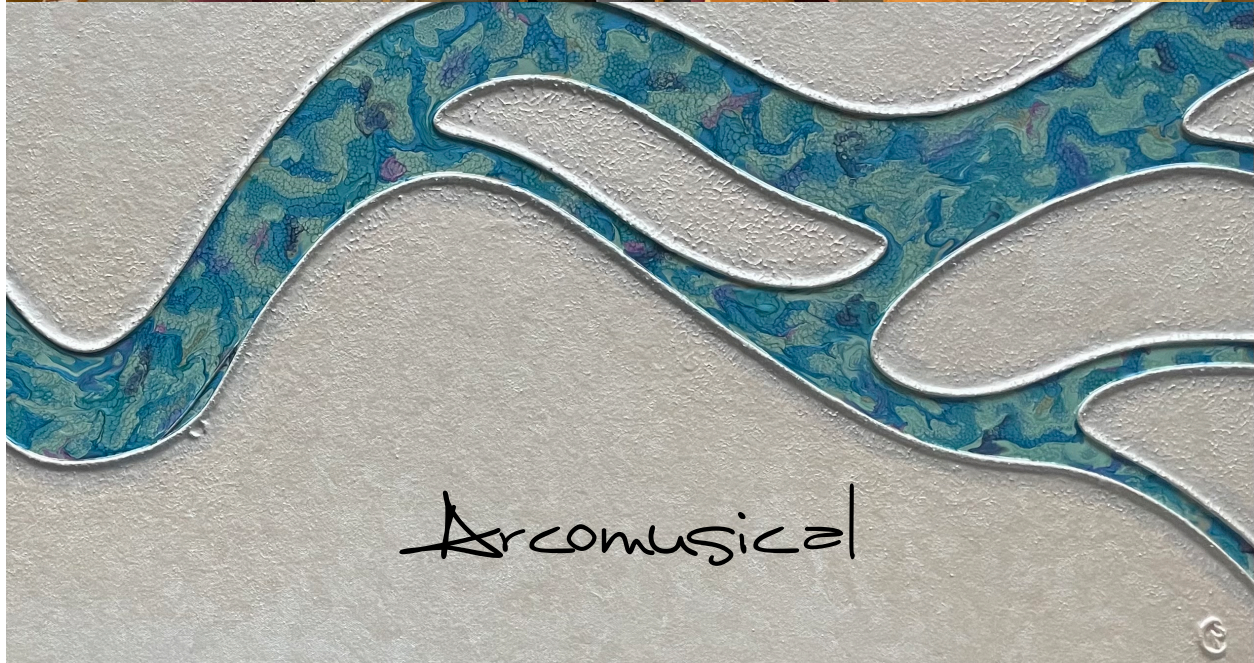


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UNIT F  
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www.arcomusical.com  
info@arcomusical.com  
646.286.0332

## ARCOMUSICAL PRESS KIT 2021-2022



*"It doesn't take a lot to make beautiful music...sometimes all it takes is one single string."*  
- Maggie Molloy, Second Inversion









## ABOUT

**ARCOMUSICAL** is a 501(c)(3) non-profit organization with a mission to spread the joy of the Afro-Brazilian berimbau musical bow. Arcomusical's mission is supported by six pillars of activity:

PERFORMANCE  
EDUCATION  
COMPOSITION  
PUBLICATION  
RESEARCH  
COMMUNITY

## WHAT IS A MUSICAL BOW?

Although the berimbau is a well-known instrument in Brazil, most people in the United States remain unaware of this instrument family and its elegant beauty and simplicity. Musical bows are the most popular and widespread traditional string instrument found throughout sub-saharan Africa, and the berimbau made its way to Brazil in the hearts and minds of countless enslaved African people. Indeed, the berimbau's closest relatives are found in southern Africa, specifically in the Portuguese speaking countries of Angola and Mozambique. Today therefore, the berimbau is an enduring symbol of resistance to oppression in all its forms.

## ORGANIZATION MISSION

In the Arcomusical mission resonate the recent words of the great congressmen and civil rights leader John Robert Lewis, quoting fellow civil rights pioneer Asa Philip Randolph:

*"Maybe our forefathers and mothers all came to this great land in different ships, but we are all in the same boat now. We all live in the same house. The American house."*





## PERFORMANCE



Arcomusical w Matt Ulery @ Logan Center for the Arts, Chicago, April 2021.

