

Thursday, November 9 at 7:30pm, 2006  
Concert Hall

Paquito d’Rivera, *clarinet*  
Sérgio and Odair Assad, *guitars*  
*Dances from The New World*

Afro	Paquito d’Rivera
El Choclo	Angel Villoldo
Aquarela do Brasil	Ary Barroso
Triálogo	Rey Guerra
Drume Negrita	Eliseo Grenet
Dizziness	Paquito D’Rivera
Paquito D’Rivera, clarinet solo	
Conga de la Media Noche	Ernesto Lecuona
Milonga per tre	Astor Piazzolla
Malambo	Alberto Ginastera

INTERMISSION

Baiao Malandro	Egberto Gismonti
<i>Sergio and Odair Assad, guitar solo</i>	
Hoedown from <i>Rodeo</i>	Aaron Copland
Mangabeira	Sérgio Assad
Vals No. 3	Antonio Lauro
Vete de mi	Virgilio & Homero Exposito
Danza Paraguaya	Agustin Barrios
Alfonsina y el mar	Ariel Ramirez
Um a zero	Pixinguinha

*The Assads play Thomas Humphrey guitars.*

**Pre-performance talk with Paquito D’Rivera and the Assad Brothers at 6:30pm**

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## **DANCES FROM THE NEW WORLD**

### **program notes**

We first met Paquito during Yo Yo Ma's "Obrigado Brazil" project, a 2003 Grammy winner. During the "Obrigado Brazil" tours in Europe, Asia and the US, we had several opportunities to improvise backstage with Paquito. We especially liked to relax and have fun playing Latin American music. After the Brazil project, we decided to continue our musical partnership playing as a Trio. We created a project we call, "Dances from the New World".

Choosing music for this project was not a simple task given the large number of different styles that have emerged from the Americas. We created the program based on dances that have the appeal of music made visible. As Charles Baudelaire said: "Dancing can reveal all the mystery that music conceals." The list of Latin dances is huge and we had to pick just a few among the well known Merengue, Bolero, Paso Doble, Rumba, Samba, Salsa, Tango, Cumbia and Mambo, to name but a few. The second task was to create a good balance between classical and traditional composers, and popular and unfamiliar songs.

The program starts with a piece written by Paquito called "Afro", which pays homage to the great influence of African culture in the development of music of the Americas. The rhythmic African proto cell known as "ritmo de clave" helped to shape most of these well known dances.

El Choclo was the first-ever written tango, a logical choice to illustrate this famous dance.

Following is a Brazilian Samba, the well known "Aquarela do Brazil", a great hit of Ary Barroso and a classic Brazilian standard.

"Triologo", written by the Cuban composer Rey Guerra especially for this occasion, is an original work blending elements of Brazilian choro and Cuban habanera.

"Drume Negrita" is a classic by the Cuban Eliseo Grenet, changed from its original into a 3/4 lullaby.

"Dizziness" is a tribute to the great American musician Dizzie Gillespie, with whom Paquito played often.

"Conga de la media noche" is a Cuban Dance which borrows its name from a percussion instrument. This work is a favorite among Lecuona's amazing output.

The "Milonga per tre", a profound piece written by Astor Piazzolla, and one of the last pieces he recorded during his lifetime, is a great example of this Argentinean style that predated the Tango.

The "Malambo", an Argentinean gaucho dance, was written by the great classical composer Ginastera for the ballet "Estancia".

The Baiao is a Brazilian rhythm from Bahia pioneered by Luiz Gonzaga. As the title suggest, "Baiao Malandro" by Gismonti is a tricky Baiao ~ meaning that the dance is hidden in the piece.

"Hoe Down", from the ballet Rodeo written by Aaron Copland, is a paso doble with lots of humor and surprising harmonies.

"Mangabeira", which is the name of a tree, is a mixture of Baiao and Xaxado rhythm from the north east of Brazil.

"Vals No. 3" by Lauro is a favorite of the solo guitar repertoire. The present arrangement was inspired by a solo version recorded by Paquito on the clarinet.

"Alfonsina y el Mar" is a classic from Ariel Ramirez. Written as a tribute to the poet Alfonsina Stomi, this song was immortalized by the voice of Mercedes Sosa and is one of the great standards of Latin music.

"Um a Zero" by Pixinguinha is a choro, not a real dance but a form of Brazilian improvising music that developed in the 20<sup>th</sup> century. The Choro or Chorinho is the true Brazillian equivalent to American Jazz.

Sergio Assad  
2006

## About the Artists

### Sérgio and Odair Assad

The Brazilian-born brothers Sérgio and Odair Assad are widely considered the most popular and virtuosic guitar duo in the world. Their exceptional artistry and uncanny ensemble playing come from both a family rich in Brazilian musical tradition and from studies with the best guitarists in South America. In addition to setting new performance standards, the Assads have played a major role in creating and introducing new music for two guitars. Their virtuosity has inspired a wide range of composers to write for them: Astor Piazzolla, Terry Riley, Radamés Gnatalli, Marlos Nobre, Nikita Koshin, Roland Dyens, Jorge Morel, Edino Krieger and Francisco Mignone. Now Sergio Assad is adding to their repertory by composing music for the duo and for various musical partners both with Symphony Orchestra and in recitals. They have worked extensively with such renowned artists as Yo-Yo Ma, Nadja Salerno-Sonnenberg, Fernando Suarez Paz, Paquito D'Rivera, Gidon Kremer and Dawn Upshaw.

