



Tamandua

a Brazilian Opera

by
João MacDowell

The Anteater

Tropical Brainstorm - A Pagan Ceremony

www.tamanduatheopera.com



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Introduction

Tamanduá is a contemporary Brazilian opera, a work of art that embraces music, dance and multimedia technologies.

The music fuses folk rhythms, experimentalism, and classical composition - scored for symphonic orchestra, choir and a cast of soloists.

The plot draws on the tradition of operatic emotion, a story of passion, revenge and mystic forces - an American woman who sets out to write about a Neo-Canibalistic art movement and finds herself entangled in a web of crime and love.

Tamanduá takes the audience on a psychological journey into the depths of the Brazilian soul. Like Brazil itself, it reflects cultures merging in a quest for different values.

Production Overview

The concerts will take place in 2009/10. It will comprise a two-hour performance of poignant arias with full Symphonic Orchestra, Choir and Soloists combined with a multi-media visual projection of an artist's visual interpretation of the story.



Amazonia Brasil Exhibit - Selections Concert. New York, June 1st, 2008. Photo by Ricardo Barbosa



The Grand Ballroom at Manhattan Center Studios, West 34th St., New York

Venues

The Grand Ballroom

(<http://mcstudios.com/host/grand.php>)

The Grand Ballroom at Manhattan Center Studios blends elegant ambiance with cutting-edge, modern technology. With a capacity of 1,200 for theater-style seating, this 10,000 square foot space is perfect for this production. The 40 foot high ceiling features plenty of rigging points for décor and lighting needs. With a direct link to Manhattan Center Productions' Studio 7 and an in-house video control room, all of our audio-visual needs are easily achievable.

Located at the heart of Manhattan, on 34th St., the venue will host performances of **Tamanduá**, to be recorded with state of the art class "A" audio and video equipment for the DVD production. With in-house recording studios, television studios and video post production facilities, the Manhattan Center has what it takes to make this event a complete multimedia experience.



The Harvey Theater at BAM, Brooklyn Academy of Music

The connection of The Grand Ballroom to the recording studios, coupled with the room's superior acoustics makes it an attractive venue for large scale music recording. Past performers recorded in The Grand Ballroom include Luciano Pavarotti, Dave Matthews and Emmylou Harris. Additionally, Elliot Goldenthal's 2003 Academy Award winning film score for *Frida* was also tracked at Manhattan Center Studios.

At least one of the performances at The Grand Ballroom will be given to students of local schools, in the daytime, as part of the educational effort of the production.

**John J. Cali School at
Montclair State University- MSU**

We are planning for a student production of **Tamanduá** in connection with The Music Department of Montclair State University. This performance will be a part of the educational effort associated with the opera. Production and performance will be associated with lectures and coaching by the composer and conductor. This interaction should develop an awareness of Brazilian music and Latin American culture in general as well as technical training in a specific musical idiom. The production will provide an opportunity for the students to be exposed to the work of living composers with whom they can collaborate. These performances would prepare the ground for the professional production that will follow. Choir members and other talent who may get noticed in the student production may be used in the professional run in New York City.

**Alexander Kasser Theater at MSU
(<http://www.peakperfs.org/>)**

Peak Performances at Montclair presents music, theater and dance from around the world as well as student work. On the campus of Montclair State University, most performances take place in the intimate Alexander Kasser Theater. With only 500 seats, this state of the art facility boasts some of the finest acoustics in the Tri-State area.



For The Longer Run:

The Brooklyn Academy of Music - BAM
(<http://www.bam.org>)

Harvey Theater seats 800 people. Dating from its first performance in 1861, BAM has grown into a thriving urban arts center that brings international performing arts and film to Brooklyn. The first BAM facility at 176-194 Montague Street in Brooklyn Heights burned to the ground in 1903. In 1906, the cornerstone was laid at 30 Lafayette Avenue, and BAM performances resumed in the fall of 1908.

