

The Paulo Moura & Cliff Korman Jazz Ensemble



A rare opportunity to hear **Paulo Moura**, one of Brazil's greatest instrumentalists and Grammy Award winner, in an extraordinary performance with his long time musical partner American jazz pianist **Cliff Korman** and their all-star quintet featuring **James Zollar** on trumpet, **Paulo Braga** on drums, and **David Finck** on bass.

This event is made possible by the generous support of

**CENTRAL DAS ARTES
INTERNATIONAL ART EXCHANGE
VARIG BRAZILIAN AIRLINES
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**TUESDAY JULY 31
@ 8:00 PM & 10:00
MAKOR
35 West 67 Street
New York**

PAULO MOURA (clarinet/sax)

A legend of instrumental music, clarinet and saxophone virtuoso Paulo Moura is the first Brazilian instrumentalist to be honored with the Latin Grammy (2000) for his CD "Paulo Moura e Os Oito Batutas".

But to categorize or "label" him is next to impossible. His name is spoken with reverence in musical circles ranging from jazz to classical, and known throughout the world. His sound – whether on saxophone or clarinet – is unmistakable. His unique sense of improvisation, his interpretations and phrasings, have made him the model that a generation of Brazilian instrumentalists have looked up to. And while he is passionately dedicated to the preservation of the various traditions of Brazilian music, he is arguably Brazil's greatest living interpreter of mainstream improvisational jazz.

The youngest of ten siblings, born in the mid-1930s to a working class Afro-Brazilian family in a small city in Brazil, Paulo Moura began playing as a child in his father's band and by age 19 appeared as soloist with the Brazilian Symphony Orchestra, playing Weber's Concertino for Clarinet and Orchestra. However his devotion to classical music was accompanied from the very beginning by a profound passion for and understanding of the popular tradition of his country. While he was learning harmony, counterpoint and fugue in private classes, he would play pop music at the neighborhood gafieira (dance hall). Out of this mixture emerged a style that shows a complexity of elements: his Afro-Brazilian origins, the pop music of the poorer classes of Rio, his experience during the golden age of Radio Nacional and his "higher education" as a first clarinetist of the Municipal Theater's Orchestra.

His international career as a soloist started in 1953 in Mexico playing with Ari Barroso, the famous Brazilian composer. And since his acclaimed performance at Carnegie Hall in 1962, he has been frequently invited to play in the US, Great Britain, Japan, Africa, Germany, Switzerland, Holland, Greece, Argentina, and France. His recordings have been released in the US, France, and Japan, and he has appearances in music festivals in the US, France, Switzerland (Montreux), Rio de Janeiro (Free Jazz), and Germany. He has taught as a visiting professor, along with Karl Berger, at the Creative Music Studio in Woodstock and at the Zurich Festival where he held a Brazilian music workshop.

He continues to be a highly influential force in Brazilian popular music, teaching music theory and arranging recordings by Elis Regina and Milton Nascimento. His 1976 solo album *Confusão Urbana, Suburbana e Rural*, is considered a masterful tour through landscapes of modern and traditional Brazilian music. His career as a composer and conductor also include several symphonic pieces. Major public presentations include the 1988 commemoration of the Centennial of Abolition of Slavery in Brazil, featuring the National Symphonic Orchestra, and in 1992 the inaugural piece for the world conference ECO92 that included a choir of 120 public school children.

Because of his artistic prominence Mr. Moura has held important and prestigious public positions: Director of the Museum of Image and Sound in Rio de Janeiro (1997-99), and member of the Municipal Council for the arts (1997-99). In 2000, Moura composed and performed the *Urban Fantasy* for Alto sax and Orchestra for the centennial of the Oswaldo Cruz Foundation. He was featured in the film "Villa-Lobos: A Passion" for which he also arranged and performed the opening soundtrack, and he performed in a 19-concert tour in Japan with the singer Joyce. His discography includes over 25 recordings.

CLIFF KORMAN (piano)

An accomplished jazz pianist and highly regarded educator, Cliff Korman likes to say that twenty years of immersion in the musical universe of Brazil sheds a different light on the way he looks at American jazz. His in-depth exploration has enabled him to absorb the components of the musical language of Brazil and make them part of his own aesthetic universe, in a personal and well structured semantic system.

Korman has developed numerous Brazilian jazz projects featuring Brazilian and American musicians and presenting a variety of original compositions and arrangements. His understanding of the diversity of sound, instrumentation and harmonic patterns of Brazilian music of the 20th century enables him to continuously explore the complex interconnections that link the musics of the Americas. Korman, who trained with Roland Hanna, Ron Carter and Kenny Barron, has performed as a soloist and co-leader in venues such as Aaron Davis Hall, the CUNY Graduate Center, and Lincoln Center Out-of-Doors. He participated in important Brazilian projects such as the "Tribute to Antonio Carlos Jobim" at Carnegie Hall under the direction of Cesar Camargo Mariano and a two-piano production with Wagner Tiso and Milton Nascimento at the International Festival of MPB (Música Popular Brasileira) in São Paulo.

His duo record "Mood Inglês: The Dream of Pixinguinha and Duke Ellington" with 2000 Grammy Award winner Paulo Moura represents one of the first cross-cultural explorations of jazz and choro.

