

Amy Porter

Trio
VIRADO

is a collaboration of three of the most distinguished artists on their instruments of flute, viola and guitar. **Amy Porter, Juan-Miguel Hernandez and João Luiz** are artists widely sought after for their musical performances on recordings and the concert stage. Joining together for this debut album, they premiere four works of chamber music written especially for them.

Amy Porter plays a 14K custom white gold Haynes flute.

Juan Miguel-Hernandez plays a 2008 Miralles Viola.

João Luiz plays a guitar by Sérgio Abreu, Rio de Janeiro, 2008 with Augustine Regal Blue strings.

Trio Virado appears courtesy of Sciolino Artist Management.

João Luiz



Juan-Miguel Hernandez

Assad ♦ Pascoal ♦ Luiz ♦ Hand ♦ Piazzolla ♦ Brouwer

Mangabeira

Trio
VIRADO

Amy Porter
flute

Juan-Miguel Hernandez
viola

João Luiz
guitar

Mangabeira


Although considered core repertoire for a trio consisting of guitar, flute, and viola, the substantial and original works that Giuliani, Molino, Matiegka, and Kreutzer wrote for this combination in the 18th and 19th centuries relegate the guitar to the role of accompaniment, not fully exploring its capacity as a solo instrument. That is exactly what makes the Brouwer, Assad, and Hand trios heard on this recording so unusual and interesting: they are very well balanced regarding the division of important musical material among the three instruments.


The idea of forming a guitar-flute-violta trio occurred to me some years ago after a concert I attended in Brazil as part of the Leo Brouwer Festival. Such an ensemble was not new to me at that time, but what I found striking at this concert was the use of these three instruments to their full potential in Brouwer's *Paisaje, Retratos y Mujeres*. That work had a direct connection to the birth of Trio Virado. Upon my request, our manager, Marianne Sciolino, brought the three of us together to perform Brouwer's piece, along with three Piazzolla tangos that I arranged specially for our debut as a trio.


From the first time we collaborated, it was evident to us that we would become a group that performed regularly. The next step was to decide on our musical identity, and that has led to the mix of repertoire presented on this CD. The key word is variety. This music showcases composers from different continents, cultures, and styles. For the most part it is based on dances, and rhythmic verve is a special feature of the music. With the exception of Astor Piazzolla and Hermeto Pascoal, the composers featured here are guitarists who also write non-guitar music. We are honored to offer the premiere recording of works by Hand, Luiz, and Assad, all of which were dedicated to Trio Virado.

— — — **Sérgio Assad** is among the most virtuosic and popular guitarists in the world. His exceptional artistry and uncanny ensemble playing come from a family rich in Brazilian musical tradition as well as studies with the legendary Monina Tavora, a disciple of Andrés Segovia. In addition to setting new performance standards, Assad, together with his brother Odair in the Assad Brothers Duo, has played a major role in creating and introducing new music for guitar. He has established himself as one of the leading contemporary composers of guitar solos, duos, trios, quartets, and works employing guitar and orchestra. *Mangabeira* and *Menino* were originally composed for guitar-clarinet duo, and *Eterna* for two guitars. The versions heard here were recomposed for guitar, viola, and flute and are dedicated to Trio Virado.

Mangabeira is named after a beautiful tree from northeastern Brazil whose fruit is called mangaba. For this piece Assad choose the baião, a rhythm typical of that region. Following a slow introduction played by the guitar, it picks up energy as the flute and viola join in establishing the dance groove of the baião. *Menino* ("Boy") is an inspired lullaby reminiscent of the Brazilian toadas or modinhas, a deeply emotional and melodically simple genre that, in this context, might be described as a song without words. *Eterna* is a sophisticated waltz that displays Assad's mastery of counterpoint and color. One of his most beautiful pieces, it's in F Sharp Major, an unusual key for the guitar that creates a unique atmosphere in combination with the warmth of the viola and the lyricism of the flute.

—— **Hermeto Pascoal**, a composer and instrumentalist affectionately known as O Bruxo (“The Sorcerer”), has cultivated a dazzlingly rich musical universe that draws on folkloric styles like baião, xaxado, frevo, and forró, mixed with bites of jazz, rock, and other genres. Though primarily a flutist and accordionist, he is a master of many instruments including piano, saxophone, and guitar. He first recorded *O Bebê* (“Baby”) on his album *A música livre de Hermeto Pascoal* (1973). Since then, this exquisite little piece has become a favorite at jam sessions all over the world, and it entered the classical guitar repertoire through the Assad Brothers, whose landmark version inspired the arrangement heard here. It’s a fine example of baião that engages flute and viola in a challenging form of “call and response” interplay, with the guitar providing rhythmic support throughout. In the coda, a quote from Brouwer’s early music for guitar and orchestra points to the similarity between Cuban and Brazilian rhythms.

—— **My piece** *Todas as Manhãs* (“All Mornings”), originally for three guitars, was written for the Mannes Guitar Seminar in 2011. It describes some of the scenes in the award-winning 1958 Brazilian film *Blatk Orpheus*. The famous song “Manha de Carnaval” by Luiz Bonfá is the main theme of this piece, which is a theme and variations backwards. There are a total of thirteen variations, culminating in a dramatic return of the Bonfá song. *Todas as Manhãs* not only tells the story of Black Orpheus but also shows a variety of techniques, rhythms, and colors characteristic of Brazilian dances. The version for guitar, flute, and viola is dedicated to Trio Virado.