**Arcomusical** is a world music sextet reimagining the Afro-Brazilian berimbau through unique and powerful chamber music. The ensemble commissions, collaborates, arranges and composes new works that generate spellbinding and uniquely beautiful musical performances. In 2013, Gregory Beyer and Alexis C. Lamb began composing a chamber music

cycle that would generate the founding of Arcomusical and the release of its first album, [MeiaMeia](#) (Innova Recordings) in 2016. The ensemble has since released two more albums, 2019's [Spinning in the Wheel](#) (National Sawdust Tracks) and 2022's [Emigre and Exile](#) (Panoramic / New Focus Recordings).

*"Arcomusical doesn't miss a beat. The sextet is so tuned in to one another that at times it becomes difficult (if not impossible) to tell where one instrument ends and another begins. The players are so precise, so blissfully engaged with their instruments and one another that the individual pieces and the individual players melt away, and you begin to discover the uniquely captivating character of the instrument itself."* - **Maggie Molloy, Second Inversion**

**Arcomusical Brasil** is the sister-ensemble of Arcomusical, based in Belo Horizonte, Brazil. The group formed in early 2016 as the result of an invitation to perform at the first Bow Music Conference in Durban, South Africa. The experience so galvanized the ensemble that they officially became a part of Arcomusical NFP shortly after the conference and now continue to compose, collaborate, and perform repertoire that is increasingly their own. Just as Arcomusical functions in the United States, Arcomusical Brasil is fulfilling Arcomusical's mission in Brazil. Their first album, [Semente](#), was released in 2021 on Selo Grão Discos.



Gregory Beyer with Arcomusical Brasil.  
Belo Horizonte, May 2017.







## EDUCATION

At universities, high schools, and grade schools, Arcomusical offers educational residencies that include a wide range of activities meant to engage broadly and deeply in each community. Residency activities include:

### **“Volta ao mundo!” Interactive Performance** **Arcomusical Composer Initiative**

Portuguese language presentations  
musical bow workshops

Concerti Performances with orchestra, wind ensemble, and choir  
the “Lappy-bau” monochord for young musicians



Top Left: Kyle Flens demonstrating the Mozambican xitende at Loyola Academy.  
Top Right: Gregory Beyer discusses African musical bows at the Boston Conservatory.  
Bottom Left: Alexis Lamb leads a “lappy-bau” session at Bellas Artes School.  
Bottom Right: Rehearsing with the Kansas State University Wind Symphony and Chorus.



## COMPOSITION

Arcomusical's unique compositions and collaborations have formed a substantial body of repertoire (currently 63 works) by twenty nine composers. This catalog has changed the musical landscape for the berimbau musical bow, and is a direct result of the Arcomusical mission. It offers real music to share with communities at home and abroad. Fueled by our vision of harmony and equality in community, we also cherish collaborating with composers from underrepresented groups. Furthermore, the Arcomusical Composer Initiative has developed to interact at length with student composers prior to residency visits.



Above: Elliot Cole in rehearsal with Arcomusical. DeKalb, IL, July 2017.  
Below: Arcomusical Composer Initiative (ACI) at Lawrence University, Feb. 2019.







## PUBLICATION

Arcomusical is an **ASCAP** recognized publishing entity. We produce the scores to every work in our growing catalog and make them available for purchase through the **Arcomusical online store**, facilitating public access to the repertoire for study and performance. To date, Arcomusical has sold scores to individual and institutional customers in two countries and five states, such as the New York Philharmonic, Chamber Music Silicon Valley, the University of New Mexico, and Bowling Green State University.





## RESEARCH

What drives the Arcomusical mission is Dr. Gregory Beyer's deep fascination with the instrument itself and its Brazilian and African roots. His 2004 DMA thesis, "O Berimbau: A Project of Ethnomusicological Research, Musicological Analysis, and Creative Endeavor," is a 220+ page manuscript that discusses musical bows in Brazil, Angola, Mozambique, and South Africa; provides over 50 pages of transcriptions; and details the creative work Beyer developed parallel to his research. More recently, during a sabbatical year and Fulbright work in Brazil, Beyer generated another 100+ pages of transcriptions of historic and contemporary berimbau playing within capoeira music. It was this effort that attracted the attention of Mestre Cobra Mansa in late 2015 and resulted in the invitation to present and perform at the [First Bow Music Conference](#) in Durban, South Africa, in February 2016. There, [Arcomusical Brasil](#) had the opportunity to present and learn from bow musicians and scholars from around the globe. [Research relationships](#) within this network of musicians and scholars are now ongoing, resulting in interviews, articles, and the development of future gatherings.