Harvey Theater at BAM

Winner of the 1988 Architectural Theater Award, the Harvey (formerly the Majestic) is a self-contained venue located at 651 Fulton Street, with a capacity of 874 seats. Originally a traditional playhouse, housing Shakespearean revivals, vaudeville reviews, and musicals, the theater was converted into a movie house in 1942, only to be abandoned in 1968. This unique space was obtained in 1987 by BAM's then-president Harvey Lichtenstein for the landmark production of Peter Brook's *The Mahabharata*. Creatively renovated since, the Harvey's interior lends a unique element to every performance on its inimitable stage.



Selections Concert at the Ballroom, New York, May 30th, 2008. Photo by Ricardo Barbosa



Production Strategy

At Montclair State University, **Tamanduá's** production team will have a chance to fine tune the product and prepare the large choir that will be used in the professional New York concerts.

At the exclusive Manhattan Center - home of New York City's famous Hammerstein Ballroom and Grand Ballroom - we will have two VIP performances and one performance for NYC school students. All of these concerts will be filmed and recorded with state-of-the-art technology and then mixed and edited to produce a high quality DVD and audio CD. This documentation will be used to promote the opera to international venues and as marketing materials for our sponsors' use. The DVD will also be a source of revenue through sales and licensing to conventional and new media such as Digital Signage. These events will include a silent auction, a collective art exhibit and an after-party. The art exhibit will include a selection of up and coming Brazilian artists who will show works based on themes from **Tamanduá**.

At BAM we plan a full run of the production. Sales of the DVD/CD/Book at the door shall contribute to generating continuous profit and attention for ICE educational programs.

Simultaneously, the Brazilian Production will be shown in major local theaters which will continue to generate attention for sponsors and funds for ICE programs.



Music for Social Change

Tamanduá is not just a premier of one of the first Brazilian operas ever produced and performed on a large scale in New York but a catalyst for social change. The primary production goals are to Educate, Engage and Explore. New music in orchestral format, from a culture that is known for its ethnic variety and acceptance, is fused with multi-media art in its set design.

Tamanduá as a social movement will:

- Educate the general public and at-risk youth on the history and ancient traditions of indigenous cultures in South America and the dilution and assimilation of those cultures with the European Colonizers who invaded them;
- Engage the indigenous peoples of the Amazon to exhibit their art and culture through this operatic work and its related promotional events.
- Explore the use of music as a means of rehabilitating at-risk youth in realizing their fullest human potential.

The Brazilian Opera is an International Cultural Events Foundation (ICE) Project. ICE is a not-for-profit organization with tax-exempt status under Internal Revenue Code section 501 (c)(3). It was created to promote public awareness and financial support of select charitable organizations through production of high-quality cultural and educational events for fundraising purposes.

ICE has undertaken the production as a fundraising and educational event to generate revenues in its support of the distinguished Brazilian charity, Lar Fabiano de Christo. This charity is widely recognized as assisting the needy throughout Brazil and has been certified by UNESCO with its unprecedented success.

The primary goal of ICE with its production of **Tamanduá**, both in the United States and abroad, is to establish in conjunction with the facilities and infrastructure already in place with the LAR FABIANO DE CHRISTO, an after-school music program where impoverished children will have the opportunity to enrich their lives with musical training. This program will be designed after the highly successful program, El Sistema, in Venezuela. As El Sistema, its goal is to use music for the protection of childhood through training, rehabilitation and prevention of criminal behaviour. El Sistema is a program known for rescuing young people in extremely impoverished circumstances from the environment of drug abuse and crime into which they would likely otherwise be drawn.



"The Anteater has powerful claws and hugs his enemies when attacked. Jaguars tend to avoid conflict because they know that in such encounters usually both end up dead. The spirit of a different animal guides each of the characters; that is what rules their fate."

About Tamanduá, The Opera

Tamanduá is the bilingual, multi-cultural story of a love triangle between Carol, a bi-polar American journalist heading to Brazil; Aruanan, a Brazilian man in search of the mystic purpose of his life; and his childhood friend Pedro, a Brazilian drug dealer who lived in New York and is attached to material values, money and the good life. It takes place in the contrasting landscapes of a busy New York Winter and an explosive Rio de Janeiro Summer. This shapes the scenario against which the cultural and psychological conflicts among the characters take place.

