

Wednesday, April 10, 2013, 8pm
Zellerbach Hall

Paquito D’Rivera, *clarinet*
with
Sérgio & Odair Assad, *guitars*

Dances from the New World

PROGRAM

- Aníbal Augusto Sardinha (1915–1955) Medley
- Dilermando Reis (1916–1977) Dois Destinos
- Baden Powell (1937–2000) Tempo Feliz
- Sérgio & Odair Assad, *guitars*
- Cristóvão Bastos (b. 1947) Todo Sentimento
- Ernesto Lecuona (1896–1963) Conga de la Media Noche
- Ariel Ramírez (b. 1921) Alfonsina y el Mar
- Aaron Copland (1900–1990) Hoe-Down, from *Rodeo*
- Alberto Ginastera (1916–1983) Malambo, from *Estancia*, Op. 8a

Paquito D’Rivera, *clarinet*
Sérgio & Odair Assad, *guitars*

INTERMISSION

Music for solo clarinet, announced from the stage

- Paquito D’Rivera, *clarinet*
Paquito D’Rivera (b. 1948) Afro
- Ástor Piazzolla (1921–1992) Milonga Per Tre
- Piazzolla Escualo
- Antônio Carlos Jobim (1927–1994) Amparo
- Jobim Stone Flower
- Gabriel Levy Baião de 5
- A Medley of Sambas
- Paquito D’Rivera, *clarinet*
Sérgio & Odair Assad, *guitars*

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Aníbal Augusto Sardinha (1915–1955)
Medley

Aníbal Sardinha, born in 1915 in São Paulo to Portuguese immigrants, began playing guitar, mandolin, banjo, and ukulele as a youngster and started performing in public when he was eleven, earning for himself the nickname “Garoto”—The Banjo Kid. Sardinha made his first recording four years later, and by then was playing with bands and as a soloist all around São Paulo province. In 1938, he moved to Rio de Janeiro, where he performed in concerts and broadcasts, recorded, composed, and collaborated with such leading Brazilian artists as guitarist Laurindo Almeida and singer, dancer, and film star Carmen Miranda, who invited him to tour the United States with her the following year. Sardinha became one of Brazil’s most popular performers and composers, recording bestselling albums and confirming the reputation as “The Man with Golden Fingers” he had earned on his American tour. He composed in the traditional Brazilian styles but brought to them a new sensibility that presaged the bossa nova craze of the 1950s. “It was not a transformation,” wrote the Brazilian pianist, composer, and folklorist Waldemar Henrique. “It was a long period of gestation when composers were looking for modernity, breaking rules. The guide who prepared the approach of the bossa nova was Garoto.” Sardinha died in Rio in 1955 at the age of just 39, when he was planning his first tour to Europe.

Dilermando Reis (1916–1977)
Dois Destinos

Dilermando Reis was born in São Paulo in 1916 but lived most of his life in Rio de Janeiro, where he established himself as one of Brazil’s best-known guitarists and composers. He first studied guitar with his father and had progressed sufficiently by age seventeen to join the well-known blind guitarist Levino da Conceição on a tour of Brazil. Reis settled in Rio, where he taught (his students included Juscelino Kubitschek,

president of Brazil from 1956 to 1961 and founder of the country’s new capital city, Brasília), appeared regularly in concert and on radio, and recorded over 40 albums, playing not only popular Brazilian music but also compositions by Bach, Barrios, Tárrega, and Pernambuco as well as his own works, for which he employed a particularly adventuresome harmonic style that he playfully said might well “confuse accompanists.” In 1953, he toured the United States and recorded for Columbia. Reis died in Rio in 1977. The gentle waltz melody *Dois Destinos* (“Two Destinations”) has become a standard of the Latin American guitar literature.

Baden Powell (1937–2000)
Tempo Feliz

Composed in 1966.