On another research front, Arcomusical has developed an ongoing collaboration with woodworker and luthier [David "Snappy" White](#). The result is a unique, hand-crafted, tunable musical bow that Arcomusical performs exclusively in its performances and on its recordings. These instruments, lovingly referred to as "[Snappy-Baus](#)" or "[Arcomusical](#)" are available for purchase through the [Arcomusical online store](#). By making both available on the Arcomusical website, we are delivering a service that will allow bow music culture to grow in the United States and abroad.

Future research plans for Arcomusical involve stronger community development and specific publications. Regarding community growth strategies, Arcomusical will build upon its experience in South Africa in February 2016 to develop deeper relationships within the African bow community. For example, Arcomusical seeks within the next five years to establish [Arcomusical Africa](#): an ensemble on the African continent to deliver a uniquely African perspective on the revitalization of these instruments to create meaningful modern music. Regarding publication plans, Arcomusical is currently collaborating with Brazilian historian [Matthias Assunção](#) on the publication of an article comparing bow music making over a fifty year span in both Brazil and in Angola.







## COMMUNITY

The multiple circles of community that Arcomusical has developed as a result of the above mentioned programs include the worlds of capoeira, composition, research, education, instrument makers and performance. As Arcomusical's national and international reputation grows, the organization is now critically interested in deepening its roots and impact in the local community of DeKalb and northern Illinois. Arcomusical will give its first local community performance at the DeKalb Public Library on December 1st, 2017. For this seasonal concert, the group will arrange popular holiday music to play alongside its concert repertoire. Furthermore, Arcomusical has joined the **DeKalb Chamber of Commerce** and has reached out to join the DeKalb County Nonprofit Partnership. In the summer of 2018, Arcomusical will be involved in the Farmer's Market series of performances in both DeKalb and Sycamore.



"Ngabona belung' uyajabul' umoya wami. Ha! Ngibona belungu, Shay' umakwheyane."  
(I see white people, my soul rejoices. Ha! I see whites playing my musical bow.)  
- Baba Bhemani Magagulu, Swazi musician, concert performance with Arcomusical Brasil.  
Bow Music Conference, Durban, South Africa, February 2016.





## EMIGRE AND EXILE (2022)

### PANORAMIC RECORDINGS

**Arcomusical**, led by percussionist/composer/scholar **Gregory Beyer**, is an ensemble devoted to the promotion of the *berimbau*, an Afro-Brazilian instrument closely associated with the body game of capoeira. Through Beyer's stewardship, Arcomusical has carved a unique path commissioning new works for *berimbau* ensemble and expanding its presence within contemporary concert music. In addition, Arcomusical has established meaningful relationships in Brazil, notably cultivating **Arcomusical Brasil**, a sister ensemble based in Belo Horizonte. "Emigre and Exile" includes premiere recordings of music by **Matt Ulery** (the title track), **Alexandre Lunsqui**, **Jeremy Muller**, and Gregory Beyer.

