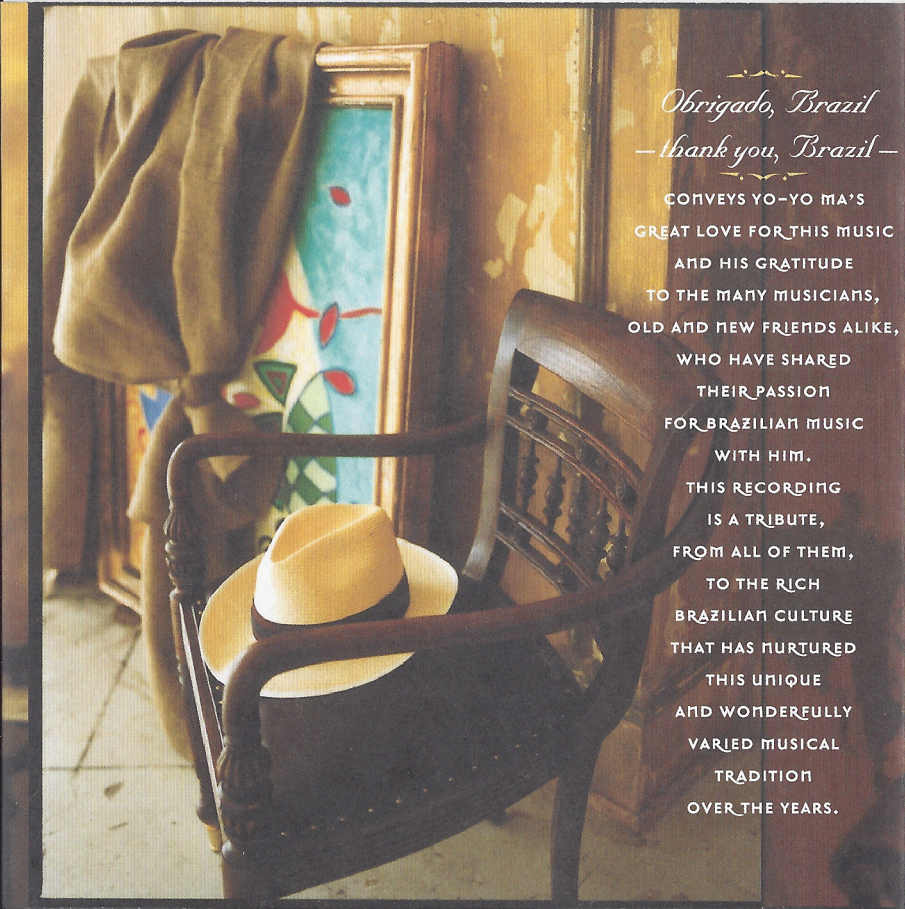




Brigada
BRAZIL
yo-yo
MA



Obrigado, Brazil
—thank you, Brazil—

CONVEYS YO-YO MA'S
GREAT LOVE FOR THIS MUSIC
AND HIS GRATITUDE
TO THE MANY MUSICIANS,
OLD AND NEW FRIENDS ALIKE,
WHO HAVE SHARED
THEIR PASSION
FOR BRAZILIAN MUSIC
WITH HIM.
THIS RECORDING
IS A TRIBUTE,
FROM ALL OF THEM,
TO THE RICH
BRAZILIAN CULTURE
THAT HAS NURTURED
THIS UNIQUE
AND WONDERFULLY
VARIED MUSICAL
TRADITION
OVER THE YEARS.

