

# Jacob do Bandolim

## Original Classic Recordings • Vol. II

1. Sapeca	2:52	12. Reminiscencias	2:44
2. Mimosa	3:08	13. Doce de Coco	2:52
3. Chega de Saudade	1:28	14. Tira Poeira	2:24
4. Odeon	2:40	15. Ingênuo	4:43
5. Lamentos	4:27	16. Forro de Galla	2:38
6. Noites Cariocas	3:01	17. Cochichando	2:47
7. Floraux	3:32	18. Biruta	2:27
8. Brejeiro	3:19	19. Murmurando	3:17
9. Mar de Espanha	2:33	20. Não Me Toques	2:23
10. Simplicidade	2:36	21. Vale Tudo	2:48
11. Turbilhão de Beijos	2:48	22. Gloria	3:15

Total time – 65:22

Produced for U.S. release by David Grisman

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# Jacob do Bandolim



Mandolin Master of Brazil  
Original Classic Recordings • Vol. II

## A Word About the Music

When we encounter the music of Jacob do Bandolim, we are hearing traditional Brazilian music called *Choro*, which means "to cry" in Portuguese. Some of the choro compositions are indeed passionate, often melancholic and even nostalgic. *Chorinhos*, as they are also called, are rhythmically vital, harmonically sophisticated, melodically beautiful and varied.

Just as bluegrass, jazz, ragtime, and rhythm and blues are musical forms indigenous to the United States, choro is one of the many genres of music born in Brazil. The style formed and flourished in the last two decades of the 19th century after composer Ernesto Nazareth (1863-1934) fused elements of Brazilian folk tunes and native dance rhythms with the classical styles of western Europe. Back then, the music was performed in the urban centers of Brazil by five-piece, serenading bands known as chorinhos. The tunes were played on the *pandeiro*, a tamborine-like instrument which provided the percussion; the *violão*, or Spanish guitar, and the *cavaquinho*, a small ukelele-like instrument, which, together with the violão, provided rhythm and harmonies, and the *violão de sete cordas*, or 7-string Spanish guitar, which played the bass line. The solo or lead instrument was either a flute, saxophone or *bandolim*, Portuguese for mandolin.

While choro is Brazilian music, its roots span the globe. The Portuguese, who colonized Brazil in 1532 and brought both the cavaquinho and the bandolim, were the dominant influence. The Portuguese also established the four beat-per-bar syncopations which would later blend with African rhythms that influence not only choro, but most Brazilian music. The African rhythms were transported to Brazil by the slaves who were brought over by the Portuguese to work on sugar plantations starting in the 16th century. By the 19th century, Brazil had become a political and economic refuge for Europeans (mostly Italian anarchists, Polish Catholics and German Jews) who brought music that would also have an impact on the choro style.



## About Jacob

In Jacob do Bandolim, we have the greatest mandolinist Brazil has ever produced — as well as one of its most gifted and prolific composers of choro music. "He did for the mandolin in Brazil what Segovia has done for the guitar worldwide," according to music critic Eurico Nogueira Franca. Jacob brought the mandolin into the true realm of virtuoso performance with choro music as his vehicle.

He was born Jacob Pick Bittencourt, the only son of a pharmacist, in Rio de Janeiro on December 14, 1918. His musical journey began in elementary school where he played harmonica and sang in the choir. He was 12 years of age — and frustrated by his attempts to learn the violin — when he switched to the mandolin, a gift

that was given to him by a friend of his mother. Jacob Bittencourt was somewhat of a child prodigy. Self taught and highly motivated, he was already performing music on Brazilian radio by the age of 15. Within a year, Jacob and his band were winning contests judged by some of the most famous choro composers and musicians of the time. He spent the decades of the 1940s, 50s and 60s promoting and developing the mandolin and diligently researching the repertoire of the chorinhos.



Neither Jacob, nor the people he played with, relied on music to earn their livings. By day, Jacob had a variety of jobs including traveling salesman, insurance agent, pharmacy proprietor and court reporter. By having a separate income, he was able to keep his music pure and uncompromised by commercial pressures — even during the era of the extremely popular Bossa Nova. Ironically, Jacob never considered himself a professional musician, although he was extremely serious about the music he played. In fact, he had a reputation for being a tough taskmaster who liked to hear his music played perfectly, and frowned on his band members drinking while performing.

Jacob's recording career as a solo artist began in 1947 with the release of a 78 single on the Continental label, a waltz called "Gloria" and an original composition called "Treme Treme". In 1949, he signed a contract with RCA Victor where he recorded for the remainder of his career, which ended with his death on Friday, August 13, 1969. His most famous group recorded in the 1960s and was known as *Epoca de Ouro*, or Golden Epoch. This group is heard extensively on this collection, which spans the years from 1952 to 1966, which certainly included the musical prime of Jacob do Bandolim.