#### Track List

- |   |      |
|---|------|
| 1. Jeremy Muller: <i>Singularity</i><br>Gregory Beyer, berimbau; Raychel Taylor, berimbau; Ethan H. Martin, berimbau; Elena Ross, berimbau  | 7:56 |
| 2. Gregory Beyer: <i>Fios e linhas</i><br>Gregory Beyer, berimbau, glockenspiel, vibraphone, marimba, ganzá, caxixi, cymbals  | 6:07 |
| 3. Beyer: <i>Berimbau Duo no. 3, "for Adam and Jess"</i><br>Gregory Beyer, berimbau; Anthony Cable, berimbau  | 3:14 |
| 4. Beyer: <i>Berimbau Solo no. 4, "Sakura Park"</i><br>Gregory Beyer, berimbau  | 5:45 |
| <b>Matt Ulery: <i>Emigre and Exile</i></b>  |      |
| 5. I. <i>Mother Harp</i>  | 6:48 |
| 6. II. <i>Tongues</i>   | 3:51 |
| 7. III. <i>Bottomless</i>   | 1:49 |
| 8. IV. <i>Ephemeral Stream</i>  | 5:04 |
| 9. V. <i>Heart in Fist</i>  | 3:26 |
| 10. VI. <i>The Only Thing You Can Do is Jump</i><br>Gregory Beyer, berimbau; Raychel Taylor, berimbau; Ethan H. Martin, berimbau; Elena Ross, berimbau; Daniel Eastwood, berimbau; Anthony Cable, berimbau; Matt Ulery, double bass | 3:34 |
| 11. Alexandre Lunsqui: <i>Repercussio</i><br>Gregory Beyer, berimbau; Raychel Taylor, berimbau; Ethan H. Martin, berimbau; Alexis C. Lamb, berimbau; Kyle Flens, berimbau   | 6:11 |

Total Time: 53:45

#### Program Notes

**Arcomusical**, directed by percussionist **Gregory Beyer**, is an ensemble dedicated to championing the voice of the Afro-Brazilian musical bow, the *berimbau*. Part of a lineage of related African and diasporic musical bows, the *berimbau* occupies an essential place in the percussion pantheon, as a connecting link to traditions from

#### Arcomusical: Emigre and Exile

music for the Afro-Brazilian berimbau musical bow by Jeremy Muller, Gregory Beyer, Matt Ulery, and Alexandre Lunsqui

US Street Date **3/25/2022**  
UPC Code **690277900563**  
Catalog Number **PAN25**  
MSRP **\$16.99**  
Audio Resolution **44.1kHz, 16/24 bit**  
Featured Track **Track 10**

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NEW FOCUS  
RECORDINGS







## SPINNING IN THE WHEEL (2019)

# NATIONAL SAWDUST TRACKS

# NEW RELEASE

PROJETO ARCOMUSICAL  
SPINNING IN THE WHEEL

### Spinning

in the Wheel is Projeto

Arcomusical's second album project. It features seven compositions by four composers, three of whom are members of the ensemble. The fourth composer is Elliot Cole, whose astounding four-movement twenty-minute work, "Roda" is prominently featured. Roda (pronounced in Portuguese with a guttural R that sounds more like an H, i.e. "hoda") means 'wheel,' a structural concept that steers every aspect of this album's design. As just one example, the works on Spinning in the Wheel are cyclically and symmetrically arranged:

sextet - trio - duo - solo - duo - trio - sextet

The berimbau plays an essential and multi-faceted role in the Afro-Brazilian body game of Capoeira Angola. And there the wheel is an important symbol. Seated in a circle, the community comes together to form a "roda." Simultaneously the physical space of the game, for practitioners it also represents the wheel of life. In the roda, everyone present participates, either singing, playing percussion, or stepping inside the roda to play. Sometimes a player may take pride in a game well played, and sometimes she will get tripped up, kicked, will fall, or worse. Yet the knowledge that comes from failure becomes the powerful motivation to get up and return again and again to the roda. Spinning in the wheel offers lessons of perseverance in the face of adversity and of discovering personal strength within the matrix of community. On his 2003 Smithsonian Folkways album release, "Brincando na roda," the great capoeirista Mestre Moraes composed and sang a powerful ladainha (litany) from which comes the title of this album:

"...quero ver rodar na roda / na roda viver o rodar / na roda vou dar uma volta / vou ver o mundo girar..."

"...I want to see spinning in the wheel / in the wheel lives the spinning / in the wheel I'll take a spin / I'll see the world turn"

NS-028

STREET RELEASE DATE: 3/8/2019

FILE UNDER: CLASSICAL>ARCOMUSICAL

UPC: 7 22267 95923 4

ARTWORK:

<https://projetoarcomusical.bandcamp.com/album/spinning-in-the-wheel>



1. Roda, mvmt. 1 "Turning" (6:32) Elliot Cole
2. Roda, mvmt. 2 "Dreaming" (4:37) Elliot Cole
3. Roda, mvmt. 3 "Spinning" (1:53) Elliot Cole
4. Roda, mvmt. 4 "Singing" (7:30) Elliot Cole
5. Ondulação (7:11) Alexis C. Lamb
6. Berimbau Duo no. 6, "for M&K" (4:07) Gregory Beyer
7. Berimbau Solo no. 5, "for Mô" (3:41) Beyer
8. Berimbau Duo no. 2, "Naná" (4:23) Beyer
9. Echoes (6:54) Kyle Flens
10. Berimbau Sextet no. 2, "Traíra" (8:04) Beyer

### Projeto Arcomusical Personnel:

Gregory Beyer (all tracks)  
Alexis C. Lamb (all tracks except 6, 7, 8)  
Kyle Flens (all tracks except 7)  
Daniel Eastwood (tracks 1-4 and 10)  
Raychel Taylor (tracks 1-4 and 10)  
Ethan H. Martin (tracks 1-4 and 10)

### Special Guests:

Clarice Assad and Daphne Capparelli  
Gerling: additional vocals on Berimbau  
Sextet no. 2, "Traíra" and Roda mvmt. 4,

<https://nationalsawdust.org/national-sawdust-tracks/>





## MEIA MEIA (2016)

(Portuguese for “half” “half” i.e. “half a dozen” of one, “half a dozen” of the other) is a twelve work chamber music cycle for an instrument called the Arcomusical, an elegant species of tunable berimbau handcrafted in the United States. The berimbau, commonly associated with the Afro-Brazilian martial game of Capoeira Angola, is but one member of the “bow” family of musical instruments found all over the world.



Composed between 2013 and 2015, MeiaMeia is the collaborative project of Gregory Beyer and Alexis Lamb, who met as professor and student (respectively) at the Northern Illinois University (NIU) School of Music. Through support from the NIU Undergraduate Artistry and Research Apprenticeship Program (UARAP), Beyer and Lamb worked intensely for two and a half years, and created a rich, sophisticated musical language that is like nothing played on musical bows anywhere in the world. Performed by Arcomusical, the music is fresh, playful, rhythmic, colorful, and soulful. Everywhere Arcomusical performs, from the United States to Brazil to Africa, the music is met with accolades. Witnessing a performance of Arcomusical is a unique experience. The level of concentration, communication, and joy of chamber music performance is palpable.

**MeiaMeia is released on Innova Recordings and available globally.**

We dedicate this album to the great **Naná Vasconcelos** (1944-2016), the original inspiration for everything for which Arcomusical stands. Naná's vision gave wings to the musical bow in a profound way that has left an indelible impact on an multiple generations of bow musicians.





## PRAISE

### ...Arcomusical Performances

*"It was a huge treat to witness the April 2017 master class/performance by Greg Beyer and Arcomusical—on so many levels! Arcomusical played a generous program of music that revealed a range of expressive possibilities, as well as their virtuosity as performers. A wonderful group!"*

**- Nancy Zeltsman, Head of Percussion and Marimba,  
Boston Conservatory at Berklee**

*"Arcomusical's music making is elegant, colorful, bold, vibrant, inspiring, and centered. The individual and collective world-class expertise of Arcomusical's musicians make their performances sparkle!"*

**- Augusta Read Thomas, University Professor of Composition in the Department of  
Music and the College, The University of Chicago**

*"Arcomusical's dedicated, enthusiastic music making was a delight to watch. Standing in a semicircle and performing without music, the ensemble demonstrated the kind of communication one might expect from a seasoned string quartet, as buoyant, effervescent Afro-Brazilian textures leapt forth from their instruments."*

**- Tim Sawyier, Chicago Classical Review**

### ...the Arcomusical musical bow

*"The berimbau designed by Greg Beyer and David "Snappy" White are in one word, AMAZING! David's attention to detail and craftsmanship is extraordinary and the sound is just beautiful. These instruments are quite simply the best."*

**- Scott Ney, Director of Percussion,  
Center for the Arts, University of New Mexico**







## MORE PRAISE

### ...MeiaMeia

*"In a breathtakingly stunning effort, the Arcomusical ensemble has crafted a work of such unique beauty, I find it difficult to focus my thoughts amidst a flood of adjectives that spring to mind in response to the auditory joyful discovery this CD provides...Arcomusical takes the berimbau way beyond Brazil in its path toward new musical expression while assuring the musical bow's connectivity to its roots in both Brazil and Sub-Saharan Africa. I find myself without hesitation in offering Arcomusical the highest recommendation I could humbly fathom."*