- 1 — **CRISTAL** (Cesar Camargo Mariano / arr. J. Calandrelli) 2'50
YO-YO MA, cello — CESAR CAMARGO MARIANO, piano
- 2 — **CHEGA DE SAUDADE** (Antonio Carlos Jobim / arr. J. Calandrelli) 4'16
YO-YO MA, cello — ROSA PASSOS, vocals & guitar —
HELIO ALVES, piano — NILSON MATTA, bass —
PAULO BRAGA, drums — CYRO BAPTISTA, percussion
- 3 — **A LENDA DO CABOCLO** (Heitor Villa-Lobos / arr. S. Assad) 3'10
YO-YO MA, cello — SÉRGIO & ODAIR ASSAD, guitars
- 4 — **DOCE DE COCO** (Jacó do Bandolim / arr. J. Calandrelli) 5'12
YO-YO MA, cello — PAQUITO D'RIVERA, clarinet —
ROMERO LUBAMBO, guitar
- 5 — **DANSA BRASILEIRA** (Camargo Mozart Guarneri / arr. J. Calandrelli) 2'18
YO-YO MA, cello — KATHRYN STOTT, piano
- 6 — **APELO** (Baden Powell / arr. J. Calandrelli / O. Castro-Neves) 4'58
YO-YO MA, cello — OSCAR CASTRO-NEVES, guitar —
HELIO ALVES, piano — NILSON MATTA, bass —
PAULO BRAGA, drums — CYRO BAPTISTA, percussion
- 7 — **DANSA NEGRA** (Camargo Mozart Guarneri / arr. J. Calandrelli) 3'31
YO-YO MA, cello — KATHRYN STOTT, piano
- 8 — **I X O (UM A ZERO)** (Pixinguinha / arr. J. Calandrelli) 2'41
YO-YO MA, cello — PAQUITO D'RIVERA, clarinet —
ROMERO LUBAMBO, guitar — CYRO BAPTISTA, percussion
- 9 — **MEMIMO** (Sérgio Assad / arr. S. Assad) 5'36
YO-YO MA, cello — SÉRGIO & ODAIR ASSAD, guitars

10 **SAMAMBAIA** (Cesar Camargo Mariano / arr. J. Calandrelli) 5'19

YO-YO MA, cello — CESAR CAMARGO MARIANO, piano —
ROMERO LUBAMBO, guitar

11 **CARINHOSO** (Pixinguinha / arr. J. Calandrelli) 4'49

YO-YO MA, cello — PAQUITO D'RIVERA, clarinet —
ROMERO LUBAMBO, guitar — CYRO BAPTISTA, percussion

12 **ALMA BRASILEIRA** (Heitor Villa-Lobos / arr. J. Calandrelli) 5'05

YO-YO MA, cello — KATHRYN STOTT, piano

13 **O AMOR EM PAZ**

(Antonio Carlos Jobim / Vinicius de Moraes / arr. J. Calandrelli) 3'52

YO-YO MA, cello — ROSA PASSOS, vocals —
OSCAR CASTRO-NEVES, guitar — HELIO ALVES, piano —
PILSON MATTA, bass — PAULO BRAGA, drums —
CYRO BAPTISTA, percussion

14 **BODAS DE PRATA & QUATRO CANTOS**

(Egberto Gismonti / G.E. Carneiro / arr. E. Gismonti) 9'49

YO-YO MA, cello — EGBERTO GISMONTI, piano

15 **BRASILEIRINHO** (Waldir Azevedo / arr. J. Calandrelli) 3'31

YO-YO MA, cello — PAQUITO D'RIVERA, clarinet —
HELIO ALVES, piano — ROMERO LUBAMBO, guitar & cavaquinho —
PILSON MATTA, bass — CYRO BAPTISTA, percussion —
JOSE DE FARIA, percussion — JOSE DA SILVA, percussion

BONUS

16 **SALVADOR** (Egberto Gismonti / arr. E. Gismonti) 4'53

YO-YO MA, cello — EGBERTO GISMONTI, guitar & flute

Producers: **JORGE CALANDRELLI, STEVEN EPSTEIN**

Executive Producer: **LARAIN PERRI**

Tracks 3 & 9:

Recorded at Sonic Temple, Roslindale, MA, March 13, 2002

Engineer: **RICHARD KING**

Technical Supervisor / Assistant Engineer: **ANDREAS MEYER**

Tracks 1, 2, 4, 6, 8, 10, 11 & 13-16:

Recorded at Right Track Studio - A509, New York City, August 8, 9, 12, 13 & 15, 2002