An adjunct professor at the City College of New York, he regularly teaches courses on Jazz Piano, Jazz Theory, Improvisation, and Brazilian Instrumental Music at the Federal University of Minas Gerais, the Escola de Música de Brasília, UniRio, and leads a rhythm section seminar at the Drummers Collective in NYC. Korman's work as an independent scholar in the fields of Jazz and Brazilian music has received prestigious recognition, including a Fulbright Lecture/Research grant in Brazil, the invitation by the Society for American Music to deliver a paper on the music of Thelonious Monk, the publication of an article on the same topic in the *Annual Review of Jazz Studies*, and the invitation to present his lecture "Jazz & Brazilian Instrumental Music: Common Roots, Divergent Paths" at the Jazz Research Roundtable at Rutgers University.

DAVID FINCK (acoustic bass)

David Finck is one of the most sought-after musicians in New York, whose reputation is outstanding in the areas of jazz, Brazilian, and classical music.

He grew up in Philadelphia where he studied double bass with Philadelphia Orchestra bassist Samuel Goradetz and Michael Shahan. In 1976 he began studies at the Eastman School of Music and upon graduating he was asked to join Woody Herman and his Thundering Herd. Since his arrival in New York City in 1980 he has played with Dizzy Gillespie, Phil Woods, Andree Previn, Eliane Elias, Roberta Flack, Claudio Roditi, Mel Lewis, Slide Hampton, the Carnegie Hall Jazz Orchestra, Gonzalo Rubalcaba and many others. In 1987 he joined Paquito D'Rivera's Havana-New York Ensemble. With him he performed throughout the United States, Europe, South America, Japan, and Israel. He also appeared on many of Paquito's recordings.

David Finck's discography includes *The Empire Brass Quintet*, Rosemary Clooney, Ivair Lins, Sinaed O'Conner, Lee Koniz, Claudio Roditi, and Natalie Cole. In 1993 conductor and pianist Sir Andre Previn invited him to participate in a series of recordings for Philips Classics featuring Grammy Award winning soprano Sylvia McNair.

In Brazil, David Finck has performed at the Free Jazz Festival in Rio de Janeiro and São Paulo. In addition to his performance and recording schedule, he enjoys writing and teaching. He contributed for *The Village Voice's* supplement on Frank Sinatra.

PAULO BRAGA (drums)

Paulo Braga's musical career would satisfy several drummers. His innovation in the contemporary Brazilian drum style has made him one of the most-recorded drummers in Brazilian history. For more than two decades Mr. Braga has played with Brasil's top recording artists, consistently setting the standard for Brazilian music. His creativity and technical expertise have made him popular both in the Brazilian and jazz world.

Born in Minas Gerais, Mr. Braga began his musical education at the age of nine while playing snare drum in a local marching band. Before long he was doing club dates and by 1963 had joined the Berimbau Trio, with Milton Nascimento and Wagner Tiso. Along with Toninho Horta, Ronaldo Bastos and Fernando Brant, he initiated the movement called Clube da Esquina, which helped popularize the music of Minas Gerais throughout Brasil. Mr. Braga continued his musical studies in São Paulo where he trained classically with Sinfonica Jovem. However it was not until Mr. Braga moved to Rio de Janeiro that his musical career took off. His characteristic high energy and charisma, enabled Mr. Braga to meet Brasil's hottest artists and he was soon playing with the likes of Elis Regina, Ivan Lins, Djavan and Antonio Carlos Jobim with whom he toured and recorded for fifteen years, including the Grammy Award winning Antonio Brasileiro Jobim. In addition Mr. Braga achieved international recognition for his recordings with Lee Ritenour, Sadao Watanabe and Joe Henderson's Double Rainbow CD.

JAMES ZOLLAR (trumpet)

Trumpet star James Delano Zollar began playing bugle at age nine in his native Kansas City, MO and graduated to trumpet at age 12. After his studies at Mission Bay High School, he moved to San Diego and continued at San Diego City College and the University of California San Diego.

present, James D. Zollar tours extensively as soloist with the Duke Ellington Orchestra, conducted first by the Duke's son Mercer and later his grandson Paul within the U.S. and around the globe, including annual trips to Japan.

Among his numerous professional associations, James has worked with Ray Charles, Illinois Jacquet, Charles McPherson, David Murray, Mongo Santamaria, Henry Threadgill, Lester Bowie's Brass Fantasy, Don Byron and Music For Six Musicians, Steve Coleman and the Five Elements, Panama Francis and the Savoy Sultans, Jay McShann, Eddie Cleanhead Vinson and Big Joe Turner.

Since moving to New York City in 1984 he played with the Cecil McBee Quintet for five years and contributed to Tom Harrell, Weldon Erving as well as Sam Rivers' latest records. Most recent projects include a one-month European tour with Steve Coleman's "Council Of Balance" Band; a weeklong engagement Frank Foster's "Loud Minority Tour"; a weeklong stand with Urban Bushwomen (led by his sister Jawole) at the Joyce Theater; and "Duke Ellington Sacred Concert" with the Lincoln Center Jazz Orchestra, Wynton Marsalis and gospel singer Shirley Caesar.

Zollar has also been featured in Robert Altman's motion picture Kansas City, in Madonna's music video My Baby's Got a Secret as well as Spike Lee's movie Best Man. He also played on the soundtrack of The Perez Family. He's also proud to be included in The Biographical Encyclopedia of Jazz (Oxford University Press 1999) Today, James D. Zollar stands ready for his professional breakthrough as a band leader, having already been thoroughly honored by working with the greatest jazz talents the world ever.