**- N. Scott Robinson, Percussive Notes, May 2017**

*"No one else has approached the instrument with a view of enlarging this soundscape...but Arcomusical. And that is the existential value of this repertoire and its capture on record."*

**- Raul da Gama, World Music Report, May 2017**

**For booking**, contact Arcomusical Artistic Director, Gregory Beyer:  
info@arcomusical.com



## VIDEOS

Alongside its second album [SPINNING IN THE WHEEL](#), Arcomusical has created a series of music videos meant to visually demonstrate what we do, highlighting the joy of an Arcomusical performance.












## HI-RES PHOTOS AND CREDITS

Do you want or need Arcomusical's hi-res photos for promotional purposes?  
Not a problem! You can download them here:

### ARCOMUSICAL PRESS PHOTOS

And here is a table with photo credits for the current collection:

Thumbnail	File Name	Photo Credit
	1. Arcomusical @ National Sawdust	Jill Steinberg
	2. Arcomusical @ Hopkins Bandshell	Four/Ten Media
	3. Arcomusical @ Deer Run SP	Four/Ten Media
	4. Greg Solo	Noel Childs
	5. Greg and Alexis playing	Noel Childs
	6. Instruments 1 CROP	Gregory Beyer
	7. Arcomusical playing Roda 4, Deer Run SP	Four/Ten Media





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## COMMUNITY SUPPORT

Arcomusical NFP is proud to have the support of the following local, regional, and national organizations:



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America



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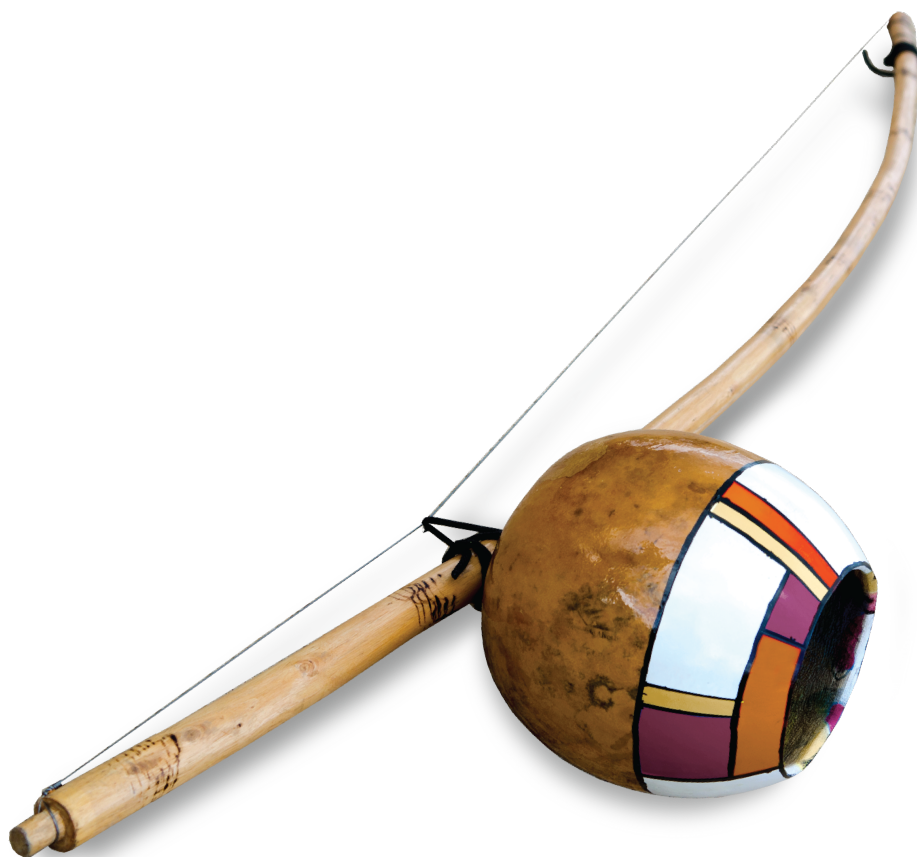
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