Choro Suite

- 1. Prelude
- 2. Praça Onze 3. Tres Lados
- 4. Roda Loca

Matthew Nicholl

Flute (alto flute, piccolo) Oboe Clarinet Horn Bassoon

Approximate duration: 12 minutes

Summer, 2007

Choro Suite

Program Notes

Choro (or sometimes chorinho) is an instrumental Brazilian style that appeared around the turn of the 20th century in Rio de Janeiro, predating the rise of samba. Heavily influenced by European harmony and form, Choro exhibits intrinsically Brazilian rhythms, and to North American ears can sound a little like Dixieland jazz or ragtime. The typical choro instrumentation includes violão (Brazilian nylon string guitar), hand percussion, cavaquinho, and a woodwind instrument, commonly flute or clarinet. Important choro musicians include Ernesto Nazaré, Pixinguinha, Jacó do Bandolim, and Valdir Azevedo. This suite is my extrapolation on the choro style, adhering more closely to its rhythm, melody, and form than to its harmony.

European classical music, and in particular, Bach and Chopin, has always exerted a strong influence on Brazilian popular music. The Prelude displays this influence and introduces some of the rhythmic and textural elements that appear in later movements of the suite.

Praça Onze (Plaza 11) is a square in the heart of Rio de Janeiro where, legend has it, samba was born. As I wrote this movement, I imagined the choro musicians playing in one corner of the park with the fledgling samba style emerging in another. Choro both informed and was informed by samba. This movement is in the minuet and trio form typical of many choros, but each of the sections is twice as long as commonly found. The key relationships of the various sections are also more distant than found in most choros.

Tres Lados (Three Sides) pays homage to a triangle of three great Brazilian popular musicians: the legendary composer and flautist, Pixinguinha; Antonio Carlos Jobim, the father of contemporary Brazilian popular song; and Guinga, a virtuoso guitarist and composer currently at the height of his creative powers.

Choro musicians often play in a *roda* (circle), and it's fitting that the woodwind quintet plays in a half circle. *Roda Loca* (Crazy Circle) is the most technically challenging movement of the suite and is perhaps the most harmonically adventuresome. Choro is known as a style for the virtuoso player. Choro circles often contain an element of a challenge match, much like the "cutting sessions" of early jazz where musicians attempted to best each other with their inventiveness and technical skill. This movement attempts to capture something of that spirit.

Matthew Nicholl Summer, 2007

CHORO SUITE:

1. PRELUDE

MATTHEW NICHOLL



1. PRELUDE - P.2









2. PRACA ONZE





































CHORO SUITE: 2. PRACA ONZE - P.24



CHORO SUITE: 3. TRES LADOS -P. 26



3. TRES LADOS - P.27



Choro Suite: 3. Tres Lados - P.28



CHORO SUITE: 3. TRES LADOS - P.29



CHORO SUITE: 3. TRES LADOS - P.30





4. RODA LOCA - P.32

4. RODA LOCA



CHORO SUITE: 4. RODA LOCA - P.33



CHORO SUITE: 4. RODA LOCA - P.34



CHORO SUITE: 4. RODA LOCA - P.35



CHORD SUITE: 4. RODA LOCA - P.36



CHORO SUITE: 4. RODA LOCA - P.37



CHORO SUITE: 4. RODA LOCA - P.38



CHORO SUITE: 4. RODA LOCA - P.39



CHORO SUITE: 4. RODA LOCA - P.40



CHORO SUITE: 4. RODA LOCA - P.41



CHORO SUITE: 4. RODA LOCA - P.42



CHORO SUITE: 4. RODA LOCA - P.43



CHORO SUITE: 4. RODA LOCA - P.44



CHORO SUITE: 4. RODA LOCA - P.45



CHORD SUITE: 4. RODA LOCA - P.46



CHORO SUITE: 4. RODA LOCA - P.47



CHORD SUITE: 4. RODA LOCA - P.48



CHORD SUITE: 4. RODA LOCA - P.49



CHORO SUITE: 4. RODA LOCA - P.50



CHORO SUITE: 4. RODA LOCA - P.51



CHORO SUITE: 4. RODA LOCA - P.52



CHORO SUITE: 4. RODA LOCA - P.53



CHORO SUITE: 4. RODA LOCA - P.54



CHORO SUITE: 4. RODA LOCA - P.55

