

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

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| 1. Jeremy Muller: <i>Singularity</i>
Gregory Beyer, berimbau; Raychel Taylor, berimbau; Ethan H. Martin, berimbau; Elena Ross, berimbau | 7:56 |
| 2. Gregory Beyer: <i>Fios e linhas</i>
Gregory Beyer, berimbau, glockenspiel, vibraphone, marimba, ganzá, caxixi, cymbals | 6:07 |
| 3. Beyer: <i>Berimbau Duo no. 3, "for Adam and Jess"</i>
Gregory Beyer, berimbau; Anthony Cable, berimbau | 3:14 |
| 4. Beyer: <i>Berimbau Solo no. 4, "Sakura Park"</i>
Gregory Beyer, berimbau | 5:45 |
| Matt Ulery: <i>Emigre and Exile</i> | |
| 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>
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>
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
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Audio Resolution	44.1kHz, 16/24 bit
Featured Track	Track 10

For press inquiries, email New Focus Recordings press@newfocusrecording.com

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NEW FOCUS RECORDINGS



Sub-Saharan Africa, a central component of the immersive martial arts practice of *capoeira*, and a cultural touchstone for resistance to oppression in the Americas. As Arcomusical has developed, it has expanded its commissioning, performing, and educational activities to include **Arcomusical Brasil**, a Brazilian sister chapter, cultivating an important connection with practitioners from the instrument's native region. This release, the group's third, highlights several new works written for Arcomusical that celebrate its unique versatility in chamber, contemporary, and folkloric contexts. Even when playing the most intricately notated scores, the group's performances reflect a symbiotic performing style grounded in the instrument's history.

Opening the collection is **Jeremy Muller's Singularity**, a sextet that revels in shifting rhythmic and melodic patterns. The title alludes to multiple meanings – on one hand, it references the relationship between simple, accumulating changes and the implications for the larger systems of which they are a part. On the other hand, Muller evokes the philosophical concept of "The Singularity," or the moment when artificial intelligence surpasses human intelligence. The hypnotic figures that are passed through the ensemble conjure the steady, irreversible march of time and its concomitant evolving changes.

Gregory Beyer's works allow the listener to hear the *berimbau* in three progressive contexts, first as a member of a mixed percussion ensemble featuring mallet instruments, then in a duo setting, and finally as a solo instrument. Inspired by Berio's iconic 1973 quartet *Linea*, **Fios e linhas** opens with a simple unison motive between vibraphone and *berimbau*. As the other instruments enter, Beyer plays with expectations and enriches the texture, introducing polyrhythms, syncopation, and passing tones. A middle section features more sustained melodic textures, before the work closes with an infectious groove inspired by the northeast Brazilian style of *baião*. **for Adam and Jess** is based on an improvisation Beyer recorded with a student in 2007 and highlights the breadth of invention possible with two *berimbaus*, facilitated by the instrument's idiosyncratic set of limitations and capabilities. **Sakura Park** is an homage to a small park in the Morningside Heights neighborhood of New York City directly behind the Manhattan School of Music where Beyer studied as a graduate student. The piece is in two sections - the first, in duple meter, is regal and processional, while the second section is in a lilting triple meter. *Sakura Park* allows us to hear the *berimbau* in isolation which in turn illuminates how it functions in an ensemble setting.

Matt Ulery's eclectic six-movement work **Emigre & Exile** integrates the various roles the *berimbau* occupies in Arcomusical's practice into an amalgamated hybrid and is an outgrowth of his own omnivorous musical interests. Joining the ensemble on acoustic bass, Ulery uses intricate hocketing in the ensemble to create rhythmic and melodic mechanisms that truly make the ensemble sound like one hyper-*berimbau*. A luminous harmonic language pervades the piece, while shifting metrical syntax embeds subtle differences of shading into repeated figures. Ulery's work transcends aesthetic partisanship, containing elements that will appeal to fans of many different genres.

The album closes with its most experimental music, Alexandre Lunsqui's sextet **Repercussio**. Opening with a multi-timbre swell that grows from non-pitched scratching, Lunsqui outlines a chordal texture with insistent repeated notes in ascending intervals. The textural heterogeneity of the opening asserts itself throughout the piece as the music glides seamlessly between pitched and unpitched gestures. A dynamic middle section features a barrage of scrapes and percussive sounds throughout the ensemble that uncannily imitates electronic music with acoustic instruments. After a climactic ensemble passage of alternating triplet figures, *Repercussio* closes with the most elemental sound a *berimbau* ensemble makes, several sticks hitting wood, gradually decelerating as if they had been dropped down a flight of stairs.

Arcomusical courageously eschews entrenched boundaries in music. By championing and expanding the repertoire for an instrument most commonly associated with folkloric music, and doing so with a broad aesthetic sensibility, Beyer and Arcomusical assert that all traditions are open to the *berimbau* and that it is accessible to all audiences. Through its open, humanistic approach, Arcomusical dispenses with false binaries, proving that there is no dissonance between remaining connected to an instrument's roots while exploring its potential within diverse musical contexts.

Bio

Arcomusical is a 501(c)(3) non-profit organization with a mission to spread the joy of the Afro-Brazilian *berimbau* musical bow. Six pillars support this mission: performance, education, composition, publication, research, and community. Arcomusical has released two albums, *MeiaMeia*, (2016, Innova Recordings) and *Spinning in the Wheel* (2019, National Sawdust Tracks). The ensemble has appeared on WNYC, WBEZ, and NPR's Weekend Edition Sunday. **Arcomusical Brasil**, a sister ensemble based in Belo Horizonte, released its debut album, *Semente* (2021, Selo Grão Discos).