Conflicts between natives and foreigners in Rio de Janeiro, as well as the dealing of art and drugs, set up a panel of references to urban violence in the modern world. Parallel to the story line are underlying tribal and mystical themes, dealing with aspects of colonization, globalization, cultural tolerance, the collective unconscious mind, urban archetypes, and the fusion of cultures in the New World.



Amazonia Brasil Exhibit - Selections Concert. New York, June 1st, 2008. Photo by Gustavo Lino.



Overview

Place

The contrasting landscapes of a busy New York Winter and an explosive Rio de Janeiro Summer shape the scenario against which the cultural and psychological conflicts among the characters take place. Interaction between natives and foreigners in Rio, as well as the dealing of art and drugs, set up a panel of references to urban violence in the modern world. Parallel to the story line are underlying tribal and mystical themes, dealing with aspects of colonization, globalization, the collective unconscious mind, urban archetypes, and the fusion of cultures in the New World. Shamanic aspects of animal souls define the scope of each of the main characters.

Plot

Tamanduá is the bilingual, multi-cultural story of a love triangle between Carol, a bi-polar American journalist heading to Brazil, Aruanan, a Brazilian man in search of the mystic purpose of his life, and his childhood friend Pedro, a Brazilian drug dealer who lived in New York and is attached to material values, money and the good life. Julia, the mother of Aruanan's first child also enters the picture as one who comments the development of the story and foresees the tragedy.

Once Carol gets to Rio, she immerses herself in the local nightlife. At first she meets Pedro, and then Aruanan, with whom she becomes romantically involved. Carol and Aruanan lead a life with the inevitable conflicts of a couple from different backgrounds. Both idealize and misunderstand each other. Carol meets Julia and feels the gravity of Aruanan's previous life.

Pedro takes Carol out one evening, with a plan to use her as a cover for a major drug deal. The evening intensifies and they become lovers. It is not long before Aruanan hears the news and loses control over his anger. He confronts Pedro, ultimately killing him. The police chase Aruanan, assuming that the death is drug-related. He is hung, tortured and killed. His body is dumped in a landfill.

Carol - in shock with the sequence of events that have escaped her control - discovers that she is pregnant and creates an unlikely bond with Julia. As she plays with Aruanan and Julia's daughter, Sofia, she begins to understand the changes she has undergone, an inner perception of the circles of life.

In the outside world, a place contaminated by urban violence, there is no time to cry over losses in the battle. During the transformation ritual, the spirits of the dead rise above the scene. The city cannot stop to mourn, Carol and Julia bond through the experience of motherhood, the Laundry Women sing their song to the waters that wash away the blood from the previous night.



Key Characters

Soprano - Carol (The Bird - American Journalist)
Mezzo - Júlia (She-Wolf - Brazilian Mother)
Tenor - Pedro (Jaguar - Brazilian Drug Dealer)
Baritone - Aruanan (Ant-Eater - Brazilian Idealist)



*João MacDowell and Cláudio Mascarenhas - Rehearsal.
Photo by Fernando Natalice.*

Full Production

Act I - Initiation

- * Indiara - Incantation
- * Packing Escher - New York. Departure
- * Airport, Airplane, Airport
- * Street Party - "O Cheiro da Xereca"
- * Tamanduá
- * Tell Me
- * Ballet da Lapa
- * They Kiss

Act II - Momentum

- * Na Manha Clara
- * Ta Vendo Demais - I've Seen Enough
- * Movimento
- * The Professor
- * Evening Police
- * You Are Mine
- * Dia a Dia
- * A Praia - The Beach
- * The Tempest
- * The Legend of The Anteater
- * Cash Sex

- * Murmurio - A Song of Rumors
- * They Argue
- * Song of The Ingredients

Act III - Metamorphosis

- * Street Market
- * Duel
- * Farewells
- * Chase
- * Torture Chamber
- * Nas Telas - The Telly
- * Ueremen
- * A Bruxinha - The Little Witch -
(The Stew is Served to the Audience)
- * The Briefcase routine
- * Carol and Julia
- * As Lavadeiras - The Laundry Women
- * Sofia (An End - A New Beginning)