Engineer: **RICHARD KING**

Assistant Engineers: **JASON SPEARS, JASON STASIUM**

Engineer Intern: **DOMINIK BLECH**

Tracks 5, 7 & 12:

Recorded at Clinton Studio A, New York City, August 27, 2002

Engineer: **TODD WHITELOCK**

Assistant Engineers: **KEITH SHORTREED, PETE SCRIBA**

A&R Manager: **RUTH DESARNO**

Art Direction: **ROXANNE SLIMAK**

Photography: **STEPHEN DANELIAN**

Recording Session Photography: **CHRIS OTTAUNICK**

Sérgio & Odair Assad: **CIL GILBERT**

Kathryn Stott: **JANUSZ KAWA**

Product Manager: **MICHELLE ERRANTE**

Editorial Direction: **LAURA KSZAN**

EGBERTO GISMONTI appears courtesy of ECM Records.

ROSA PASSOS appears courtesy of Velas Records, Inc.

SÉRCIO & ODAIR ASSAD appear courtesy of Nonesuch Records.

SK 89935 Total Time: 71'51

© 2003 Sony Music Entertainment Inc. / © 2003 Sony Music Entertainment Inc.
"SONY CLASSICAL" and ® Reg. U.S. Pat. & Tm. Off. Marca Registrada.

This CD was manufactured to meet critical quality standards. If you believe the disc has a manufacturing defect, please call our Quality Management Department at 1-800-255-7514. New Jersey residents should call 856-222-8224.

Thank you for purchasing our CD. Become a special Sony Classical VIP.
Go to <http://vipcd.sonyclassical.com> and sign up!

WWW.SONYCLASSICAL.COM
WWW.YO-YOMA.COM



“Here, in Brazil, gods and men have happily become inextricably mingled,” wrote Jorge Amado, Brazil’s most beloved novelist. It’s this rich mixture – of peoples, traditions, ideas, and cultures – that first gave Brazil its voice, and still inspires what Amado calls the “expansive imagination of everything great in Brazil.” Brazil, glimpsed in the musical snapshots collected for this recording, is a land defined by its eclecticism, for in no other place on earth do the sounds of African, European, and Amerindian people come together to make a music so distinct and timeless.

Yo-Yo Ma is the latest among many musicians, from Artur Rubinstein to Miles Davis, to fall under the spell of Brazil’s seductive sounds. That is the spirit of the place. Brazil has a way of embracing visitors, and it makes deep, lasting impressions on those who are open to its richness and complexity – French anthropologist Claude Levi-Strauss, who explored the vast Brazilian interior with his notebook and Leica; American writer Elizabeth Bishop, who found poetry in Rio’s “rainbow-ridden” hills; Orson Welles, who tried to capture *The Story of Samba* on film; John Updike, who moved the ancient Celtic legend of Tristan and Iseult to the vast tropics in his novel *Brazil*. “Brazil remains for me,” Updike wrote, “one of the few places on earth... where there is still room for the imagination.”

Today Brazil sings with many voices, and they echo throughout this recording – The old *choros* that blended European salon music with African rhythms to define the Brazilian musical soul much as ragtime and jazz identified the United States. The sambas that were redecorated to suit Hollywood taste in the thirties and forties –



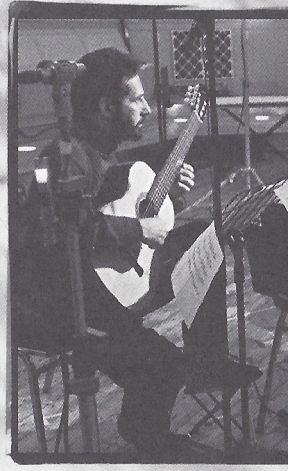
~ ~ ~ CYRO BAPTISTA, OSCAR CASTRO-NEVES, YO-YO MA,
JORGE CALANDRELLI, ROSA PASSOS, PAULO BRAGA,
~ ~ ~ HELIO ALVES, NILSON MATTA ~ ~ ~

for Fred and Ginger, for Hope and Crosby and Lamour, and, unforgettably, for Carmen Miranda – often turning art into kitsch in the process. The bossa nova (literally “new way”) that ruffled the straight-laced manners of Eisenhower America as it swept around the globe. The even newer ways of making music by fusing Brazilian traditions with North American jazz – in a land where fusion was the lingua franca from the start.