## Personal Notes

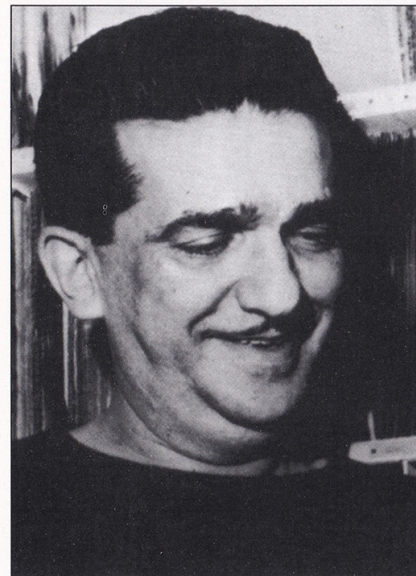
"I first became familiar with choro music and Jacob in 1979 when I went down to Brazil as a guitar and mandolin builder looking for rosewood. At the Casa Del Vecchio music store in Sao Paulo, I met a man named Evandro who was — and still is — one of Brazil's premier mandolin players. He knew Jacob, and also played with him, and introduced me to his music through old recordings. In successive trips, Evandro and I became close friends. On a Brazil trip in May of 1991, he and I flew to Rio to meet his friend and colleague Horondino Jose da Silva (better known as Dino) who was Jacob's right hand man for two decades. Dino is still considered Brazil's leading 7-string guitar player and can be heard on each selection in this collection.

"During my trips to Brazil, I have learned that choro music is alive and well, much as bluegrass is in this country. While not on the hit parade, it has a core of great groups and players — including lots of young people — supported by a small but devoted audience. But from Evandro and Dino, I learned that the heyday for chorinho music was when Jacob was alive and performing. When I asked Dino what it was like to play with him, he responded in Portuguese; "*Foi ótimo, foi espetacular.*" It was the greatest. It was wonderful. I hope you enjoy the music as much as they loved playing it."

— Dexter Johnson

"The music of Jacob do Bandolim has inspired me ever since I first heard it. It is exciting, passionate, vibrant music that is also some of the most original mandolin music ever created. It gives me the greatest pleasure to bring you this second collection of his great music. Enjoy."

— David Grisman



Also available on Acoustic Disc  
*Jacob do Bandolim*  
*Original Classic Recordings Vol. 1*  
 ACD-3

- |  |      |
|--|------|
| 1. Sapeca "restless" (Jacob Bittencourt)                               | 2:52 |
| 2. Mimosa "dainty" (Jacob Bittencourt)                                 | 4:38 |
| 3. Chega de Saudade "enough longing" (A. Jobim)                        | 1:27 |
| 4. Odeon "a neighborhood in Rio" (Ernesto Nazareth)                    | 2:40 |
| 5. Lamentos "lamentations" (Pixinguinha)                               | 4:27 |
| 6. Noites Cariocas "nights in Rio" (Jacob Bittencourt)                 | 3:01 |
| 7. Floraux (Ernesto Nazareth)  | 3:32 |
| 8. Brejeiro "mischievous" (Ernesto Nazareth)                           | 3:19 |
| 9. Mar de Espanha "sea of Spain" (Guimarães - Oliveira - Aranha)       | 2:33 |
| 10. Simplicidade "simplicity" (Jacob Bittencourt)                      | 2:36 |
| 11. Turbilhão de Beijos "turbulent kisses" (Ernesto Nazareth)          | 2:48 |
| 12. Reminiscências "reminiscences" (Jacob Bittencourt)                 | 2:44 |
| 13. Doce de Coco "coconut candy" (Jacob Bittencourt)                   | 2:52 |
| 14. Tira Poeira "kicking up the dust" (S. Pilhar - ar. J. Bittencourt) | 2:24 |
| 15. Ingênuo "naive" (Pixinguinha, Benedito Lacerda)                    | 4:43 |
| 16. Forro de Galla "a gala folk dance" (Jacob Bittencourt)             | 2:38 |
| 17. Coefichando "whispering" (Pixinguinha)                             | 2:47 |
| 18. Biruta "crazy" (Jacob Bittencourt)                                 | 2:27 |
| 19. Murmurando "murmuring" (Fon-Fon)                                   | 3:17 |
| 20. Não Me Toques "don't touch" (Zequinha de Abreu)                    | 2:23 |
| 21. Vale Tudo "everything goes" (Jacob Bittencourt)                    | 2:48 |
| 22. Gloria (Pixinguinha)   | 3:15 |

Total time — 65:22

## The Musicians

- Jacob Pick Bittencourt - Mandolin (all cuts)  
 Horondino Jose Da Silva - Guitar (all cuts except 1)  
 Benedito Cesar Ramos De Faria - Guitar, Arranger (5, 7, 8, 15, 19)  
 Gilberto D'Avila - Pandeiro (5, 7, 8, 15, 16, 18, 19)  
 Jonas Pereira Da Silva - Cavaquinho (16, 18)  
 Meira - Guitar (16, 18) • Canhoto - Cavaco (16, 18)  
 Orlando Silveira - Accordion (12, 16, 18)  
 Carlos Fernandes De Carvalho Leite - Guitar (5, 7, 8, 15, 19)  
 Gilberto D'Avila - Percussion (5, 7, 8, 15, 16, 18, 19)  
 Jorge Jose Da Silva - Percussion (5, 7, 8, 15, 16, 18, 19)  
 Antonio Taranto - Bass (16, 18)  
 Barao - Tamborine (16, 18) • Pedro Dos Santos - Reco-Reco (16, 18)

All selections were recorded between 1952 and 1966.

### Produced for U.S. Release by David Grisman

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