQUS66ZsE>  2 *Ukrinmakrinkrin,* Op. 17  Nobre’s third phase becomes the synthesis and integration of all the techniques he has assimilated. The result is a combination of serialism, indeterminacy, and eventual polytonal techniques that culminates in a creative process, which allows the composer to use all means available without distinction or discrimination to fulfil his musical expression. His search for an identity is apparent in pieces that range from his *Concerto Breve*, Op. 33, (1969) to *Homenagem a Villa-Lobos*, Op. 46, (1977). Nobre developed his interest in fixed notation and flexible notation, as seen in his use of proportional and aleatoric writing. *Ludus Instrumentalis,* Op. 34, *Mosaico,* Op. 36, *Sonoridades,* Op. 37, *O Canto Multiplicado,* Op. 38, and *In Memoriam,* Op. 39 belong to this phase.  File: <http://www.youtube.com/watch?v=chOdMkNTRjk>  3 *Mosaico,* Op. 36  Nobre further developed and extended his musical language and compositional process in the 1980s. From *Yanomani,* Op. 47 forward, Nobre emerges with a more defined aesthetic thought, where rhythm, harmony, and form gain a stronger character.  File: <http://www.youtube.com/watch?v=dyzxaZLGeYY>  4 *Yanomani,* Op. 47  By the 1990s, Nobre began to rely more frequently on tonal formal structures and a combination of traditional and contemporary elements, as one can see in later works such as *Passacaglia for Orchestra*, Op. 84, and *Kabbalah*, Op. 96.  File: <http://www.youtube.com/watch?v=Q6-zGSNYqqw>  5 *Kabbalah*, Op. 96  Marlos Nobre’s aesthetics and style have been well received by artists and scholars worldwide. His unique capacity for absorbing and filtering ideas and techniques has afforded him considerable prestige among his contemporaries and will serve as valuable foundation for the future.  List of Works:  **Orchestral Works**  Convergências, Op. 28 (1968/1977)  Desafio XXX, Op. 31, No. 30 (1968/1978)  Mosaico, Op. 36 (1970)  In Memoriam, Op. 39 (1973/1976)  Football, Op. 50 (1980)  Abertura Festiva, Op 56 bis (1982)  Xingu, Op. 75 (1989)  Saga Marista: Passacaglia para orquestra, Op. 84 (1997)  Kabbalah, Op. 96 (2004)  **String Orchestra**  Biosfera, Op. 35 (1970)  Desafio VI, Op. 31, No. 6 (1968/2002)  Concerto I for String Orchestra, Op. 42 (1976/2004)  Concerto II for String Orchestra, Op. 53 (1981)  Elegia for String Orchestra, Op. 53a (1981)  **Student String Orchestra**  Suíte Nordestina No. 1, Op. 5c (1960)  Suíte Nordestina No. 2, Op. 13b (1963)  Suíte Nordestina No. 3, Op. 22b (1966)  Suíte Nordestina No. 4, Op. 43b (1977/2004)    **Chamber Orchestra**  Musicamera, Op. 8, No. 2 (1962)  Desafio XXIX, Op. 31, N  o. 29 (1968)  Ludus Instrumentalis, Op. 34 (1969)  Four Latin American Dances, Op. 72 (1989)    **Chorus and Orchestra**  Cantata do Chimborazo, Op. 56 (1982)  Columbus, Op. 77 (1990)  **Piano and Orchestra**  Concertino for Piano and String Orchestra, Op. 1 (1959)  Divertimento for Piano and Orchestra, Op. 14 (1963)  Desafio VII for Piano and String Orchestra, Op. 31, No. 7 (1968)  Concerto Breve for Piano and Orchestra, Op. 33 (1969)  Concerto for Piano and String Orchestra, Op. 64 (1984)  Concertante do Imaginário for Piano and String Orchestra, Op. 74 (1989)    **Solo Instruments and Orchestra**  Desafio I for Viola and String Orchestra, Op. 31, No. 1 (1968)  Desafio II for Violoncello and String