For this recording, Yo-Yo Ma has surrounded himself with a large adopted family of musicians – celebrated Cuban-born clarinetist Paquito D’Rivera, bossa nova singer and guitarist Rosa Passos, a fabulous group of guitarists (bossa nova pioneer Oscar Castro-Neves, Brazilian master Romero Lubambo, and the team of brothers Sérgio and Odair Assad), Brazilian pianist Cesar Camargo Mariano, Yo-Yo’s long-time pianist and fellow-musical traveler Kathryn Stott, arranger Jorge Calandrelli who



~ ~ ~ ROSA PASSOS ~ ~ ~



~ ~ ~ SÉRGIO ~ ~ ~

collaborated with Yo-Yo Ma on his previous exploration of Latin music (*Soul of the Tango*), Brazilian percussion master Cyro Baptista, and, in a rare guest appearance, composer and multi-instrumentalist Egberto Gismonti. Together they bring the varied faces of Brazilian music to life – breezy pop songs, cool urban dance music, European classicism filtered through the tropical air. There is music of pure joy here, but also much that is haunted by the deep melancholy born in the earliest *choros*, the word itself probably borrowed from the verb “chorar” – to weep, to cry. It’s a strain that surfaces in even the lightest of Brazilian songs – as the great bossa nova poet Vinicius de Moraes wrote, “Sadness has no end; happiness does.”

Here is the music of Heitor Villa-Lobos, who was playing cello with a band in a movie house on Rio’s Avenida Rio Branco when the pianist Artur Rubinstein, acting on a tip from Brazilian friends, went to hear him one afternoon in 1918. As he listened in



~ ~ ~ SIDAIR ASSAD ~ ~ ~



~ ~ ~ PAQUITO D'IVERA ~ ~ ~



~ ~ ~ CESAR CAMARGO MARIANO, ROMERO LUBAMBO ~ ~ ~



~ ~ ~ KATHRYN STOTT ~ ~ ~



~ ~ ~ EGBERTO GISMONTI ~ ~ ~

the dark, nearly-empty theater, Rubinstein knew that this was music for the world to discover. Rubinstein's wealthy friends sent Villa-Lobos to Paris, where he hobnobbed with Stravinsky, Ravel, and Segovia, but Villa-Lobos came back to Brazil to become its first truly international composer. He was, in the best sense, self-taught and home-grown, and as he once said, the map of Brazil was his first harmony book.

And here is the music of Pixinguinha, the black Brazilian legend who was the first great master of *choros*. When the conductor Leopold Stokowski wanted to meet the most important Brazilian musician of all, Villa-Lobos said just one word to him: Pixinguinha. And here is Camargo Mozart Guarneri, his name a tale of culture-mixing in itself. The son of Sicilian immigrants, Guarneri started playing piano in São Paulo, went to Paris where he worked with Nadia Boulanger, whose studio has attracted everyone from Aaron Copland to Philip Glass, and then came home to find himself. (He was

later "discovered" by Copland on one of his talent-scouting trips to South America.)

And here is Waldir Azevedo, whose huge 1947 hit, the landmark *choro* "Brasileirinho" would have made him famous even if he hadn't written dozens of other popular songs. And Jacó do Bandolim, born Jacob Pick Bittencourt but known as Jacob of the mandolin, after the instrument of which he became Brazil's greatest master. And Baden Powell (born in Brazil but named after the English boy scout founder his father admired), who heard Pixinguinha perform at informal get-togethers in his own house. (Like Pixinguinha, Powell eventually conquered Paris – a Powell samba was one of the hits of the soundtrack for Claude Lelouch's *A Man and A Woman*.)