Baden Powell was one of the 20th-century’s foremost composers and performers of Latin popular music. Born into a musical family in Rio de Janeiro in 1937, Powell started playing guitar at age seven, won an amateur radio contest two years later, and was performing professionally by the time he was ten. He immersed himself in Brazilian classical and popular music traditions and began broadcasting as a soloist and vocal accompanist on Radio Nacional in the late 1940s. He had his first hit as a composer in 1959 with *Samba Triste*, and three years later met the poet, lyricist, and composer Vinicius de Moraes, with whom he collaborated on some of the finest compositions of the emerging bossa nova movement. In 1963, Powell moved to Paris, where he became one of the leading exponents of Brazilian music by performing, recording, and contributing to the soundtracks of such major films as *A Man and a Woman* (1966), for which he wrote *Samba da Bênção*. He lived and worked for the next two decades primarily in Europe, but returned frequently to Brazil to perform and record before again settling permanently in 1989 in Rio de Janeiro, where he died in 2000. The text that Brazilian poet and lyricist provided for Powell’s *Tempo Feliz* (“Happy Time,” 1966)

captures the music’s buoyant mood: *Happy time, let bygones be bygones, Time so full of memories, So many songs he left, Bringing peace to so many hearts.*

Cristóvão Bastos (b. 1947)
Todo Sentimento

Composed in 1987.

Cristóvão Bastos, born in Rio de Janeiro in 1947, is one of Brazil’s most admired pianists, composers, and arrangers. He studied composition, accordion and piano as a youngster, made his professional debut at age 18 in a suburban Rio club, and has since performed, recorded, written for television, film, and concert, and collaborated with many of the country’s leading musical artists; he has won eight Sharp Awards, Brazil’s highest recognition for excellence in popular music. Among Bastos’s many original works is the 1987 reverie *Todo Sentimento* (“All the Feeling”), with lyrics by composer, guitarist, and poet Chico Buarque: *After losing you, I’ll find you again for sure... maybe... in another time.*

Ernesto Lecuona (1896–1963)
Conga de la Media Noche

Composed in 1930.

Ernesto Lecuona was the Cuban analog of George Gershwin—a composer of brilliant natural gifts whose works exemplified the popular music of his country who also broached a more elevated expression in his compositions for the concert hall and operatic stage. Lecuona was born into a musical family in the Havana suburb of Guanabacoa on August 7, 1896, and played piano from an early age; he published his first song when he was eleven. He started teaching music in the city schools as a teenager while attending the National Conservatory in Havana, from which he graduated in 1911. After further study with the noted Cuban pianist and composer Joaquín Nin, Lecuona began performing

as a pianist, and soon was touring with a popular dance band known as Lecuona’s Cuban Boys, which enjoyed great success through its recordings and its tours of Latin America, Europe, and the United States performing his own music and that of other Latin composers. As a recitalist, Lecuona scored triumphs in concerts in New York (Aeolian Hall) and Paris (Salle Pleyel) during the 1920s, and returned frequently to Havana during those years to produce his *zarzuelas* at the Teatro Martí. In addition to his musical activities, Lecuona served for a period as an attaché to the Cuban Legation in Washington, receiving a gold medal in appreciation of his services to his country at a nationally broadcast ceremony in Havana. For a time, he lived in New York City, where he wrote for films and radio. On October 10, 1943, he presented a concert of Cuban music at Carnegie Hall at which he premiered his *Rapsodia Negra* for Piano and Orchestra. After Fidel Castro came to power in 1959, Lecuona cut all his ties with Cuba, and settled in the Canary Islands, where he died at Santa Cruz de Tenerife on November 29, 1963. Though Lecuona, like George Gershwin, demonstrated his talent as a composer in the concert and operatic forms, his reputation endures principally through the many songs and piano pieces that epitomize the popular idioms of his country—*Siboney*, *Jungle Drums*, *Malagueña*, *La Comparsa*, and a host of other compositions embody for the world the spirit and style of Latin music. The “Afro-Cuban dance” *Conga de la Media Noche* (“Midnight Conga,” 1930) reflects the style and spirit of the popular conga lines that wound through Cuba’s streets and clubs during Carnival.

Ariel Ramírez (b. 1921)
Alfonsina y el Mar

Ariel Ramírez has played a significant role in incorporating the idioms of popular Latin American music into concert compositions. Born in 1921 in Santa Fe, Argentina, at the junction of the Salado and Paraná Rivers, north of Buenos Aires, Ramírez discovered his

country's folklore when he took a teaching job at age nineteen in the Argentinean interior. He absorbed the music of the Indians, gauchos, and creoles during the next three years before formally studying piano and composition in Buenos Aires and, after 1950, at the conservatories of Madrid and Vienna. Upon returning to Argentina, he established his reputation as a composer with an extensive series of original songs in folk style that have been recorded by such leading artists as Plácido Domingo and José Carreras. Ramírez earned his greatest fame, however, with the *Misa Criolla* of 1964, a setting of the Spanish version of the Catholic Mass that became an international sensation when it was recorded by Philips. His stature in the musical life of his country was recognized when he served as President of the Society of Authors and Composers of the Republic of Argentina from 1970 to 1977. *Alfonsina y el Mar* is a transcription of one of Ramírez's best-known songs.

