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ACOUSTIC WORLD



Also on Acoustic World: COR16061

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COR16058

ACOUSTIC WORLD



BRAZIL

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This exciting set of discs, featuring some of the best musicians in the world, contains carefully chosen music in compilations possessing a natural musical flow. None of the musicians play electric instruments, giving the music a fabulous authentic feel and many performances are live allowing the atmosphere to come sparkling through.

This recording is compiled from the Nimbus world catalogue from recordings first released on Nimbus Records NI 1741 (4 CD set), NI 5523 and NI 5635

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|----|---|------|
| 1 | <i>Alma Brasileira</i> (Brazilian Soul) – samba de gafieira: Zeca Freitas | 3.27 |
| 2 | <i>Carabina</i> (Rifle) – frevo de rua: Luís Bandeira arr. F Rangel | 2.13 |
| 3 | <i>Degenerado</i> (Degenerate) – choro: Valdomiro Ferro | 2.44 |
| 4 | <i>Bamboleando</i> (Swinging) – choro: Romualdo Miranda arr. M Cézár | 2.25 |
| 5 | <i>Manhã de Carnaval</i> (Morning of the Carnival) – samba-canção
Theme from Black Orpheus, 1959: Luiz Bonfá & Antônio Maria arr. F Rangel | 3.53 |
| 6 | <i>Sonho da Boêmia</i> (Dreams of a Bohemian life) – modinha: ?/Castro Alves | 2.26 |
| 7 | <i>Que nem jiló</i> (Bitter fruit) – baião: Humberto Teixeira & Luis Gonzaga | 2.33 |
| 8 | <i>Tenha dó</i> (Have pity) – forró: Antônio Barros | 2.42 |
| 9 | <i>Retrato em branco e preto</i> (Black & white portrait) – bossa nova:
Tom Jobim/Chico Buarque | 5.01 |
| 10 | <i>Tico-Tico No Fubá</i> (Tico-Tico bird in the cornmeal) – choro:
Zequinha de Abreu | 2.23 |
| 11 | <i>Voltando a Recife</i> (Coming back to Recife City) – frevo: traditional | 6.07 |
| 12 | <i>Meu cariri</i> (My Patch of Land) – baião: Rozil Cavalcanti & Dilumelo | 3.18 |
| 13 | <i>Tareco e Mariola</i> (Sweets and Candy) – xote: Petrucio Amorim | 3.57 |
| 14 | <i>Noites Cariocas</i> (Nights in Rio) – choro: Jacó do Bandolim | 5.16 |
| 15 | <i>Vespers</i> – waltz: Ernesto Nazareth | 3.44 |
| 16 | <i>Se essa viola dissesse</i> (If this guitar could say) – modinha: traditional | 2.37 |
| 17 | <i>Carolina</i> – choro: Chico Buarque | 3.13 |
| 18 | <i>Isto é bom</i> (This is good) – lundu: Xisto Bahia/? | 1.15 |
| 19 | <i>Segura-ele</i> (Hold him!) – choro: Pixinguinha | 2.39 |
| 20 | <i>Um bandolim no samba</i> (A bandolim plays samba) – samba: Niquinho | 3.20 |

B R A Z I L

The world knows Brazil as the country of carnival, football and nuts. But the nation's soul beats to music, whether it be a lively dance, a nineteenth century art-song, or even a march or celebration. On this disc you will find music fashionable from about 150 years ago up to today, and the selection (as with the whole *Acoustic World* series) is authentically performed. Nothing has had to be 'plugged in'. It shows the inventiveness and vibrancy of musicians and composers from Rio and the Northeast states in absorbing styles from overseas into the local tradition, before turning them into something now recognisable as uniquely Brazilian.

Brazil is, broadly, tricultural: indigenous, African and European elements have all mixed to produce a kind of 'cultural collision'. The Portuguese colonisers brought many pan-European influences with them (Roman Catholic festivals, the *moda* and *fado* in particular); the 300-year slave trade involving Brazil has left it with the largest number of African descendants anywhere outside of Africa, from where

the distinctive drumming and dancing has its roots.

The musical development of this period can be accounted for in a number of ways: people mixing from inside and outside the country; industrialisation; the resulting population shifts; and radio. Brazil has a huge land mass, so it is not surprising that when it comes to music there should be many regional differences. However, with the advent of industrialisation many musicians were drawn to cities like Rio, Salvador, and Recife. The lucky few were able to work as full-time employees of the new radio stations, where for the first time regional dance-forms and song-types were thrown together. It was an exciting and creative time, and anyone who had a radio, whether in the cities or out in the country, could hear the resulting development of styles. One of those forms was *choro*.

