



Otavio Garcia - Fernando Corona

Felipe Poli - Ozias Gonçalves/ Pedro Aune

- 1 **Ária da 4ª Corda** (J.S.Bach/O. Garcia/Nabel Music)
- 2 **Se essa rua fosse minha** (Trad./O. Garcia/Nabel Music)
- 3 **Boi barroso** (Trad./O. Garcia/Nabel Music)
- 4 **Gabriela** (Antonio Carlos Jobim)
- 5 **Bachiana nº5** (Heitor Villa-Lobos)
- 6 **Passa Passa, Gavião** (Trad./O. Garcia/Nabel Music)
- 7 **Escravos de Jó** (Trad./O. Garcia/Nabel Music)
- 8 **Samba-Lele** (Trad./O. Garcia/Nabel Music)
- 9 **Mulher rendeira** (Trad./O. Garcia/Nabel Music)
- 10 **Sapo Jururu (cururu)** (Trad./O. Garcia/Nabel Music)

Villa - Lobos in Jazz



The project Villa-Lobos in Jazz is a quartet of jazz musicians (piano, acoustic guitar, acoustic bass and drums) whose repertoire includes original jazz interpretations of pieces by the great Brazilian composer, Heitor Villa-Lobos. On this album, we have also included pieces by musicians whom Villa-Lobos

admired, such as Bach, and others by musicians inspired by him, such as Antônio Carlos Jobim, Ary Barroso and Baden Powell. Alongside his work as a composer, Villa-Lobos took a keen interest in researching deeply into the folklore of his native country, preserving tunes which are part of the childhood of

all Brazilians, and which celebrate Brazilian culture. In 2011, Heitor Villa-Lobos would have celebrated his 124th birthday. It was he who created a national musical identity for his country, Brazil. While Director of Musical and Artistic Education during the Vargas regime in the thirties, Villa-Lobos managed to collect a great deal of Brazilian folk music, all the way from north to south. This featured all kinds of popular music: songs and hymns, and even percussion pieces, very often transforming them into his own "classical" style.

Also enjoying an academic career, as professor of music at the Colegio Pedro II in Rio de Janeiro he sought to introduce natural sounds into music, for example, the sounds made by frogs, tropical birds, rivers, streams, forest storms, and so on.

His work as a composer includes preludes, piano studies, string quartets, suites, waltzes, and, famously, Bachianas, all of which remind us of the unique character of the Brazilian imagination. What Villa-Lobos was attempting was to achieve his own musical rendition of the musical traditions of this tropical country. Thus, for example, he adds the sounds of the forest, sounds made by Indios, Africans, and many other native sounds:

the songs, the "choros" and the sambas. We notice when Brazilians listen to Villa-Lobos' children songs (lullabies) that they feel drawn in by all this beauty and originality, reminiscent of all the emotions of our young years, and which is stored in our collective memory.

After having travelled with our project all around Brazil we are preparing to take this music beyond our country. The warm reception which our performances have received and the strong cultural character of the music we play, deeply rooted in the history of Brazilian music, has given us the feeling that we are worthy ambassadors of „a pride of being Brazilian“ anywhere in the world.

We are sure that you will greatly enjoy in Villa-Lobos in Jazz. We feel it a great honour to acquaint the wider world with Brazilian music.

1 **Ária da 4ª Corda** (J.S.Bach/O.Garcia/Nabel Music) 7:22

Bach's music had a great influence on Villa-lobos and in this project we interpret both the music of the composers who influenced him and those influenced by him.

2 **Se essa rua fosse minha** (Trad./O.Garcia/Nabel Music) 6:11

An 18th century Portuguese folk song, very well-known and widely sung in Brazil and characteristic of the romantic period at the turn of the 18th century when the country was colonized by Portugal.

3 **Boi barroso** (Trad./O.Garcia/Nabel Music) 5:47

From Rio Grande do Sul, a southern state. The song tells of a bull from the vast grasslands of the south, evocative of rural life in this southern region.

4 **Gabriela** (Antonio Carlos Jobim) 8:23

A great Brazilian composer hugely influenced by "Villa". This was composed for the movie Gabriela, directed by Bruno Barreto and starring Marcello Mastroianni and Sonia Braga.

5 **Bachiana nº5** (Heitor Villa-Lobos) 6:51

One of the most famous and beautiful pieces which "Villa" composed and dedicated to his second wife, Arminda Villa-



Lobos. The words to this movement were written by Ruth Valadares Corrêa, and the composition is reminiscent of works such as Bach's Ária and Rachmaninov's Vocalise. We just couldn't leave it out!

6 **Passa Passa, Gavião** (Trad./O.Garcia/Nabel Music) 4:36

A lullaby brought to Brazil by French immigrants, initially this tune was Sur Le Pont d'Avignon and was later given its own Brazilian melody and lyrics.

7 **Escravos de Jó** (Trad./O.Garcia/Nabel Music) 7:07

A lullaby telling the story of slaves singing and dancing the Caxangá. Great piece for developing motor coordination in children, who have to move in time with the tune.

8 **Samba-Lele** (Trad./O.Garcia/Nabel Music) 8:11

Very well-known in Brazil, this is a folk song from the south-eastern state of Espírito Santo. Among our video clips, this has been the most popular. With a vigorous and cheerful beat it's a genuine Brazilian lullaby originally brought over by Portuguese immigrants. The text tells of a slave who has been beaten, although actually deserving even greater punishment. Also a mulata (a woman of mixed raced, normally a child of the white master and a black slave) is asked how she is to be wooed. In fact, a racist lyric. Just imagine...



9 Mulher rendeira (Trad./O.Garcia/Nabel Music) 6:14

This folk song from the north-east became important in the 1930s, when, under President Getulio Vargas's "new republic", thinking about work (previously left to slaves) began to change. The popular attitude was that it was humiliating to work, and Vargas was seeking to instil pride in the labouring classes about what they did.

10 Sapó Jururu (cururu) (Trad./O.Garcia/Nabel Music) 6:25

A lullaby from the northern Amazonas region. Many people sing "cururu", because it's the sound the frog makes when it sings. In fact, it should be "jururu", which means sad or blue.

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Mastered by Nabel

Coverdesign by Nabel



Felipe Poli
acoustic guitar



Fernando Corona
keyboards



Otavio Garcia
drums



Ozias Gonçalves
double bass
(1-5,8,10)



Pedro Aune
double bass
(6,7,9)

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