Aaron Copland (1900–1990)
“Hoe-Down,” from *Rodeo*

Composed in 1942. Premiered on October 16, 1942, in New York City, conducted by Franz Allers.

The great success of *Billy the Kid* in the spring of 1938 prompted the Ballet Russe de Monte Carlo to commission Copland four years later to write a second ballet on a cowboy theme; Agnes de Mille was engaged to devise the scenario and the choreography. Copland worked quickly on the score for *Rodeo*, composing it between May and September while teaching at Tanglewood. The premiere in October was received enthusiastically (“We took an extraordinary number of curtain calls that night,” the composer recalled), and *Rodeo* has remained among Copland's most popular scores. The story of *Rodeo* is a simple one: a cowgirl, tough of hide but tender of heart, searches for—and finds—a man from the prairie whom she can invite to the Saturday night dance. Copland's music reflects the plot's folksiness and unaffected characters in its lean, uncluttered style, its quotations of American folk

melodies, and its ebullient spirit. *Hoe-Down* borrows the traditional tunes *Bonyparte* and *McLeod's Reel* to portray the foot-stomping, country fiddling, and swaggering bravado of this rousing Western square dance.

Alberto Ginastera (1916–1983)
“Malambo” from *Estancia*, Op. 8a

Composed in 1941. Premiered on May 12, 1943, in Buenos Aires, conducted by Ferruccio Calusio.

Lincoln Kirstein, director of the American Ballet Caravan, became familiar with Argentinean composer Alberto Ginastera's first ballet, *Panambi*, during the company's tour of South America on 1941. Recognizing the young composer's genius, Kirstein commissioned from Ginastera *Estancia*, a stage work for the Ballet Caravan with a scenario based on Argentine country life. Though the company was disbanded the following year before it had performed the new work, a suite of dances from the score was given on May 12, 1943, at Buenos Aires' Teatro Colón which confirmed Ginastera's position as a leading figure in Argentine musical life. (The full ballet was not staged until 1952, at the Colón.) The preface to the score notes of the ballet's scenario, “The deep and bare beauty of the land, its richness and natural strength, constitutes the basis of Argentine life. This ballet presents various daily aspects of the activities of an ‘*estancia*’ (Argentine ranch), from dawn to dusk, with a symbolic sense of continuity. The plot of the ballet shows a country girl who at first despises the man of the city. She finally admires him when he proves that he can perform the most rough and difficult tasks of the country.” The *Malambo* is brilliant and driving, largely built on short, recurring rhythmic and melodic patterns that accumulate enormous energy.

Paquito D’Rivera (b. 1948)
Afro

Composed in 2003.

Since appearing as soloist with the National Symphony Orchestra in the premiere of Roger Kellaway's *David Street Blues* in 1988, Paquito D’Rivera has built a reputation as a classical performer and composer whose works blend the influences of Cuban, African, American, jazz, popular, and classical idioms. He has appeared as soloist and conductor with orchestras and chamber ensembles throughout the United States, Europe, Japan, and Latin America, and fulfilled commissions from the National Symphony Orchestra, Rotterdam Philharmonic, Chicago Chamber Musicians, Grant Park Music Festival, Ying Quartet, Ensemble Opus 21, and Imani Winds. He has received a Guggenheim Fellowship in Music Composition and served residencies with the Caramoor Center for Music and the Arts, New Jersey Performing Arts Center, and New Jersey Chamber Music Society; in January 2008, he was signed by the prestigious music publisher Boosey & Hawkes.

D’Rivera wrote that *Afro*, originally composed in 2003 for his concerts and the Sony recording of Latin American music with Yo-Yo Ma titled *Obrigado Brazil*, is “a special tribute to the enormous African contribution to the arts and culture of the New World.” The work touches on both the quiet, nostalgic side of Afro-Latin music as well as its more vibrant, dance-like quality.

Ástor Piazzolla (1921–1992)
Milonga Per Tre Escualo

Composed in 1988 and 1977.