Choro, whose name comes from the Portuguese meaning 'cry', is most often associated with Rio. Some *choro* composers represented on this disc are from Rio ('Cariocas') but many come from the Northeast, and indeed the album tracks were recorded in Salvador and Recife. *Choro* has a European core

(which includes using a rondo or polka form as its structure) to which African and indigenous cultures were added, making it irrepressibly Brazilian. At its inception, and despite the fact that it was enjoyed by nearly everybody, the upper classes did not openly accept it. The great Ernesto Nazareth, for example, who composed many *choros* preferred to call them *polkas*, *tangos* and *maxixes*. Much of the success of the style came from the early days of radio, when bands performed live on the air. It spread through imitation, and the local nuances kept it alive and interesting. During the 1960s, however, *choro* disappeared, being replaced by the *bossa nova*. It took an effort in the late 1970s to revitalise the genre, which attracted a new, younger generation of musicians. Thanks in great part to these efforts, *choro* music remains strong in Brazil.

The musicians of **Oficina de Cordas** ('String Workshop') are carrying on the tradition of experimenting with new colours and sounds, but also spend time uncovering forgotten Brazilian music. Many of the musicians have classical training, but also take part in *sauras* - gatherings where music is learnt and shared by oral tradition.

It is harder keeping music alive by oral tradition alone of course, especially when songs go out of fashion and become neglected, but the *sauras* provide a jazz-like education that is so important to the development of improvisation and an understanding of form and key structure. On this disc **Oficina de Cordas** play a *choro*, a *samba-canção* from the 1959 movie *Black Orpheus*, and a *frevo* - a form also used by the Banda de Pifanos Dois Irmãos.

The flute music of **João "do Pife"** and his band is from the countryside of Pernambuco. Two brothers play flutes accompanied by drums and cymbals. This is celebration music, used primarily in processions for which the Catholic Church in the Northeast has a penchant. *Frevo* is typical of Pernambuco's carnival: it is a fast, frenetic dance. The word comes from Portuguese, 'ferver', to boil and has its origins in the polka-march of the late nineteenth century. With added syncopation it became known as 'marcha al bloco', and then *frevo* when applied to parades. Today *frevo* is the standard genre in Pernambuco, both in the cities and countryside.

Forró has roots in the dry Northeast states of Pernambuco, Paraíba, and Ceará. The huge desert there (the *sertão*) is 'farmed' by cow-herders who would celebrate the end of the dry season (as well as long for its arrival) by playing the accordion. *Forró, baião* and *xote* - which you will hear on this album - are still less well known outside South America than *samba* and *bossa nova*, but with the arrival of *música popular Brasileira* (MPB) in the 1980s the sound of accordion, drum and triangle is not totally unknown. The 'king of the baião' was Luíz Gonzaga who brought much obscure music into the open during the 1940s and 50s. His *Queenem jiló* is led from the accordion on this recording by 'Camarão' who earned his nickname of 'the shrimp' after a long day sunburning on the beach!

The singer Andréa Daltro is from Salvador, Bahia. She captures the essence and style of the refined *modinha* (especially in Castro Alves's poem *Sonho da Boêmia*). The *modinha* is a kind of sentimental lovesong with rich and lyrical poetry, which often sounds too much like a Puccini opera aria. Having an uncertain 18th century origin,

the *modinha* of the late 19th century was sung in the streets or as an outdoor serenade, usually accompanied by flute and guitars. With the arrival of street lighting its popularity died down, and having unwittingly helped in its demise the Edison Electricity Company helped to revive the form by recording many songs. *Iso é bom* was recorded by them in 1901. This spicy love song by Xisto Bahia is the only *lundu* in the compilation. Considered the partner to the *modinha*, the *lundu* was heard both in salons and in concert halls. The lyrics referred to socially unequal love, and the accompanying dance was steeped in African tradition and at first viewed as indecent. As time went on, however, the *lundu* became acceptable by the middle class. The same relaxation of attitudes occurred in the 20th century with the arrival of *lambada* and *samba*, Brazil's most successful musical export. Outside of South America its popularity, combined with the enormous coverage given to Rio's carnival, threatens to overshadow all other musical forms. This disc goes some way to show the wider scope of the country's musical gift.

SONG LYRICS

6 *Sonho da Boêmia* (*modinha*)

*Vamos, meu anjo, fugindo,
A todos sempre sorrindo,
Bem longe nos ocultar.*

*Como boêmios errantes,
Alegres e delirantes
Por toda a parte a vagar.*

*Uma casinha bonita,
Lá na mata que se agita
Do vento ao mole soprar*

*Como boêmios amantes
Que dizem vagando errantes:
"P'ra ser feliz basta amar!"*

Dreams of a Bohemian life

Let us go flee, my angel,
Smiling to everybody,
To hide ourselves far away.

Like errant bohemians
Happy and delirious
Roaming everywhere.

