

# ***Vento Trio: Music of the Americas***

**Janet Grice - Bassoon, Kevin Willois - Flute, Sarah Bednarcik - Clarinet**

<i>Expresso 2222</i>	Gilberto Gil
<i>Habanera</i>	Paquito D’Rivera
<i>Trio No. 2</i> 1. Polca 2. Dança dos Cabocolinhos 3. 3. Canção 4. 4. Frevo	Cesár Guerra Peixe
<i>Ponta de Areia</i>	Milton Nascimento
<i>Histoire du Tango: Nightclub 1960</i>	Astor Piazzolla
<i>Atraente/Lua Branca/Gaúcho</i>	Chiquinha Gonzaga
<i>Proesas de Solon, Carinhoso</i>	Pixinguinha
<i>Asa Branca</i>	Luiz Gonzaga

**Vento Trio** performs contemporary music by composers of the Americas, specializing in dance-inspired repertoire that crosses boundaries of jazz and classical traditions. The group began at Rutgers University in 2004 where the members were graduate students. Their CD, *Brazilian Dances and Inventions*, was released in 2006, followed by *Hudson Views* in 2013. They performed at the Chamber Music America conference in NYC, at the Festival de Música de Londrina in Paraná, Brazil, in France at the *Fou de Basson* festival, throughout New Jersey and New York, and at International Double Reed conferences. They were awarded grants from the American Composers Forum and Meet the Composer, and premiered works by Janet Grice, Jovino Santos Neto and Brian DuFord, among others.

## **Composer’s Bios**

**Paquito D’Rivera** (b.1948) is a Cuban saxophonist/clarinetist known for both his virtuosic Latin jazz performances and chamber music compositions that reflect his Latin American heritage. *Habanera* is from a larger work for woodwind quintet. Winner of twelve Grammys and other awards, has worked in a variety of contexts, but is perhaps best known for playing Latin jazz.

**Gilberto Gil** (b. 1942) is a Brazilian singer, guitarist, and songwriter, known for both his musical innovation and political commitment, and served as Brazil’s Minister of Culture. Gil’s musical style incorporates an eclectic range of influences, including Rock, Samba, African music, and Reggae. *Expresso 2222* refers to a train in Bahia, and was composed in 1972 after 3 years as a political exile in London. The song was adapted from an arrangement by Marcelo Oliveira.

**Chiquinha Gonzaga** (1875-1935) was born in Rio de Janeiro, the illegitimate child of a mulatto mother and an upper-class father, who supported Gonzaga's education and study of the piano. She gained success as a performer, composer, and conductor, nationalizing Brazilian musical theater with librettos that drew from lower-class slang and compositions based on native dance forms and popular music. She broke into the male-only ranks of musical theater, but her efforts met with outrage for her inclusion of lower-class Afro-Brazilian styles. The arrangement by Isaias Ferreira is a medley of three of her songs.

**Luiz Gonzaga** (1912 -1989) grew up in Pernambuco, Brazil, and played the accordion. Considered one of the most influential figures of Brazilian popular music in the twentieth century, he integrated Northeastern musical genres associated with folklore to create pop music that brought traditional styles to the mainstream public. His greatest hit, a baião titled *Asa Branca* ("white wings", written with Humberto Teixeira), was first recorded in 1947.

**César Guerra Peixe** (1914-1993) grew up near Rio de Janeiro, where he played popular music and composed for radio and television. He studied composition formally, and experimented with serialism in the 1940's. He undertook field investigations into northeastern Brazilian folk music, and later headed the music department of the Commission of Folklore for Brazil. The *Trio N. 2 Para Sopros* (1951) is neoclassical in structure, relying on short motifs from Brazilian folk music.

**Milton Nascimento** (b. 1942) is known as one of Brazil's greatest singer/songwriters. He grew up in the landlocked province of Minas Gerais, a stronghold of Catholicism in Brazil, musically informed by the religious music of the region. *Ponta de Areia* was adapted from an arrangement by Papavento, a Brazilian instrumental group. The title refers to the final stop on the train from Bahia to Minas.

**Pixinguinha** (Alfredo da Rocha Vianna, Jr., 1898-1973) was from Rio de Janeiro, where he performed and composed choros that became famous internationally, influencing composers in Brazil such as Villa-Lobos and Mignone. The choro, which means "cry" was a musical form similar to the early jazz of the USA, with infectious dance rhythms based on the samba and highly syncopated, intricate melodies. This suite was arranged by Brazilian saxophonist Isaias Ferreira.

This program represents a portion of Vento Trio's repertoire. Concerts can be tailored to the space and needs of the venue.