Orchestra, Op. 31, No. 2 (1968)  Desafio III for Violin and String Orchestra, Op. 31, No. 3 (1968)  Desafio IV for Double Bass and String Orchestra, Op. 31, No. 4 (1968)  Desafio VIII for Alto Saxophone and String Orchestra, Op. 31, No. 3 (1968)  Desafio IX for Flute and String Orchestra, Op. 31, No. 9 (1968)  Desafio X for Clarinet and String Orchestra, Op. 31, No. 10 (1968)  Desafio XI for Bassoon and String Orchestra, Op. 31, No. 12 (1968)  Desafio XIII for French Horn and String Orchestra, Op. 31, No. 13 (1968)  Desafio XIV for Trumpet and String Orchestra, Op. 31, No. 14 (1968)  Desafio XV for Trombone and String Orchestra, Op. 31, No. 15 (1968)  Desafio XVI for Tuba and String Orchestra, Op. 31, No. 16 (1968)  Desafio XVII for Bass Clarinet and String Orchestra, Op. 31, No. 17 (1968)  Desafio XXIII for Two Guitars and String Orchestra, Op. 31, No. 23 (1968)  Concerto Armorial No. 1 for Flute and Orchestra, Op. 43a (1977/2004)  Concerto for Guitar and Orchestra, Op. 51 (1980/2004)  Double Concerto for Two Guitars and Orchestra, Op. 82 (1995)  Concerto for Percussion and Orchestra, Op. 89 (2000)  Concerto Armorial No. 2 for Flute and String Orchestra, Op. 98 (2004)    **Voice and Orchestra**  O Canto Multiplicado for Voice and String Orchestra, Op. 38 (1972)  Três Trovas for Soprano and Orchestra, Op. 6a (1961)  Três Canções for Soprano and Orchestra, Op. 9a (1962)  Poemas da Negra for Soprano and Orchestra, Op. 10a (1962)  Praianas for Soprano and Orchestra, Op. 18a (1965)  Dengues da Mulata Desinteressada for Soprano and Orchestra, Op. 20b (1966)  Beiramar for Baritone and Orchestra, Op. 21c (1966)  Modinha for Soprano and Orchestra, Op. 23b (1966)  Dia da Graça for Soprano and Orchestra, Op. 32b (1968)  Desafio XVIII (Amazônia II) for Voice and String Orchestra, Opus 31, No. 18 (1968/1994)  O Canto Multiplicado for Voice and String Orchestra, Op. 38 (1972)  Monólogo do Tempo for Baritone and Orchestra, Op. 56b (1982)    **Ballets**  Rhythmetron, Op. 27a (1968)  Convergências, Op. 28a (1968)  Sequência, Op. 29a (1968)  Biosfera (Pas-de-deux), Op. 26a (1968)  Autópsia para Minha Sombra, Op. 36a (1970)  Saga Marista, Op. 84a (1997)    **Voice and Ensemble**  Ukrinmakrinkrin for Soprano, Wind Instruments and Piano, Op. 17 (1964)  Três Canções de Beiramar for Soprano and Cello Octet, Op. 21a (1966/1988)  Canto a Garcia Lorca for Soprano and Cello Octet, Op. 87 (1998)  Llanto por Ignácio Sánchez Mejitas for Baritone Wind and Brass Instruments, Op. 93 (2001)  Amazônia Ignota for Baritone, Flutes, Piano and Percussion, Op. 95 (2003)  **Chamber Music**  Trio for Piano, Violin and Cello, Op. 4 (1960)  Variações Rítmicas for Piano and Typical Brazilian Percussion, Op. 15 (1963)  Modinha for Voice, Flute and Guitar, Op. 23 (1966)  Canticum Instrumentale for Flute, Piccolo, Harp, Piano and Timpani, Op. 25 (1967)  String Quartet I, Op. 26 (1967)  Rhythmetron for Percussion Ensemble, Op. 27 (1968)  Wind Quintet, Op. 29 (1968)  Tropicale for Piccolo, Clarinet, Piano and Percussion, Op. 30 (1968)  Sonâncias I for Piano and Percussion, Op. 37 (1972)  Desafio V for Cello Sextet, Op. 31, No. 5 (1968/1977)  Sonâncias II for Flute, Guitar, Piano and Percussion, Op. 48 (1980)  Sonâncias III for Two Pianos and Two Percussions, Op. 49 (1980)  Desafio XIX for Violin, Guitar and Cello, Op. 31, No. 19 (1968/1984)  Desafio XX for