The Assads began playing the guitar together at an early age and went on to study for seven years with guitar/utenist Monina Távora, a disciple of Andrés Segovia. Their international career began with a major prize at the 1979 young artists competition in Bratislava. Odair is based in Brussels where he teaches at Ecole Supérieure des Arts, and Sergio resides in Chicago where he teaches at Roosevelt University's Chicago College of Performing Arts, yet the majority of their time is spent on tour throughout the Americas, Europe and the Far East

The Assads' repertoire includes original music composed by Sergio Assad and his reworkings of folk and jazz music as well as Latin music of almost every style. Their standard classical repertoire includes transcriptions of the great Baroque keyboard literature of Bach, Rameau and Scarlatti; and adaptations of works by such diverse figures as Gershwin, Ginastera and Debussy. Their programs are always a compelling blend of styles, periods and cultures.

The Assads are also recognized as prolific recording artists, primarily for the Nonesuch and GHA labels. In 2001, Nonesuch Records released "Sérgio and Odair Assad Play Piazzolla," which won a Latin Grammy in September 2002. Other duo CDs include an album of Baroque works and "Saga dos Migrantes" for Nonesuch. They have recorded Piazzolla discs with Gidon Kremer (Nonesuch) and Yo-Yo Ma (Sony Classical), the latter a Grammy winner in 1998.

A Nonesuch collaboration with Nadja Salerno-Sonnenberg in 2000 featured a collection of pieces based on traditional and Gypsy folk tunes from around the world. Since that recording the Assads and Ms. Salerno-Sonnenberg have made three highly successful tours of the United States, displaying unique chemistry, humor and stunning virtuosity. In 2003, Sergio Assad wrote a triple concerto for this trio that has been performed with the orchestras of São Paulo, Seattle and the Saint Paul Chamber Orchestra. Other highlights of 2002-03 included an 18-city tour as soloists with the Orquestra de São Paulo playing Marlos Nobre's Concerto Duplo, a piece to be released on GHA in 2006.

The Assad Brothers collaborated again with Yo-Yo Ma on his popular release, "Obrigado Brazil", a CD that surveyed the musical landscape of the country from classical to tropicalia music, and also featured Rosa Passos, Egberto Gismonti, Paquito D'Rivera and Cyro Baptista. Sergio arranged several of the works on the disc, which captured a Grammy in 2004. Following the release, the Assads toured with Mr. Ma at several summer festivals in the United States, followed by concerts in Europe and Japan. In September 2003 they performed in live concerts at the opening of Carnegie Hall's Zankel Hall and Sony released a live CD of these concert performances.

Upcoming projects include performances of Joaquin Rodrigo's Concierto Madrigal for Two Guitars at the Hollywood Bowl where the piece was originally premiered, as well as Sergio's arrangement of the Four Seasons by Piazzolla for two guitars and orchestra in September 2006. The duo will release a new recording for Nonesuch in 2006 and a Bach recording with Nadja Salerno-Sonnenberg for the same label in 2007. Also planned is a collaborative tour with the Turtle Island Quartet and a guitar festival at the 92nd St. Y in New York to be curated by the Assads, followed by a tour featuring several colleagues from Brazil.

## **Paquiti D’Rivera**

The winner of four Grammy Awards, Paquito D’Rivera is celebrated both for his artistry in Latin jazz and his achievements as a classical composer. Born in Havana, Cuba, he performed at age 10 with the National Theater Orchestra, studied at the Havana Conservatory of Music and, at 17, became a featured soloist with the Cuban National Symphony.

D’Rivera co-founded the Orquesta Cubana de Música Moderna and served as the band’s conductor for two years. In 1973, he was co-director of Irakere, a highly popular ensemble whose explosive mixture of jazz, rock, classical, and traditional Cuban music had never before been heard. The band toured extensively and in 1979 was awarded the Grammy Award for Best Latin Jazz Ensemble.

In 1981, while on tour in Spain, D’Rivera sought asylum in the United States embassy. Since then he has toured the world with his ensembles - the Paquito D’Rivera Big Band, the Paquito D’Rivera Quintet, and the Chamber Jazz Ensemble.

His numerous recordings include more than 30 solo albums. In 1988, he was a founding member of the United Nation Orchestra, a 15-piece ensemble organized by Dizzy Gillespie to showcase the fusion of Latin and Caribbean influences with jazz. In 1991, he received a Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music. That same year, as part of the band Dizzy Gillespie and the United Nation Orchestra, he along with James Moody, Slide Hampton, Airto Moreira, Flora Purim, Arturo Sandoval, Steve Turre, and others were featured on the Grammy Award-winning recording, *Live at the Royal Festival Hall*.

He has appeared at, or written commissions for, Jazz at Lincoln Center, the Library of Congress, the National Symphony Orchestra, Brooklyn Philharmonic, London Philharmonic, Costa Rican National Symphony Orchestra, Simón Bolívar Symphonic Orchestra, and Montreal’s Gerald Danovich Saxophone Quartet. He serves as artistic director of jazz programming at the New Jersey Chamber Music Society and is artistic director of the Festival Internacional de Jazz en el Tambo (Punta del Este, Uruguay). He has become the consummate multinational ambassador, creating and promoting a cross-culture of music that moves effortlessly among jazz, Latin, and classical.

Mr. D’Rivera was named an NEA Jazz Master in 2005.

### **Selected Discography**

*Blowin’*, Columbia, 1981

*Dizzy Gillespie and the United Nation Orchestra*, Live at the Royal Festival Hall, Enja, 1989

*Portraits of Cuba*, Chesky, 1996

*Brazilian Dreams*, MCG Jazz, 2001

*Big Band Time*, Pimienta, 2003