—— **Frederic Hand** is a Grammy-nominated and Emmy-winning composer and recording artist. His compositions include original scores for television’s *Sesame Street*, *As the World Turns*, and *The Guiding Light*. More than a dozen volumes of his original compositions and arrangements are published by G. Schirmer, Theodore Presser, Cherry Lane, and Mel Bay. The Trio heard on this recording was written during a period when I was his student at Mannes College The New School for Music. Greatly influenced by modern jazz harmonies, the work also exhibits the inventive metric structure that is one of the composer’s distinctive styles.

The Trio’s “Light Through the Trees” movement is divided into two sections. The first, mysterious in character, displays Hand’s mastery of the overtones and open sonorities on the guitar. The second presents the same melodic material as the opening, but develops it as a dialogue between viola and flute; the time signature alternates between 5/8 and 3/4, creating a very distinct polyphonic texture. The “Samatureya” movement starts off with a violent unison figure that will later be incorporated into the thematic material of the whole piece. After a middle section—where Hand juxtaposes both themes from the first and second movements in the flute and viola, respectively— comes a short section presenting new melodic ideas; here the composer intentionally quotes a Brazilian rhythm, the samba, very prominently in the guitar part. Concluding the piece is an evocative return to the introduction of the first movement.

—❧— The Argentine composer **Ástor Piazzolla**, while studying in Paris with Nadia Boulanger during the 1960s, had no idea that she would advise him to write in his native style, the tango, rather than attempting to copy the style of European composers. It was Boulanger's influence that led to Piazzolla creating "nuevo tango," which incorporated jazz and classical idioms into that dance form and eventually led to Piazzolla becoming one of the most beloved crossover composers of all time. "Ausencias" is among Piazzolla's most expressive milongas. "Whisky" and "Zita" are movements from the *Suite Troileana*, named for Piazzolla's friend and early mentor Anibal Troilo. Composed in 1975, the piece portrays Troilo's favorite things in life: the bandoneón, Troilo's wife Zita, whisky, and escolaso (gambling). The suite was recorded by Piazzolla and his group on the album *Lumiere*, in its original instrumentation consisting of bandoneón, electric guitar, violin, electric bass, piano, and drums. Based on Sérgio Assad's two-guitar versions, the three tangos heard on this recording were arranged by me especially for Trio Virado.

—❧— *Paisajes, retratos y mujeres* ("Landscapes, Portraits and Women"), written in 1997, is the second piece the esteemed Cuban composer **Leo Brouwer** wrote for this combination of instruments. Preceded by his *Per suonare a tre* from 1970, *Paisajes* is one the best examples of Brouwer's *nueva simplicidad* aesthetic, according to his biographer Isabelle Hernandez.

The work is in three movements. The first, "Retrato de Wagner con Mathilde," has as its thematic argument his piece *Wagneriana* from 1992. It begins with a graceful three-note idea that is varied tonally and rhythmically around a series of contrasting interludes that inevitably returns to the opening motif. The second, "Mujer bailando un Minueto," has a conventional minuet dance rhythm in

3/4 time. Key changes, rhythmic alterations, and an interesting section using a technique known as the Bartók pizzicato are some of the features of this playful movement; the minuet is an almost literal reduction of Brouwer's *Mozartiana* from 1990. The concluding movement, "La pasión según Dowland," is Brouwer's portrait of the Renaissance composer and lutenist John Dowland. It opens with a slow melody— Dowland's lute song "Can She excuse?" played by all three instruments in unison— which forms the basis for a series of variations that follow. After building to a climax in both volume and texture, the movement concludes with a peaceful, ornamented recapitulation of Dowland's song.

João Luiz
New York, August 2015

—❧— *from Trio Virado* —❧—

Thank you to all who made this album possible:

Composers Sérgio Assad, Leo Brouwer, Frederic Hand, Astor Piazzolla, João Luiz, and Hermeto Pascoal. Thank you to the mighty engineer Dave Schall. Thanks to our supportive Soundset Recordings and Tresóna Multimedia, with Frank Koonce. Thank you graphic designer and artist Leanne Koonce for your patience and devotion to our project. Thank you to our manager Marianne Sciolino for your belief in us.

We love Trio Virado and the beautiful music we can bring to the world.



Mangabeira

Trio VIRADO

Sérgio ASSAD (b.1952)

- 1 *Mangabeira** 03:21
- 2 *Menino* 03:15
- 3 *Eterna** 03:29

Hermeto PASCOAL (b.1936)

- 4 *O Bebê* 02:15

João LUIZ (b.1979)

- 5 *Todas as Manhãs: Homenagem a Luiz Bonfá** 11:11

Frederic HAND (b.1947)

*Trio for Flute, Guitar and Viola**

- 6 *I. Light Through the Trees* 03:41
- 7 *II. Samatureya* 06:50

Ástor PIAZZOLLA (1921-1992)

- 8 *Whisky* 05:03
- 9 *Ausencias* 04:59
- 10 *Zita* 05:13

Leo BROUWER (b.1939)

Paisajes, Retratos y Mujeres

- 11 *I. Retrato de Wagner con Mathilde* 08:26
- 12 *II. Mujer bailando un Minuetto* 04:56
- 13 *III. La pasión según Dowland* 07:37

TOTAL TIME | 70:16

* World Premiere Recordings, Dedicated to Trio Virado


Sérgio ASSAD
fluteHermeto PASCOAL
violaJoão LUIZ
guitar

www.soundset.com

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Mangabeira

Assad ♦ Pascoal ♦ Luiz ♦ Hand ♦ Piazzolla ♦ Brouwer

Trio
VIRADO

Amy Porter – flute
Juan-Miguel Hernandez – viola
João Luiz – guitar

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