Flute, Guitar and Cello, Op. 31, No. 20 (1968/1984)  Desafio XXV for String Quartet, Op. 31, No. 25 (1968/1984)  Desafio XXVI for Wind Quintet, Op. 31, No. 26 (1968/1984)  Desafio XXVII for Brass Quintet, Op. 31, No. 27 (1968/1984)  String Quartet II, Op. 68 (1985)  Fandango for Guitar Ensemble, Op. 69 (1989)  Desafio XVII for Bass Clarinet and Marimba, Op. 31, No. 17 (1968/1993)  Desafio XXXI for Violin and Marimba, Op. 31, No. 31 (1968/1994)  Desafio XXXII for Cello Octet, Op. 31, No. 32 (1995)  Desafio XXIV for Guitar Ensemble, Op. 31, No. 24 (1968/2000)  Trio for Piano, Violin, and Viola, Op. 4a (2001)  **Guitar**  Ciclo Nordestino No. 1, Op. 5b (1960/1982)  Momentos I, Op. 41, No. 1 (1974)  Momentos II, Op. 41, No. 2 (1975)  Momentos III, Op. 41, No. 3 (1976)  Homenagem a Villa-Lobos, Op. 46 (1977)  Momentos IV, Op. 54 (1982)  Momentos V, Op. 55 (1982)  Momentos VI, Op. 62 (1984)  Momentos VII, Op. 63 (1984)  Prólogo e Toccata, Op. 54 (1984)  Entrada e Tango, Op. 67 (1985)  Reminiscências, Op. 78 (1991)  Relembrando, Op. 78a (1993)  Rememórias, Op. 79 (1993)    **Voice and Guitar**  Dia da Graça for Soprano and Guitar, Op. 32 (1968)  Desafio XVIII (Amazônia I) for Soprano and Guitar, Op. 31, No. 18 (1968/1994)  Três Trovas for Tenor and Guitar, Op. 6b (1961/1998)  Três Canções for Voice and Guitar, Op. 9b (1962/1998)  Poemas da Negra for Voice and Guitar, Op. 10b (1962/1998)  Praianas for Tenor and Guitar, Op. 18b (1965/1998)  Dengues da Mulata Desinteressada for Tenor and Guitar, Op. 20b (1966/1998)  Beiramar for Voice and Guitar, Op. 21d (1966/1998)  Modinha for Voice and Guitar, Op. 23c (1966/1998)  Poema V for Voice and Guitar, Op. 94, No. 4a (2002)    **Two Guitars**  Ciclo Nordestino No. 1 for Two Guitars, Op. 5a (1960/1982)  Ciclo Nordestino No. 2 for Two Guitars, Op. 13a (1963/1982)  Ciclo Nordestino No. 3 for Two Guitars, Op. 22a (1966/1982)  Três Danças Brasileiras for Two Guitars, Op. 57 (1983)  Desafio XXII for Two Guitars, Op. 31, No. 22 (1968/2003)  Sonatina for Two Guitars, Op. 76 (1989/2004)  Lamento and Toccata for Two Guitars, Op. 99 (2004)  **Piano**  Homenagem a Ernesto Nazareth, Op. 1a (1959)  Nazarethiana, Op. 2 (1960)  Ciclo Nordestino No. 1, Op. 5 (1960)  Theme and Variations, Op. 7 (1961)  16 Variations of a Theme by Fructuoso Vianna, Op. 8, No. 1 (1962)  Tocatina, Ponteio e Final, Op. 12 (1963)  Ciclo Nordestino No. 2, Op. 13 (1963)  Ciclo Nordestino No. 3, Op. 22 (1966)  Sonata Breve, Op. 24 (1966/2000)  Homenagem a Arthur Rubinstein, Op. 40 (1973)  Ciclo Nordestino No. 4, Op. 43 (1977/2006)  Four Moments, Op. 44 (1977)  Sonata on a Theme of Béla Bartók, Op. 45 (1977)  Tango, Op. 61 (1984)  Sonatina, Op. 66 (1984/2003)  Monólogos, Op. 37a (1997)  Variantes e Toccata, Op. 15a (1997)    **Voice and Piano**  Três Trovas for Soprano and Piano, Op. 6 (1961)  Três Canções for Soprano and Piano, Op. 9 (1962)  Poemas da Negra para Soprano and Piano, Op. 10 (1962)  Praianas for Soprano and Piano, Op. 18 (1965)  Dengues da Mulata Desinteressada for Soprano and Piano, Op. 20 (1966)  Beiramar for Bass/Baritone and Piano, Op. 21 (1966)  Modinha for Soprano and Piano, Op. 23a (1966)  Dia da Graça for Soprano and Piano, Op. 32a (1968)  O Canto Multiplicado for Soprano and Piano, Op. 38a (1972/2003)  O Canto Multiplicado for Baritone and Piano, Op. 38b (1972/2002)  Monólogo do Tempo for Baritone