There is no greater name in Brazilian music than Antonio Carlos Jobim, who sent bossa nova sailing around the world in 1959 with his score for *Black Orpheus*, Marcel Camus's Oscar- and Cannes-winning film that transplants the ancient Greek myth to

Rio's slums at Carnival time. This recording includes two of Jobim's loveliest songs: "Chega de saudade," which almost single-handedly sparked the bossa nova craze; and "O amor em paz," one of his finest collaborations with Moraes.

Brazil is the gathering place that brought all of these figures together – classically-trained and self-taught, native and transplant alike. Today, even more than during the past century, Brazilian music is a never-ending conversation between local tradition and a cultural mix that spreads across the map – whether it involves a native pianist-composer-arranger like Cesar Camargo Mariano, who regularly works around the globe; the São Paulo-born Sérgio Assad, who has scored Japanese films and arranged everything from Bach to Charlie Chaplin; a composer such as Egberto Gismonti, of Lebanese and Sicilian descent, who studied twelve-tone music with Nadia Boulanger in Paris; or a Paris-born Chinese world traveler with his cello in tow. ~ ~ ~ PHILIP HUSCHER ~ ~ ~

Producers: **JORGE CALANDRELLI, STEVEN EPSTEIN**
Executive Producer: **LARAINÉ PERRI**

1. **CRISTAL** (Mariano / arr. Calandrelli)
 2. **CHEGA DE SAUDADE** (Jobim / arr. Calandrelli)
 3. **A LENDA DO CABOCLO** (Villa-Lobos / arr. S. Assad)
 4. **DOCE DE COCO** (Bandolim / arr. Calandrelli)
 5. **DANÇA BRASILEIRA** (Guarnieri / arr. Calandrelli)
 6. **APELO** (Powell / arr. Calandrelli / Castro-Neves)
 7. **DANÇA NEGRA** (Guarnieri / arr. Calandrelli)
 8. **I X O (UM A ZERO)** (Pixinguinha / arr. Calandrelli)
 9. **MEMINO** (S. Assad / arr. S. Assad)
 10. **SAMAMBAIA** (Mariano / arr. Calandrelli)
 11. **CARINHOSO** (Pixinguinha / arr. Calandrelli)
 12. **ALMA BRASILEIRA** (Villa-Lobos / arr. Calandrelli)
 13. **O AMOR EM PAZ** (Jobim/Moraes / arr. Calandrelli)
 14. **BODAS DE PRATA & QUATRO CANTOS**
(Gismonti / Carneiro / arr. Gismonti)
 15. **BRASILEIRINHO** (Azevedo / arr. Calandrelli)
- BONUS TRACK**
16. **SALVADOR** (Gismonti / arr. Gismonti)

YO-YO MA, cello
with special guests

**SÉRGIO & ODAIR ASSAD, CYRO BAPTISTA,
OSCAR CASTRO-NEVES, PAQUITO D'RIVERA,
EGBERTO GISMONTI, ROMERO LUBAMBO,
CESAR CAMARGO MARIANO,
ROSA PASSOS, KATHRYN TOTT**

THIS DISC IS DESIGNED FOR USE IN SUPER AUDIO CD PLAYERS ONLY.
This recording was mixed and mastered using Direct Stream Digital (DSD) technology.



Engineers: **RICHARD KING & TODD WHITELOCK**
DSD Authoring Engineer: **ROBERT WOLFF**
Art Direction: **ROXANNE SLIMAK**
Photography: **STEPHEN DAMELIAN**

WWW.YO-YOMA.COM
WWW.SONYMUSIC.COM/SACD
WWW.SONYCLASSICAL.COM

DSD
STEREO SACD HYBRID SOUL

SONY CLASSICAL
YO-YO MA
obrigado BRAZIL
SS 89935

SONY CLASSICAL
YO-YO MA
obrigado BRAZIL
SS 89935

© 2003 Sony Music Entertainment Inc.
All Rights Reserved. Reproduction in whole or in part without permission is prohibited.
Printed in the USA. Manufactured by Sony Music Distribution Co., Inc., 4869 Old Orchard Road, Basking Ridge, NJ 07005.
DSD: SACD Hybrid. SACD Hybrid format is a trademark of Sony Music Entertainment Inc.