

A JOYFUL CRY: BRAZIL'S CHORO MUSIC

Broadcast Schedule - Summer 2016

PROGRAM #: **CHR 16-01**
RELEASE: **July 5, 2016**

A History of Choro to the Present Day

Choro (SHOH-roh) got its start in the late 1860s, when musicians of the day decided to put a distinctly Brazilian spin on the sound and rhythm of the European waltzes, polkas and schottisches they played for dances and gatherings. Over its almost 160 year history, choro has had its ups-and-downs, with unique characters like Chiquinha Gonzaga (chih-KEEN-yah), one of the first women to compose and play choro publicly, Carmen Miranda, who was both talented and tragic, composers like Ernesto Nazareth (nah-zah-RAY) who were inspired by Chopin, and virtuosos like Pixinguinha (pish-een-GHEEN-yah) and Jaco (zhah-KOH), who took choro to new heights in the 1940s and 50s. A new generation of musicians discovered choro in the 1970s and renewed it for themselves and modern audiences, fusing choro with jazz and other styles to create *Choro novo*. This program uses recordings that are both historic and modern alongside the voices of musicians, like Julie Koidin's mentor, Altamiro, from Brazil. Hosted by Julie Koidin, with co-host Geraldo de Oliveira.

Music highlights:

Music by Ernesto Nazareth (*Escovado*), Anacleto de Medeiros (*Iara*), Chiquinha Gonzaga (*Atraente*), Carmen Miranda performing *Tico-tico non fuba*, and *Disseram que eu voltei Americanizada*, *Noites cariocas (Rio Nights)* by Jacob do Bandolim (*Jaco*), among others. Some of these are historic recordings, including performances by Pixinguinha himself from the middle of the 20th century.

PROGRAM #: **CHR 16-02**
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Choro Meets Classical

Classical composers find their inspiration and a paycheck in places you might not expect, like Johannes Brahms playing piano in a brothel. Heitor Villa-Lobos used to sneak out of his aunt's house in Rio to go to where the Choro players were, and join in the sessions on his guitar. Those experiences, and the style of choro, helped him to create a lot of his music, and made it distinctly Brazilian. Darius Milhaud's time in Brazil allowed him to absorb the style of choro in his *Le Boeuf sur le Toit*, written in Paris as a remembrance of his sojourn. Many choro musicians are classically trained; composers like Marco César (SAY-sar), Radames Gnàttali (hah-dah-MAYSS iNYAH-tah-lee) and Mozart Camargo Guarnieri brought that training and experience to their choro pieces and performances. We'll hear from composer Marco César about why choro is important to him and hear how he put into practice in a classical ensemble. From Villa-Lobos' Choros to Gnàttali's *Suite Retratos*, host Julie Koidin and co-host Geraldo de Oliveira explore the connection between classical and choro.

Music highlights:

Included are *Choro No. 2* by Heitor Villa-Lobos, *Le Boeuf sur le Toit* by Darius Milhaud, the *Choro for Flute and Strings* by Edino Krieger, *Odeon* by Ernesto Nazareth, Mozart Camargo Guarnieri's *Choro No. 3* and portions of the *Suite Retratos* by Radames Gnattali, among others.

PROGRAM #: **CHR 16-03**
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The Brass and Woodwind Virtuosos of Choro

The original ensemble for choro was called a terno (TAIR-noh), comprising a flute, a guitar and a cavaquinho – essentially melody and accompaniment. Over time, choro musicians introduced brass instruments, and other winds, in that lead role – clarinets, trumpets and trombones. Host Julie Koidin and co-host Geraldo de Oliveira bring the voices and the performances of some of those musicians to *A Joyful Cry*. Choro has been a personal journey for Julie Koidin; she is a flutist who fell under the spell of this music after hearing a recording of flutist Altamiro, who became her mentor. His voice along with that of trumpeter Silverio Pontes will help us understand what is so important about choro to them. One of the most important flutists and woodwind players of the 20th century choro timeline is Pixinguinha. We'll introduce his music and his performances, along with Altamiro, clarinetist Paulo Sergio Santos and trumpeter Silverio Pontes (POHN-chess) in this third program.

Music highlights:

Flor Amorosa by Joaquin Callado, *Carinhoso* and *Segura Ele* by Pixinguinha, *Chorinho pra Ele* by Hermeto Pascoal, among others.

PROGRAM #: **CHR 16-04**
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The String Players of Choro

The driving force in choro is the rhythm section – in its original form, a guitar and a cavaquinho (a Brazilian version of the ukulele). Those instruments still serve in that role, but they also step into the spotlight as soloists. There is a third instrument, the mandolin (in Brazilian, *bandolim*), that is primarily a melody instrument. One of the choro giants was mandolinist Jacobo, or Jacob do Bandolim. His compositions figure prominently. The melodies of choro, the astounding improvisations and the incredibly quick changes of harmony require musicians of extraordinary ability – some of the best include mandolinist Joel Nascimento, guitarist Yamandu Costa and Henrique Cazes. Host Julie Koidin and co-host Geraldo de Oliveira will introduce you to these choro musicians and more.

Music highlights:

Brasileirinho by Waldir Azevedo, *Apanhei-te Cavaquinho* by Ernesto Nazareth, *Uma Rosa par Pixinguinha* with the Camerata Carioca, *Tico-tico non fubá* with mandolinist Hamiton de Hollanda, and *Bahia vs. Gremio* with mandolinist Armandinho and guitarist Yamandu Costa, among others.