To a small house
Where the mild blowing wind
Agitates the forest

Like bohemian lovers
That while roaming aimlessly say
"To be happy, love is enough!"

7 Que nem jiló (baião)

*Se a gente lembra só por lembrar
Do amor que a gente um dia perdeu
Saudade inté que assim é bon
Pro o cabra se convencer
Que é feliz sem saber por não sofrer*

*Por isso a gente vive a sonhar
Com alguém que se deseja rever
Saudade entonce assim é ruim
Eu tiro isso por mim
Que vivo doido a sofrer*

*Ai quem me dera voltar
Nos braços do meu xodó
Saudade assim faz doer
E amarga quem nem jiló
Más ninguém pode dizer
Que me viu triste a chorar
Saudade, meu remédio é cantar*

Bitter fruit

If one remembers a lost love
Just for the sake of remembering
Even solitude could be good
So that a man may convince himself
That he is happy without knowing it so
he would not suffer

That is why one lives dreaming of
Someone one would like to see again
The solitude is bad
I take it to be so
I who am mad with pain

Oh who would let me come back
To the arms of my beloved
Solitude thus hurts
and is a bitter fruit
But nobody could say that they have seen
me crying
My cure for solitude is singing

8 Tenha dó (forró)

*Tenha dó, tenha dó
Não me faça padecer
Você sabe muito bem
Que eu gosto mesmo é de você*

*Você aproveita a situação
Deste coração que lhe da valor
E por sua causa vivo desprezado
Você não tem dó
Desse nosso amor*

*Lhe dei tudo de mim
Amor, paz e carinho
E você só desprezo me deu
Agora vivo aqui tão só
E você não se da de eu
De eu, de eu*

Have pity

Have pity, have pity
Don't make me suffer
You know very well
How much I like you

You take advantage of the situation
Of this heart that encourages you
And because of you, I live despised
You don't care for
This our love

I gave you all of me
Love, peace and tenderness
You gave me only scorn
And now I live so alone
You give nothing of yourself
Of yourself, of yourself

12 Meu cariri (baião)

*No meu cariri
Quando a chuva não vem
Não fica lá ninguém
Sómente Deus ajuda
Se não vier do céu
Chuva que nos acuda
Macambira morre, xiquexique seca,
juriti se muda*

*Se meu Deus dera um jeito
De chover todo o ano
Se acaba o desengano
O meu viver lá é certo
No meu cariri
Pode se ver de perto
Quanto boniteza
Pois a natureza é paraíso aberto*

My patch of land

When rain does not fall
In my patch of land
Nobody is left there
And only God helps
If rain does not come
From the sky
Plants wither,
the pigeon goes away
If God could help
With rain all year round
There'll be no more disappointment
My livelihood is assured there
In my patch of land
One can see
So much beauty
'Cause nature is an open paradise

13 Tareco e Mariola (xote)

*Eu não preciso de você
O mundo é grande e o destino me espera
Não é você que va me dar na primavera
As cores lindas que eu sonhé
no meu verão*

Sweets and Candy

I do not need you
The world is wide and destiny awaits me
It is not you who will give me in spring
The colours I have dreamt of
in my summer

*Eu não preciso de você
Já fiz de tudo pra mudar meu endereço
Ja revirei a minha vida pelo avesso
Juro por Deus não encontrar você
mais não*

*Cartas na mesa
O jogador conhece o jogo pela regra
Não sabes tu que já tirei
leite de pedra
So pra te ver sorrir pra mim, não chorar*

*Você foi longe me machucando
provocou a minha ira
Só que naci entre o velame
e a macambira
Quém é você pra derramar meu munguzá
Eu me criei ouvindo o toque do martelo na
poeira*

*Ninguém melhor que o mestre Osvaldo na
madeira
Com sua arte criou muito
mais de dêz*

*Eu me criei matando a fome con
tareco e mariola
Fazendo verso dedilhado na viola
Por entre os becos
no meu velho vassoural*

I do not need you
I have done everything to
change direction
I have changed my life inside out
I swear I won't meet you again

When the chips are down
The gambler knows the game by its rules
Don't you know that I have already got milk
out of stone
To see you smiling at me, not crying

You went too far hurting my heart
you provoked my anger
But I was born
among the bushes
Who are you to cause me trouble?
I was brought up listening to the sound of
the hammer in the sawdust

Nobody better than master Osvaldo
and his woodwork
Who managed with his craft to bring up
more than ten

I was brought up killing hunger with sweets
and candy
Making verses, strumming the guitar
In the hidden corners
of my old town quarters

16 Se essa viola dissesse (modinha) If this guitar could say

*Se essa viola dissesse
Tudo quanto ela soubesse
Das coisas que já passei
Certamente muita gente
Havia de sorrir contente
Sabendo que eu já chorei*

*Namorei uma cabocla
Que no vermelho da boca
Tinha veneno mortal.
Quem beijava enlouquecia
Quem não beijava morria
Com vontade de beijar.*

*Numa noite enluarada
Em sua boca orvalhada
Um beijinho eu dei também.
Para não ter desgosto
De perder do beijo o gosto
Nunca mais beijei também.*

If this guitar could say
Everything she knows
About the things I've gone through
Certainly many people
Would smile with pleasure
To know that I have cried.