The greatest master of the modern tango was Ástor Piazzolla, born in Mar del Plata, Argentina, a resort town south of Buenos Aires, on March 11, 1921, and raised in New York City, where he lived with his father from 1924 to 1937. Before Ástor was ten years old, his

musical talents had been discovered by Carlos Gardel, then the most famous of all performers and composers of tangos and a cultural hero in Argentina. At Gardel's urging, the young Ástor moved to Buenos Aires in 1937, and joined the popular tango orchestra of Anibal Troilo as arranger and bandoneón player. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger. When Piazzolla returned to Buenos Aires in 1956, he founded his own performing group, and began to create a modern style for the tango that combined elements of traditional tango, Argentinean folk music, and contemporary classical, jazz, and popular techniques into a *nuevo tango* that was as suitable for the concert hall as for the dance floor. In 1974, Piazzolla settled again in Paris, winning innumerable enthusiasts for both his *nuevo tango* and for the traditional tango with his many appearances, recordings, and compositions. By the time that he returned to Buenos Aires in 1985, he was regarded as the musician who had revitalized one of the quintessential genres of Latin music. Piazzolla continued to tour widely, record frequently, and compose incessantly until he suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

Piazzolla realized his electrifying blend of the fire and passion of the traditional tango with the vast expressive resources of modern harmony, texture, and sonority in some 750 widely varied works that explore the genre's remarkable expressive range, from violent to sensual, from witty to melancholy, from intimate to theatrical. *Milonga Per Tre*, one of Piazzolla's deeply moving creations, was composed in 1988, when his worldwide touring was abruptly brought to a halt by the discovery of the heart condition that would curtail his activities for the last four years of his life. *Escualo*—“shark” in Spanish—is Piazzolla's 1977 tango tribute to one of his favorite pastimes: deep-sea fishing.

Antônio Carlos Jobim (1927–1994)
Amparo
Stone Flower

Antônio Carlos Jobim—admirably known as Tom in his native Brazil—was one of the 20th-century’s most successful performers and songwriters and a driving force in making Brazilian popular music known around the world. Jobim was born in Rio de Janeiro in 1927 and studied piano, composition and music theory while still a teenager. He began writing songs and working as a pianist in the bars and nightclubs along Copacabana and Ipanema beaches in the mid-1940s, and in 1952 was hired as an arranger by the São Paulo record company Continental; his first recorded pieces were issued on the label the following year. By 1956, when Jobim became artistic director of Odeon Records, the Brazilian subsidiary of EMI, his national reputation was already established, and the poet Vinícius de Moraes asked him to write the music for his play *Orfeu da Conceição*, which three years later created an international sensation in a film version as *Black Orpheus*. In 1959, the singer and guitarist João Gilberto included Jobim’s *Desafinado* on his album *Chega de Saudade* (“No More Blues”) and the release became an artistic manifesto of a “new style” of music rooted in the traditional samba—bossa nova.

The craze for bossa nova took hold in North America with the appearance of Jobim’s *The Girl from Ipanema* in 1962, the same year jazz greats Stan Getz and Charlie Byrd recorded *Desafinado* and Audio Fidelity records promoted a concert of bossa nova music at Carnegie Hall. Jobim made his first solo recording in 1963 and achieved worldwide success unprecedented for a Brazilian musician during the following years: His 1965 *Getz/Gilberto* collaboration with Stan Getz and Astrud Gilberto won four Grammy Awards, including Album of the Year; Frank Sinatra, Ella Fitzgerald, and other leading pop artists recorded his songs; he toured widely and recorded prolifically; he worked on numerous film and television soundtracks; he received honorary doctorates from universities in Brazil and Portugal. Eighteen years after Antônio Carlos Jobim died

in New York of cancer, his widow, Ana, accepted a posthumous Lifetime Achievement Award from the Recording Academy in his name at the 2012 Grammy Award Ceremony.

Jobim wrote the poignant *Amparo* as the love theme for the 1970 film *The Adventurers*, based on Harold Robbins’s well-known novel about passion and revolt in South America. The infectious *Stone Flower*, the title track of Jobim’s 1970 album, is based on a Carnival dance from northeastern Brazil known as the *maracatu*.