Production Team

João MacDowell, Composer and Artistic Director



New York-based Brazilian composer, MacDowell was born in Brasilia, where his professional career started as leader and vocalist of the band Tonton Macoute. Following this period, MacDowell went on to work as a record producer in Rio de Janeiro for 12 years, then in Philadelphia for two years, before moving to New York. During this time, João has also composed soundtracks for contemporary dance, film, TV, theater and circus. MacDowell has released four solo albums of Brazilian music. For further information: www.joaomusic.com

Frederico Gouveia, Conductor



Mr. Gouveia is an emerging conductor in the New York City scene. Originally from Brazil, he began his conducting studies in high school leading the orchestra for two years and later at the University of Miami, where he graduated in violin and music business. Frederico participated in the 2nd Latin American Conducting Competition in Brazil, led by Kurt Masur and Roberto Minczuck, hosted by the Sao Paulo Symphony Orchestra. He moved to New York City in 2007 and has since been studying conducting at the Juilliard School with Vincent La Selva. Gouveia also studied with Kenneth Kiesler. Frederico currently manages the Philharmonic Orchestra of The Americas in New York and is an active voice in promoting classical music education in Latin America.

Tim Starnes, Music Editor and Audio Engineering



Mr. Starnes has edited music for a list of feature films, most recent work includes: Soul Men (Dimension, 2008), Sin Nombre (Focus, 2009), and Chelsea On The Rocks (DeerJen, 2008). Documentaries including: Alive Day Memories (HBO, 2007) and Tom & Jerry: A Nutcracker Tale (Warner, 2007). In addition, he music edited on DeNiro's The Good Shepperd (Universal, 2006), and assisted film composer Howard Shore as a music editor on Bob Shaye's The Last Mimzy (New Line, 2007), Martin Scorsese's The Departed (Warner, 2006) and The Aviator (Miramax, 2004), and on Peter Jackson's King Kong and The Lord Of The Rings: The Two Towers and The Lord Of The Rings: The Return Of The King (New Line, 2002/2003) feature films and DVDs. Starnes orchestrated and arranged Baroque period music for Lasse



Hallstrom's Casanova (Touchstone, 2005). In 2004, Starnes made his theatrical composing debut in Clara's Christmas Dreams, a musical theater adaptation of The Nutcracker, which performed in New York City through the end of 2004. For composer Stephen Endelman, he orchestrated and arranged And Starring Pancho Villa As Himself (HBO Films, 2003), Blue Butterfly (Galafilm, 2003), and De-Lovely (MGM, 2004). Starnes currently teaches Film Music Editing, a graduate class at New York University. In 2003, he received a master's degree in Music Technology with a Tonmeister certification from NYU.

Lori McCann, Voice Direction



Lyric soprano and Professor of Voice, Lori McCann, has performed and taught extensively in the United States and abroad appearing in opera, oratorio, and recital and maintaining voice studios from San Diego, CA, Cincinnati, OH to Berlin and Münster, Germany and currently in New York City. As a performer, she has been regularly featured with the Berliner Kammeroper and the Neue Opernbühne (Berlin, Germany) and has also performed with the Virginia Opera, Chautauqua Opera, Opera Company of Brooklyn, Whitewater Opera, Sorg opera, Shreveport Opera, and Pacific Chamber Opera and with many orchestras and choruses throughout the United States. Currently, Dr. McCann is on faculty of the John J.

Cali School of Music at Montclair State University, where she teaches undergraduate and graduate courses in vocal performance. She has also served on the voice faculties of New York University's Steinhardt School and Teacher's College of Columbia University in Manhattan. In the summers Dr. McCann teaches at the American Institute of Musical Studies in Graz Austria, and this coming July she will be performing and lecturing on the Zarzuela, a form of Spanish lyric opera, at the Barcelona Festival of Song in Barcelona, Spain. Dr. McCann is the current President of the New York City chapter of the National Association of Teachers of Singing, and serves on the Board of Directors for the New York Singing Teacher's Association. She holds a D.M.A. and Artist Diploma in Opera from the University of Cincinnati College-Conservatory of Music, M.A degree from San Diego State University and a B.M. from the University of Wisconsin, Madison, and has won many awards including National Finalist of the Metropolitan Opera National Council Auditions and first place in the Opera Columbus competition, and the Virginia Hawk Young Artist Awards in San Diego.