I loved a country girl
Who in the redness of her lips
Carried a deadly poison.
Whoever kissed her went mad
Whoever didn't died
Of desire to kiss her.

One moonlit night
I too gave her a kiss
On her dewy mouth.
But to avoid the agony
Of losing the taste of her kisses
I never kissed anyone else.

18 Isto é bom (lundu)

*laíá você quer morrer
Quando morrer, morramos juntos
Que eu quero ver como cabem
Numa cova dois defuntos.*

*Isto é bom
Isto é bom que dói*

*A saia de Carolina
Me custou cinco mil reis
Arrasta mulata a saia
Que eu dou mais cinco e são dez.*

Isto é bom etc.

*Mulata levanta a saia
Não deixa a renda arrastar
A saia custa dinheiro
Dinheiro custa ganhar.*

Isto é bom etc.

*Os padres gostam de moças
E os solteiros também
Eu como rapaz solteiro
Gosto mais do que ninguém*

Isto é bom etc.

This is good

Missy you want to die.
If you'd die, let's die together
That I'd like to see how
Two bodies fit in a grave.

This is good
This is so good it hurts

Carolina's skirt
Cost me five thousand reis
Drag on your skirt mulatta
So I'll give you five more and that makes ten.

This is good etc.

Mulatta lift your skirt
So the lacework doesn't snag
For a skirt costs money
And money is hard to earn.

This is good etc.

Priests like young girls
And so do bachelors
And as I'm a bachelor
I like them more than anyone.

This is good etc.

MUSICIANS

TRACK 1

Fred Dantas trombone
Ailton Reiner cavaquinho
Rowney Scott soprano/alto saxophone
Milton Candeias seven string guitar
Lula Gazinêu guitar
Cacau pandeiro

TRACKS 2 4 5

Oficina de Cordas

Henrique Annes guitar
Marco César bandolim
Adalberto Cavalcanti bandola
Cláudio Moura viola nordestina
Jorge Cardoso cavaquinho
Fernando Rangel double bass
Raimundo Batista percussion
(tracks 2 & 4 only)

TRACK 3

Ailton Reiner cavaquinho
Joatan Nascimento trumpet
Milton Candeias seven string guitar
Lula Gazinêu guitar
Cacau pandeiro
Peter Dantas 2nd pandeiro

TRACKS 6 16 18

Andréa Daltro vocal
Luciano Bahia guitar

TRACKS 7 8 12 13

Reginaldo Alves Ferrira 'Camarão'
accordion (sanfona)
Joana Angélica vocals
Leo vocals
Quartinha bass drum (zabumba)
Zeca Preto triangle
Menininho cow bells (agogô)
Paulo Guimarães six and ten string guitar
(viola caipira)
Arlindo Dos Oito Baixos button accordion
(sanfona oito baixos)
(track 13 only)

TRACKS 9

Ailton Reiner cavaquinho
Rowney Scott soprano/alto saxophone
Fred Menendez cavaquinho
Milton Candeias seven string guitar
Lula Gazinêu guitar
Cacau pandeiro
Peter Dantas 2nd pandeiro

TRACKS 10 14 15 19

Os Ingênuos

Edson Santos seven string guitar
Ailton Reiner cavaquinho
Lula Gazinêu guitar
Cacau pandeiro
Jorginho Silva cavaquinho
Fred Dantas trombone
Rowney Scott soprano saxophone
Joatan Nascimento trumpet
Jorginho Silva cavaquinho
Fred Dantas trombone
Rowney Scott soprano saxophone
Joatan Nascimento trumpet

TRACK 11

João "do Pife" and the Banda de Pifanos Dois Irmãos

João Alfredo Marcos dos Santos ('João do Pife')
flute
Severino Alfredo dos Santos flute
Manuel Antônio da Silva tarol (snare drum)
Sebastião Feliciano Rodrigues zabumba (bass drum)
José Feliciano Rodrigues Filho pratos (cymbals)
Jesson Rodrigues de Moura surdo (bass drum)

TRACK 17

Ailton Reiner cavaquinho
Lula Gazinêu guitar

TRACK 20

Fred Dantas trombone
Ailton Reiner cavaquinho
Rowney Scott soprano/
alto saxophone
Joatan Nascimento trumpet
Fred Menendez cavaquinho
Milton Candeias seven string guitar
Lula Gazinêu guitar
Cacau pandeiro