

MetLife Foundation
Music of the Americas
Concert Series

CLIFF KORMAN ENSEMBLE: TRIBUTE TO PAULO MOURA



September 23, 2013
7:30 PM
(le) poisson rouge
158 Bleecker St, New York, NY

Americas / SOCIETY

WELCOME

Dear friends,

Welcome to a new season of the MetLife Music of the Americas Concert Series. We are delighted to be at (le) poisson rouge tonight and to enjoy the music of Cliff Korman. Cliff, pianist, composer, and educator, moved to Brazil a few years ago and this has put him in direct contact with a music that he had spent years studying from this side of the Equator. With him for tonight's homage to the late Paulo Moura are Augusto Mattoso, Pascoal Meirelles, and special guest Billy Drewes.

Thank you for joining us!

Sebastian Zubieta, Music Director

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This concert is presented in collaboration with Festival Savassi NY.



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In-kind support is graciously provided by Festival Savassi NY and the Dirección de Asuntos Culturales del Ministerio de Relaciones Exteriores y Culto de la República Argentina.



AMERICAS SOCIETY

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TONIGHT'S PROGRAM

METLIFE FOUNDATION MUSIC OF THE AMERICAS CONCERT SERIES

presents

CLIFF KORMAN ENSEMBLE: TRIBUTE TO PAULO MOURA

Guadeloupe
Mulatas, Etc. e Tal
Tarde de Chuva
Domingo no Orfeão Portugal
Tempos Felizes
Fibra

Paulo Moura
(1932 - 2010)

Das Tardes Mais Sós

Milton Nascimento
(b. 1942)

Luiza

Antônio Carlos Jobim
(1927 - 1994)

Saudade do Paulo

Cliff Korman
(b. 1957)

Ao Velho Pedro

Paulo Moura

CLIFF KORMAN ENSEMBLE:

Cliff Korman, piano

Augusto Mattoso, bass

Pascoal Meirelles, drums

Special guest: Billy Drewes, sax

ABOUT THE ARTISTS



An accomplished jazz pianist, composer, and educator, **Cliff Korman** has developed numerous jazz projects featuring Brazilian and American musicians. Korman's understanding of the diversity of sound, instrumentation, and harmonic patterns of Brazilian music enables him to continuously explore the complex interconnections that link the music of the Americas.

Korman's recording *Migrations* (2005) garnered critical acclaim from *Jazz Times*, *Cadence Magazine* and Ben Ratliff in *The New York Times*. His duo record *Mood Ingênuo: Pixinguinha Meets Duke Ellington* (1999) with Grammy Award winner Paulo Moura represents one of the first cross-cultural explorations of jazz and choro. Korman produced the recording *Entre Amigos* (2003) which pairs Brazilian vocalist Rosa Passos with American bass master Ron Carter. His most recent work includes *Trains of Thought*, a recording of solo piano improvisations, *Empatia*, a series of duos with Brazilian partners, and *Gafieira Jazz*, a sextet which draws on the exciting ballroom dance and jazz traditions of Rio de Janeiro. He has performed and recorded with many Brazilian artists including Astrud Gilberto, Toninho Horta, and Leny Andrade, and was featured in a two-piano production with Wagner Tiso and Milton Nascimento at the International Festival of MPB (Musica Popular Brasileira) in São Paulo. Commissioned and supported by the Savassi Festival, in 2013 he presented *Interventions*, his work for jazz symphonic orchestra, at the Palácio das Artes in Belo Horizonte, Brazil.