Gabriel Levy
Baião de 5

Accordionist, pianist, arranger, and composer Gabriel Levy was trained in both classical and Brazilian popular music, and is today regarded as one of the country’s foremost musicians. Levy has appeared as accordionist throughout South America and in Europe, Japan, and China in concerts and theatrical productions with many Brazilian and international artists. He has taught at festivals, schools, and master classes in Brazil and Germany, and is on the faculty of the Universidade Livre de Música (“Free Music University”) in São Paulo. In addition to performing, composing and teaching, Levy is also known as a choral conductor, record producer, and author of books on music education. His *Baião de 5* is modeled on a dance from the northeastern part of Brazil that was popularized in the 1940s by the accordionist Luiz Gonzaga.

A Medley of Sambas

The samba is the musical icon of Brazil. Rooted in the dances brought from Africa by slaves, the gestating samba mixed with other popular forms late in the 19th century, largely in the coastal state of Bahia and around São Paulo, and became recognized as a distinct genre by 1917, when the first recording of a number titled *Pelo Telefone* (“By Telephone”) achieved wide popularity. The dance was soon associated with Carnival in Rio, where it nurtured an entire culture of music,

food, floats, costumes, and performance styles. The samba became an international craze during the 1940s through recordings, broadcasts, and movies, most memorably the stage appearances and 14 Hollywood films that the Brazilian singer, dancer, and actress Carmen Miranda made between 1940 and 1953. The samba was an indispensable source of the bossa nova that João Gilberto, Antônio Carlos Jobim, and others developed in the 1950s, and has remained an essential part of Brazilian musical life—December 2nd is celebrated throughout the country annually as National Samba Day.

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Paquito D’Rivera (*clarinet*) defies categorization. The winner of eleven Grammy Awards, he is celebrated both for his artistry in Latin jazz and his achievements as a classical composer.

Born in Havana, Cuba, he performed at age ten with the National Theater Orchestra, studied at the Havana Conservatory of Music, and, at 17, became a featured soloist with the Cuban National Symphony. As a founding member of the Orquesta Cubana de Musica Moderna, he directed that group for two years, while at the same time playing both the clarinet and saxophone with the Cuban National Symphony Orchestra. He eventually went on to premiere several works by notable Cuban composers with the same orchestra. Additionally, he was a founding member and co-director of the innovative musical ensemble Irakere. With its explosive mixture of jazz, rock, classical, and traditional Cuban music never before heard, Irakere toured extensively throughout America and Europe, won several Grammy nominations (1979, 1980) and a Grammy Award (1979).

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. Mr. D’Rivera continues to appear as guest conductor. A Grammy was awarded to the United Nation Orchestra in 1991, the same year Mr. D’Rivera received a Lifetime Achievement Award from Carnegie Hall for his contributions to Latin music. In addition, Mr. D’Rivera’s highly acclaimed ensembles—the Chamber Jazz Ensemble, the Paquito D’Rivera Big Band, and the Paquito D’Rivera Quintet—are in great demand worldwide.

While Mr. D’Rivera’s discography reflects a dedication and enthusiasm for jazz, bebop, and Latin music, his contributions to classical music are impressive. They include solo performances with the London Philharmonic, the London Symphony Orchestra, the Warsaw Philharmonic Orchestra, the National Symphony Orchestra, the Baltimore Symphony, the Florida Philharmonic Orchestra, and the Brooklyn Philharmonic. He has also performed with the Puerto Rico Symphony Orchestra, the Costa Rica National Symphony, the Simón Bolívar Symphony Orchestra of Venezuela, the Bronx Arts Ensemble, and the St. Luke’s Chamber

Orchestra, among others. In his passion to bring Latin repertoire to greater prominence, Mr. D’Rivera has successfully created, championed, and promoted all types of classical compositions, including his three chamber compositions recorded live in concert with distinguished cellist Yo-Yo Ma in September 2003. The chamber work *Merengue*, from that live concert at Zankel Hall, was released by Sony Records and garnered Mr. D’Rivera his seventh Grammy as Best Instrumental Composition 2004.