Entre-Tanto, Art Production

Entre-tanto is an art development company directed by Cila MacDowell and Lavinia Góes. Based in Rio de Janeiro, Brasil, the Company is responsible for the local production branch of **Tamanduá**, as well as for all the visual art content. Entre-tanto is known for its exciting and innovative work using multimedia art forms in live performance productions. Entre-tanto has developed visuals for numerous musical theater productions in Brazil, such as “Renato Russo” (directed by Mauro Mendonça Filho) and “Brasílicum,” (by Swedish artist Harald Erics). Entre-tanto has also produced dynamic multi-media components for major Opera productions in Brazil, and for international events. These operas have been produced on a project called “Music and Image”, staged at the historic Rio de Janeiro Metropolitan Theater (Theatro Municipal), the most important opera production venue in Brazil. Through the work of video artist Cila MacDowell, Entre-tanto has been associated with recent productions directed by Carla Camurati and conducted by Maestro Roberto Minczuk such as “Charles Lindbergh Flight” and “The Seven Sins” by Kurt Weill and Bertold Brecht; as well as “Alexander Nevsky” with video footage by Sergei Eisenstein and music by Prokofiev, the film was reedited and projected on a scenario by the art director Gringo Cardia. The office Entre-tanto has also developed international projects such as “Made by Brazilians,” a book about Brazilian contemporary arts (to be published in 2009 Gallerie Enrico Navarra – based in Paris, France). In 2008 the studio also coordinated an exhibit of Brazilian visual artists at “The Demolition Party”- an event celebrating the upcoming remodel of Hotel Royal Monceau, Paris.

Simona DeFeo, Executive Producer



Ms. DeFeo has over twelve years of combined experience in managing large scale cultural and organizational development projects both in the private and public sector. Leveraging her corporate experience and passion for the arts for the past four years, DeFeo has been working solely on using the power of music as catalyst for innovation and social change. Her repertoire of cultural projects includes producing concerts and planning music festivals in the United States, Italy and Russia. Prior to working in the arts, was a corporate advisor to many “C” level executives, for Fortune 100 companies on operational risk and organizational strategy. Simona’s repertoire of client work includes Citigroup, TIAA-CREF, Wachovia, Merrill Lynch, Credit Suisse, UBS, Goldman Sachs and Johnson and Johnson and many others. She has advised management to make significant changes that affect growth, corporate culture, mitigation of risk and availability of operations. Most recently, she has been involved in converging her passion for art with corporate responsibility and strategic initiatives. DeFeo is the co-author of “Business Continuity for E-Commerce Environments”. When not working with her corporate and country partners, she can be found in the dance studios of Manhattan and writing and reciting poetry.



Inez Schachter - Pauta Cultural Productions - Brazilian Production Branch



Pauta Cultural Productions is a company based in Rio de Janeiro, Brazil, performing a wide range of activities in the field of classical music. Pauta represents instrumentalists, singers, dancers, chamber music ensembles, conductors, composers and directors from Brazil and abroad. The company also develops, organizes and produces instrumental and vocal music concerts, operas and multimedia shows. Pauta is headed by Inez Schachter and international opera singer Licio Bruno.

Inez Schachter has worked as Public Relations and House Manager of São Paulo Metropolitan Theater (Theatro Municipal) from 1990-93 and from 1995-98 in Rio de Janeiro Metropolitan Theater, the two most important opera houses in Brazil. After launching Pauta, Inez has been responsible for a roster that includes some of the most outstanding Brazilian performers in the field of Classical music and a number of major events. In 2007 she was Headline Talent Executive during the XV Pan-American Games in Rio de Janeiro, working with executive producer Scott Givens and the international team responsible for the Opening and Closing Ceremonies. The Opening Ceremony alone included a cast of almost 6,000 and a \$17 million (US) budget, nominated for 4 Emmys, winning Best Costumes of the year..