His tutorial book *Inside the Brazilian Rhythm Section* in collaboration with Brazilian guitarist Nelson Faria is published by Sher Music. His work as a scholar in the fields of Jazz and Brazilian music has received prestigious recognition, including a Chamber Music America Residency Grant (2006-07), Fulbright Lecture/Research grant to Brazil (1999), the publication of an article on the music of Thelonious Monk in the *Annual Review of Jazz Studies* (2000), a presentation of his lecture *Jazz & Brazilian Instrumental Music: Common Roots, Divergent Paths* at the Jazz Research Roundtable at Rutgers University (2000), presentation and publication of his research paper *Choro: Brazilian Popular Instrumental Improvised Music* as part of the 2003 IAJE convention, and the article on Paulo Moura *Pushing at Boundaries: The Path of a Brazilian Instrumentalist* in the online journal *Contemporary Studies in Improvisations* issue on Brazilian topics. Korman obtained his doctorate at the Manhattan School of Music, where as Coordinator of Brazilian Studies he developed and taught a course in Brazilian Popular Music History and led the Brazilian Jazz Ensemble. He is currently on faculty at the Universidade Federal de Minas Gerais in Belo Horizonte, where he is assisting in the implementation of a course in Popular Music Studies, and under the auspices of the Instituto Paulo Moura is music coordinator of the project to digitalize Paulo Moura's archive.



Augusto Mattoso is one of Brazil's leading bassists. With a strong jazz background and musical outlook, he is fluent in many genres and styles ranging from classical and popular instrumental to MPB and samba. He has performed and recorded with artists including Paulo Moura, Carlos Malta, Leny Andrade, Jamelão, Hélio Delmiro, Itamará Koorax, Austrian violinist Rudi Berger, and Cliff Korman. He was a long-time member of several important Brazilian jazz ensembles including the Hélio Delmiro Trio, Íon Muniz Quarteto, Victor Biglione Trio, and the Paulo Moura Jazz Orchestra, and is currently the bassist in multi-instrumentalist Carlos Malta's group and the trio of Rio de Janeiro's pianist Osmar Milito.

Mattoso holds a degree in music education and a Bachelors in Bass Performance from the Universidade Federal do Rio de Janeiro.

ABOUT THE ARTISTS



Pascoal Meirelles was born in Belo Horizonte, Minas Gerais. He is a founding member of the fusion group Cama de Gato, acclaimed by the critics as the most successful instrumental group of the 1980s, and of the Pascoal Meirelles Trio and Pascoal Meirelles Sextet. He has recorded 17 albums containing his own compositions along with the instructional book *The Musical Drums*.

He has recorded with leading Brazilian artists including Paulo Moura (Hepteto and Quarteto) Antonio Carlos Jobim (Terra Brasilis), Ivan Lins (Madalena), Rosa Passos, Gonzaguinha, Hélio

Delmiro, Wagner Tiso, Chico Buarque, Danilo Caymmi, Edu Lobo, Maysa, Wilson Simonal, João Bosco, Milton Nascimento, Elis Regina, and Claudio Roditi.

With a broad knowledge of jazz, Meirelles is recognized as one of Brazil's most important musicians. His most recent presentations occurred as part of Jazz In Situ-Ecuador and Ecuador Jazz Fest. He is a collaborator of the magazine *Modern Drummer Brazil* and writes articles about music around the world for the Ecuadorian art magazine *Anaconda*.

Pascoal is a graduate of the Berklee College of Music in Boston.



Billy Drewes has been composing, performing, and recording since the mid 1970s. His main instruments include soprano, alto and tenor saxophones, clarinets, flutes, drums, percussion, and piano. He appears on 80 CDs. Recent performances include collaborations with Joe Lovano, Bill Frisell, Paul Motian, and Toninho Horta at leading venues throughout the world. An active educator, Drewes participates in clinics and seminars around the world with the goal of developing students' talents for improvisation and composition.

Drewes was born in New York in 1952 and moved to Boston in 1970 where he earned his degree from

Berklee College of Music. While in Boston he worked with Tony Bennett, The Boston Symphony, Gary Burton, and led a number of bands. Upon returning to New York in 1975, he joined the bands of Lionel Hampton and Eddie Palmieri and embarked in new musical collaborations with artists such as Kenny Werner, John Scofield, and Joe Lovano. In the 80s, Billy joined Paul Motian's band, which included Joe Lovano and Bill Frisell and toured Europe and the US, and with which he recorded Psalm for ECM. During this time he also started musical relationship with Lyle Mays (of Pat Metheny's Band).

In 1990 he joined the Thad Jones/Mel Lewis Orchestra and he continues recording and touring with artists including Herbie Hancock, Bill Frisell, Eddie Gomez, Randy Brecker, John Scofield, Toninho Horta, John Abercrombie, Fred Hersch, and Peter Erskine.