In addition to his extraordinary performing career as an instrumentalist, Mr. D’Rivera has rapidly gained a reputation as an accomplished composer. The prestigious music house, Boosey & Hawkes, is the exclusive publisher of Mr. D’Rivera’s compositions. Recent recognition of his compositional skills came with the award of a 2007 John Simon Guggenheim Fellowship in Music Composition, and the 2007–2008 appointment as Composer-in-Residence at the Caramoor Center for Music and the Arts with the Orchestra of St. Luke’s. As part of the Caramoor Latin American music initiative Sonidos Latinos, Mr. D’Rivera’s new concerto for double bass and clarinet/saxophone, *Conversations with Cachao*, pays tribute to Cuba’s legendary bass player, Israel “Cachao” López. Mr. D’Rivera’s works often reveal his widespread and eclectic musical interests, which range from Afro-Cuban rhythms and melodies, including influences encountered in his many travels, back to his classical origins. Inspiration for another recent composition, *The Cape Cod Files*, comes from such disparate sources as Benny Goodman’s intro to the Eubie Blake popular song “Memories of You,” Argentinean *milonga*, improvisations on the music of Cuban composer Ernesto Lecuona, and North American boogie-woogie. His numerous commissions include compositions for Jazz at Lincoln Center, the Library of Congress, the National Symphony Orchestra, the Rotterdam Philharmonic, the Turtle Island String Quartet, the Ying String Quartet, the International Double Reed Society, Syracuse University, Montreal’s Gerald Danovich Saxophone Quartet, and the Grant Park Music Festival.

Another commission came about through ensemble Opus 21’s interest in building bridges between audiences of different backgrounds. Dedicated to the works and art music of the 21st century, Opus 21 commissioned *The Chaser* and premiered it in May 2006. In 2005, Imani Winds, a woodwind quintet committed to the exploration of diverse world music traditions and the broadening of the traditional wind quintet literature, commissioned *Kites*. This work personifies freedom and the vision that liberty and independence have a foundation through culture and music. Just as a kite may fly freely, its path continues to be bound to the earth—its foundation, by the string.

Mr. D’Rivera is the author of two books: *My Sax Life*, published by Northwestern University Press, and a novel, *Oh, La Habana*, published by MTEditores, Barcelona. He is the recipient of the NEA Jazz Masters Award 2005 and the National Medal of the Arts 2005, as well as the Living Jazz Legend Award from the Kennedy Center, Washington, D.C. in 2007. His numerous other honors include doctorates *honoris causa* in music (from the Berklee School of Music in Boston and the University of Pennsylvania), and the Jazz Journalist Association’s Clarinetist of the Year Award in both 2004 and 2006. In 2008, Mr. D’Rivera received the International Association for Jazz Education President’s Award and the Frankfurter Musikpreis in Germany, the Medal of Honor from the National Arts Club in 2009. In 2010, he was named a Nelson A. Rockefeller Honoree and given the African-American Classical Music Award from Spelman College. He received his tenth and eleventh Grammys this year for *Panamericana Suite* as Best Latin Album and Best Classical Contemporary Composition, adding to his previously awarded eighth and ninth Grammys for *Riberas* (Best Classical Recording) and *Funk Tango* (Best Latin Jazz Album 2008). Mr. D’Rivera is the first artist to win Latin Grammys in both Classical and Latin Jazz categories—for Stravinsky’s *L’Histoire du Soldat* and *Brazilian Dreams* with New York Voices. He has served as artistic director of jazz programming at the New Jersey Chamber

Music Society and continues as Artistic Director of the famous world-class Festival Internacional de Jazz de Punta del Este in Uruguay and the D.C. Jazz Festival in Washington, D.C., and, in its second year, Jazz Patagonia 2013 in Chile.

In 1999, and in celebration of its 500-year history, the Universidad de Alcalá de Henares presented Mr. D’Rivera with a special award recognizing his contribution to the arts, his humane qualities, and his defense of rights and liberties of artists around the world. The National Endowment for the Arts website affirms that “he has become the consummate multinational ambassador, creating and promoting a cross-culture of music that moves effortlessly among jazz, Latin, and Mozart.”

Brazilian-born brothers **Sérgio and Odair Assad** (*guitars*) have set the benchmark for all other guitarists by creating a new standard of guitar innovation, ingenuity, and expression. Their exceptional artistry and uncanny ensemble playing come from both a family rich in Brazilian musical tradition and from studies with the guitarist/lutenist Monina Távora (1921–2011), a disciple of Andrés Segovia. 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, including Ástor Piazzolla, Terry Riley, Radamés Gnattali, Marlos Nobre, Nikita Koshkin, Roland Dyens, Jorge Morel, Edino Krieger, and Francisco Mignone. Now Sérgio Assad is adding to their repertoire by composing music for the duo and for various musical partners both with symphony orchestras and in recitals. They have worked extensively with such renowned artists as Yo-Yo Ma, Nadja Salerno-Sonnenberg, Fernando Suárez 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 Dona Monina. 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 École Supérieure des Arts. Sérgio resides in San

Francisco, where he is on the faculty of the San Francisco Conservatory.