and Piano, Op. 56c (1982)  Kleine Gedichte for Baritone and Piano, Op. 90 (2000)  Amazônia III for Baritone and Piano, Op. 91 (2002)  Llanto por Ignácio Sanchez Mejítas for Baritone and Piano, Op. 93a (2002)  Poema V (Raio de Luz) for Soprano and Piano, Op. 94, No. 5 (2002)  Poema XIII (Raio de Luz) for Baritone and Piano, Op. 94, No. 13 (2002)  **Instrumental Music**  Variações for Solo Oboe, Op. 3 (1960)  Sonata for Solo Viola, Op. 11 (1963)  Desafio I for Viola and Piano, Op. 31, No. 1a (1968)  Desafio II for Cello and Piano, Op. 31, No. 2a (1968)  Desafio III for Violin and Piano, Op. 31, No. 3a (1968)  Desafio IV for Double Bass and Piano, Op. 31, No. 4a (1968)  Desafio VIII for Alto Saxophone, Op. 31, No. 8a (1968/1982)  Desafio IX for Flute and Piano, Op. 31, No. 9a (1968/1983)  Desafio X for Clarinet and Piano, Op. 31, No. 10a (1968/1984)  Desafio XI for Oboe and Piano, Op. 31, No. 11a (1968/1984)  Desafio XII for Bassoon and Piano, Op. 31, No. 12a (1968/1984)  Desafio XIII for French Horn and Piano, Op. 31, No. 13a (1968/1984)  Desafio XIV for Trumpet and Piano, Op. 31, No. 14a (1968/1984)  Desafio XV for Trombone and Piano, Op. 31, No. 15a (1968/1984)  Desafio XVI for Tuba and Piano, Op. 31, No. 16a (1968/1984)  Desafio XVII for Clarinet and Piano, Op. 31, No. 17a (1968/1992)  Desafio XXI for Guitar and Harp, Op. 31, No. 21 (1968/1992)  Desafio XXIII for Guitar and Piano, Op. 31, No. 23a (1968.1992)  Solo I for Solo Flute, Op. 60 (1984)  Círculos Mágicos for Bass Clarinet and Percussion, Op. 70 (1989)  Duo for Guitar and Percussion, Op. 71 (1989)  Sonante I for Solo Marimba, Op. 80 (1994)  Solo II for Solo Bass Clarinet, Op. 81 (1994)  Solo III for Solo Vibraphone, Op. 83 (1994)  Desafio XXXI for Violin and Marimba, Op. 31, No. 31 (1994)  Desafio XXXI for Flute and Marimba, Op. 31, No. 31a (1994)  Desafio XXXIII for Flute and Guitar, Op. 31, No. 33 (1997)  Poema I for Violin and Piano, Op. 94, No. 1 (2002)  Partita Latina for Cello and Piano, Op. 92 (2002)  Poema II for Viola and Piano, Op. 94, No. 2 (2002)  Poema III for Cello and Piano, Op. 94, No. 3 (2002)  Poema IV for Double Bass and Piano, Op. 94, No. 4 (2002)  Poema VI for Flute and Piano, Op. 94, No. 6 (2002)  Poema VII for Oboe and Piano, Op. 94, No. 7 (2002)  Poema VIII for Clarinet and Piano, Op. 94, No. 8 (2002)  Poema IX for Bassoon and Piano, Op. 94, No. 9 (2002)  Poema X for French Horn and Piano, Op. 94, No. 10 (2002)  Poema XI for Trumpet and Piano, Op. 94, No. 11 (2002)  Poema XII for Trombone and Piano, Op. 94, No. 12 (2002)  Poema XIV for Alto Saxophone and Piano, Op. 94, No. 14 (2002)  Poema XV for Harmonica and Piano, Op. 94, No. 15 (2002)    **Choral Music (A Cappella)**  Agô-Lonã for Mixed Choir, Op. 16 (1964)  Jogo for Men’s Choir, Op. 16a (1964/1970)  Três Coros de Natal for Mixed Choir, Op. 19 (1966)  Desafio XXVIII for Mixed Choir, Op. 31, No. 28 (1968)  Cancioneiro de Lampião, Op. 52 (1980)  Cancioneiro Natalino for Mixed Choir, Op. 58 (1983)  Cancioneiro Junino for Mixed Choir, Op. 59 (1984)  **Choral Music and Guitar**  Yanomani for Mixed Choir, Solo Tenor and Guitar, Op. 47 (1980)    **Band**  Chacona Amazônica for Symphonic Band, Op. 86 (1998)  Amazônia II for Jazz Ensemble, Op. 85 (1998)  Fanfarra Campos do Jordão for Brass, Timpani and Percussion, Op. 97 (2004) |
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