ABOUT THE ARTISTS



Paulo Moura's career spanned six decades, from the late 1940s through 2010, and his compositions, arrangements, and recordings are vital documents of many of the most important trends in twentieth-century Brazilian music. Born on July 15, 1932, Paulo Moura, the youngest of a family of musicians, started his professional musical activity as a clarinetist with his father's band in the gafieira dance halls of their hometown in the interior of São Paulo state. He moved with his family to Rio de Janeiro—Brazil's capital and center of urban music—in 1945, where he studied theory, harmony, and clarinet at the Escola Nacional de Música, while at the same time had his

first contact with modern jazz through listening and playing sessions, at the home of an acquaintance and as a frequent participant of the Sinatra-Farney fan club (1948-53).

He quickly made his mark as a versatile instrumentalist, working as a studio musician, in live radio orchestras and dance halls. He also performed as a soloist with the symphony orchestra of the Teatro Municipal and with big bands and the orchestras that accompanied visiting international artists such as Lena Horne, Nat King Cole, and Ella Fitzgerald. Along with a group of musicians that included João Donato and Johnny Alf, Maurício Einhorn, and Dom um Romão and Edson Machado, he was taken by the sound and language of American jazz artists of the era, and worked to develop similar fluency as an improviser. As a participant in the emerging bossa and samba-jazz movements, he performed, arranged for, and recorded with Sergio Mendes' Bossa Jazz ensemble and traveled with this group to New York to participate in the famous "Bossa Nova: (New Brazilian Jazz)" concert at Carnegie Hall on November 21, 1962. Later that year the group recorded with Cannonball Adderley.

Moura's recognition that his most profound and inspiring source material lay in Brazilian culture, led him to experiment with, champion and revitalize a wide variety of genres, including choro, gafieira, afro-samba, samba-jazz, and música erudita brasileira. His projects of the 1960s and 1970s represent the work of an inquisitive and innovative artist dedicated to excellence and growth, and is epitomized by his recordings *Quarteto* (1968), *Hepteto: Mensagem* (1968), *Fibra* (1971), and *Confusão Urbana, Suburbana, e Rural* (1976). Moura's repertoire included pieces by Radames Gnattalli, Pixinguinha, Jacob de Bandolim, K-Ximbinho, Milton Nascimento, Charlie Parker, and George Gershwin, as well as his own arrangements and compositions. His soundscape was often broadened by a fascination with classical and contemporary music which, toward the end of his life, gravitated particularly toward the music of György Ligeti and Karlheinz Stockhausen and experimentation with graphic scores.

Paulo passed away on July 13, 2010, in Rio de Janeiro.

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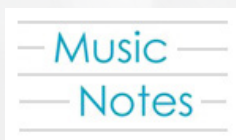
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- Among others!



Eddy Marcano Cuarteto Acústico

Music of the Americas has released its first ever CD available under the Live at Music of the Americas label! Recorded live at Americas Society in 2009 and produced by Americas Society's own Sebastián Zubieta, the CD features Eddy Marcano Cuarteto Acústico and is available for download on **iTunes**, **Amazon**, and other stores.



Music Notes is a continuing series of online articles that looks at recent concerts in the Music of the Americas Series. Available at the Americas Society website, the articles showcase videos, photos, and audio from the concerts, and discuss issues and ideas brought up by the artists and the music.

Visit www.as-coa.org/music for more information.

Americas Society is the premier forum dedicated to education, debate and dialogue in the Americas. Its mission is to foster an understanding of the contemporary political, social and economic issues confronting Latin America, the Caribbean and Canada, and to increase public awareness and appreciation of the diverse cultural heritage of the Americas and the importance of the inter-American relationship.

UPCOMING CONCERTS

Friday, October 4
7:00 p.m.

Guillermo Zarba and Hugo Romero in Concert
Concert of music based on Argentinean folk styles through the lens of jazz

Tuesday, October 15
7:00 PM

Bobby Sanabria and the Multiverse Big Band
Special guest Patrick Bartley on alto sax and clarinet

Visit our website www.as-coa.org/music
for more information on Music of the Americas Fall 2013 Events!

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