Opening Ceremony of the Pan American Games in Rio de Janeiro, 2007.



Frank Shines, Co-Executive Producer



Mr. Shines, a former jazz vocalist and cellist, provides business and technology consulting services to artists and corporations. A former Air Force officer, IBM executive and Ernst & Young consultant, Frank has flown Air Force jets, trained and competed with Olympic athletes and traveled the world as an award-winning business and technology advisor. Mr. Shines has been published by John Wiley & Sons (The Controller's Function: "Performance Measurement" Chapter, 1999) and is the author of a book examining the impact of the next generation of the Internet and its impact on individual jobs and organizations (The New Science of Success: How to Outsource Proof Your Job in a Web 2.0 Economy, 2007). Mr. Shines is currently the President of Skill of Success, a Services 2.0 consulting firm. Frank holds a BS in Management from the US Air Force Academy and MBA in Marketing Statistics from National University of Sacramento. He has lived in Brazil and currently resides with his wife in Tampa, FL where he mentors at-risk youth through the BDPA and the Tiger Woods Foundation. Frank is an avid golfer and enjoys world travel.

Dianne Santos, Director of ICE Foundation



Ms. Santos is a graduate of the University of Miami School of Law. She specializes in international commercial disputes. Her practice has included clients from South America, Europe, and Canada. She currently works in practice development for a large arbitration and mediation firm in Manhattan. She also is a contributing journalist in Arts and Culture for The Brazilian Sun newspaper in NYC and South Florida. The ICE Foundation was organized with the intent to create fund-raising opportunities for well-recognized charities by producing cultural events for the general public. Presently she is an active member of the Brazilian-American Chamber of Commerce, and the contributing journalist in Arts & Culture for THE BRAZILIAN SUN newspaper. Ms. Santos lives with her daughter, Kayla, in New York City where she continues to sing bossa nova and dance samba de gafieira with the heart of a *Brasileira*.



“There is a ritual power that spreads through the air on a strong live note. I envision Tamanduá as a grand celebration of life and diversity, with lots of dance and physical theater”

Press Reviews

“Smashing! A Brazilian twist to opera for music lovers to enjoy.”

Sharon Oswald - The Village Voice

“Emotional, sometimes hysterical, a sound mix fit for the Amazon Exhibit scenery.”

Sean Gibs - “The Onion”

“(...) a surprising and unexpected hit. (...)The audience seemed to include both opera-lovers and fans of Brazilian culture. An enthusiastic standing ovation ended the evening at the packed-house at the Amazonia Brasil Exhibit.”

Greta Larson - Creations and Inspirations

“(...) a magical event in a rainforest amidst beautiful music by the pier.”

Victoria Moy - The Dossier Journal

Extract from Interview to Victoria Moy for The Dossier Journal:

VM - When did you decide to crossover into “classical” after being in rock and Brazilian music?

JOAO - I remember listening to symphonic music as a child and conducting an imaginary orchestra. I always enjoyed committing musical ideas to paper. As an adult, working as a record producer and writing soundtracks, it created the opportunity to develop composition skills, while still paying the rent. The turning point was a sad winter in Philadelphia. Not only was I away from my native climate, I had also cut my hand, which prohibited

me from playing guitar. To keep me sane, I started writing these orchestral studies that were the first seed to **Tamanduá**.

It turned into a very creative period. I found ways to watch the Philadelphia Orchestra almost every week. When I met Maestro Christopher Eschenbach, director of the orchestra, he gave me encouragement and advice on approaching and developing orchestral techniques through the study of scores. In a way I think that having developed these skills away from the academic environment turned out to be a good way to find my own voice.

VM - When/why did you decide to crossover into America to continue your music?

JOAO - In 2002, I had released my second solo album, [“The Travelling Man and His Music box”, available on iTunes] I had a few concerts booked in Philadelphia, San Francisco and New York, so I did a tour.