The Assad’s repertoire includes original music composed by Sérgio 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 touring 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 later won a Latin Grammy Award. Their seventh Nonesuch recording, released in fall 2007, is called *Jardim Abandonado*, after a piece by Antônio Carlos Jobim. It was nominated for Best Classical Album, and Sérgio went on to win the Latin Grammy for his composition *Tabiiyya Li Oussilina*.

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. In 2003, Sérgio 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. In summer 2004, Sérgio and Odair arranged a very special tour featuring three generations of the Assad family. The family presented a wide variety of Brazilian music featuring their father, Jorge Assad (1924–2011), on the mandolin and the voice of mother, Angelina Assad. GHA Records has released a live recording and a DVD of the Assad family live at Brussels’ Palais des Beaux-Arts. In the 2006–2007 season, the Assad brothers performed Joaquín Rodrigo’s *Concierto Madrigal* for two guitars and Sérgio’s arrangement of Piazzolla’s *Four Seasons of Buenos Aires* with the Los Angeles Philharmonic at the Hollywood Bowl. The Assads were also featured performers on James Newton Howard’s soundtrack to the movie *Duplicity*, starring Julia Roberts and Clive Owen. In the 2010–2011 and 2011–2012

seasons, the brothers toured a project entitled *De Volta as Raízes* (“Back to Our Roots”), featuring Lebanese-American singer Christiane Karam, percussionist Jamey Haddad, and composer-pianist Clarice Assad.

In February 2011, Odair Assad performed his first solo guitar concert tour in North America, giving concerts in New York and Montreal. Sérgio Assad has written another concerto for his duo, entitled *Phases*. It was premiered with the Seattle Symphony in February 2011. In the meantime, he has been nominated for yet two more Latin Classical Grammys in the Best Classical Composition Category for his piece for the L.A. Guitar Quartet and the Delaware Symphony entitled *Interchange*, and for *Maracaípe* for the Beijing Guitar Duo. In fall 2011, five members of the Assad family—Sérgio, Odair, Badi, Clarice, and Carolina—joined together again for another evening of new and favorite Brazilian works. Their tour included stops in Qatar, Sweden, Germany, the Netherlands (to open the “Brazil Festival”) at the Amsterdam Concertgebouw, and three concerts in Belgium, with a finale at the Palais des Beaux-Arts in Brussels.

The Assad brothers’ collaboration with cellist Yo-Yo Ma is ongoing. In 2003, the Brazilian record *Obrigado Brazil* was released, featuring Rosa Passos, Egberto Gismonti, and Cyro Baptista. Sérgio arranged several of the works on the disc, which captured a Grammy in 2004. In 2009, the brothers were featured on Mr. Ma’s chart-topping release *Songs of Joy and Peace*, which features other guest artists as diverse as James Taylor and Dave Brubeck. In the piece *Familia*, Mr. Ma plays Sérgio’s composition, featuring mother Angelina Assad, sister Badi, and children Clarice, Rodrigo, and Carolina. The release topped both the classical and the mainstream *Billboard* charts and won a Grammy for Best Classical Crossover. In April 2012, Sérgio and Odair toured North America with Mr. Ma and pianist Kathryn Stott, in a program of Latin American works as arranged by Sérgio as well as some of his original compositions, highlighted by concerts at the new Smith Center in Las Vegas and Chicago’s Symphony Hall.

Future plans include performances of a new duo guitar concerto written for Sérgio and Odair by Sérgio’s daughter Clarice Assad, to be premiered at the Pro-Musica Chamber Orchestra in Columbus, Ohio. In fall 2012 the brothers returned to the University of Arizona in Tucson as visiting artists with support from the D’Addario Family Foundation. They will headline the fourth International Tucson Guitar Festival with two performances at Holsclaw Hall and master classes for advanced guitar students. In spring 2013, Sérgio and Odair tour with their much loved trio featuring the inimitable Paquito D’Rivera, as well as release a recording of their project, entitled *Dances from the New World*.

Paquito D’Rivera and Sérgio and Odair Assad are represented exclusively by Opus 3 Artists, 470 Park Avenue South, Ninth Floor North, New York, New York 10016.