Back in Brazil the album had received good reviews and airplay, but due to industry shifts, the distributor had not sent the CD to stores. Deciding to take the situation as an opportunity for a new start, I grabbed my toothbrush, guitar and applied for an artist’s visa.

VM - What has your path been like as a musician and composer? How did you begin?

JOAO - I always listened to a lot of classical and contemporary composers. After my first professional band [Tonton Macoute] broke up, I was commissioned to write a few scores for film, theater and video. I also wrote some art songs for Brazilian Soprano Janette Dornellas, who now has a solid international career. Once I moved to Rio,

Tamandua a Brazilian Opera



Jeremy Lamb and João MacDowell - Rehearsal. Photo by Fernando Natalice.

I was working primarily as a record producer with popular singers and writing all sorts of soundtracks. That has been the day-job that also kept me busy in Philadelphia and New York. All things seem to have come full circle. In 1999 I did a soundtrack for a Circus performance. It was mostly electronic and vocals, but I realized that I could be writing for a full orchestra. It was a matter of time and opportunity.

VM - How much of the plot of Tamandua is real?

JOAO - The music came first. I was bringing all the sounds that had influenced me into these pieces. It had to do with cultures coming together to create something new. The idea of neo-cannibalism [Anthropophagia] was at the core of it; a Brazilian modern art movement that digests foreign influences and gives birth to something new. People tend to forget that at the core of ritual Cannibalism, there's mating with the foreign and bringing new genes into the pool before the flesh is eaten and the spirit incorporated.

Anyway, as far the story itself, Carol is based on a Danish woman I met in Rio. She was writing a thesis on, of all things, Brazilian parties. She married a friend of mine, a story which had it's own doses of drama and a baby. It seemed an ancient archetype.

Each character is connected with the spirit on an animal, a force of nature, an urban type, a link with some Shakespeare character. The more I got into it, the more the story started to tell itself. I have a big song praising the name of the Anteater [Tamandua]; it came before the story. The Anteater hugs his enemies with its powerful claws, and when he fights the Jaguar they both end up dead.

VM - What inspired you to do Tamandua?

JOAO - My father always tried to "educate" me to like opera. He also played it really loud on Sunday mornings. Our next door neighbor also loved it, so they had this "get together" thing, starting at



8am... it didn't really go down well for a teenager who was a DJ, then a punk rocker... But I did love orchestral music, so we had this standard argument when I would play him "the good stuff," from Bach to Stravinsky; he would preach on the power of drama, but I'd just make fun of the opera voices. My favorite singer was João Gilberto - his bossa-nova, understated tone couldn't be any further from opera.

Well, sometimes I had to give in a bit, there were arias that I couldn't help but falling in love with. Also, the idea of the "complete work of art" and the exaggerated drama do have an appeal for a

creative person. Then I kept going back to Villa Lobos' Floresta Amazonica, Carl Orff's Carmina Burana... It's fascinating that the combination of a Symphonic Orchestra with Choir seems to be the biggest sound humans can produce without the help of electricity. Other big influences were the American musical theater and the Brazilian songwriter traditions. In the end I commit to writing music that is meaningful. There is a ritual power that spreads through the air on a strong live note. I envision **Tamanduá** as a grand celebration of life and diversity, with lots of dance and physical theater.



Casa do Brasil - Selections Concert at the Ballroom, New York, May 30th, 2008. Photo by Ricardo Barbosa



Sponsorship Opportunities

Sponsors will receive ongoing exposure with target demographics. Audience for media promotion includes the international business community as well as upscale, influential and culturally-driven market, a segment that is served by ICE foundation, as well as aspiring performers and educated youth.

Corporate name and logo will be placed on event invitations, custom signage, related websites and will be listed prominently on cultural and charitable events print and internet calendars: all event promotion materials. There will be advertising and editorial placements in major American and Latin American media, Brazilian and Spanish television stations.

Sponsorship packages include complimentary tickets to the opening night event and cocktail party, CDs, DVDs and the opportunity to provide gifts and marketing materials to select audiences of an average 800 each performance night.

Previous Sponsors:



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Tamanduá - A Brazilian Opera
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