



Bianca Gismondi

Steinway D. Model piano, voice

Julio Falavigna

drums

Antonio Porto

6 strings bass and acoustic guitar, voice (track7)



Once upon a time, while both of us were watching an interview by the Brazilian writer Ariano Suassuna, my father suddenly got up from his seat and said: "I have an idea". I then followed each step of what came to be his masterpiece, "Sertão Veredas I". Since my birth up until now, I've been close-witnessing his infinite seeds blossom into grandiose trees, through his body of works and the effect it causes over so many people who listen to it; through his immense respect towards history, culture and his miscegenated genealogical lineage; through the many peer-artists and friends next to him (all of whom I've had the privilege to learn from); through the profound, intimate relation he cherishes with me, my brother and more recently with my son Amadeo.

Back in 2017, when he was about to celebrate his 70th birthday, I felt that the biggest gift I could offer would be to play his music. It was an intensely emotive moment, as his compositions translate part of my personal history, as so it resonated with Julio Falavigna and Antonio Porto, who dove with me into this creation process, united with the partnership of Robert Zoltán Hunka and Hunnia Records. Today, in 2024, we've finalized the project "Gismonti 70", completing the album pictures as I had endeavored: at my father's home amidst his biography, his abundance and his silence.

To be Egberto's daughter is to receive a boon from celestial energies. Being so next to him means to water such blessings each day. To keep on writing the sonic history of our Gismonti family makes us believe that through cultivation, both roots and leaves are constantly conversing and blossoming into eternity.

My father's music continues to represent my blueprint.

Bianca Gismonti



Ignor
STRAVINSKY

PETROUSHKA

REPERTOIRE 1910-1929

A. 100715

Kalmus





During my teenage years, Egberto Gismonti and Hermeto Pascoal were the real deal reference for any musician who looked for creative pathways as a composer or performer in Brazil. As a young drummer, I had an inner call to find further development - and oddly enough, was drawn towards Europe, as a musical apprenticeship bridge between both cultures.

Around this time, my first (live) contact with Egberto was in Munich, Germany back in 1989. He was there performing with his quartet - which got me totally flabbergasted. Beforehand, I had listened to some of his records, most notably "Sanfona" with Brazilian drumming genius Nenê - whom I greatly admire.

Having returned to Brazil, over a mysterious destiny hindsight, my very first impromptu musical exchange (already as a couple) with Bianca, back in 2009, was to play her father's "Maracatú" composition on piano and drums.

Fast forward to 2018, I found myself in session at the scenic Hungarian countryside near Budapest, recording "Gismonti 70" album, in a dynamic trio setting with her and Antonio Porto.

So it's a full circle experience, as I'm deeply indebted to the Gismonti inspiration for such an ongoing unfoldment ...

Julio Falavigna

It was the year of 1980 and I, despite having just completed 15 years, was an avid goer to the music scene of my native town - Campo Grande. I already knew Egberto, so far mainly as the composer of some of my childhood soundtracks, such as "O Sonho", recorded by (singer) Elis Regina. And it was in one of these street bars that I heard the most beautiful melody ever until then... "Palhaço". So I found a friend had the original "Circense" LP record and made a cassette copy, to which I spent that entire year listening. The song "Palhaço" therefore became like my life and ancestry told in melody form.

My first contact with Egberto happened in 1988, during the "Pantanal Alerta Brasil" festival held in São Paulo, with myself representing the Pantanal region, a deep forested wildlife region, that became the home of my northeastern family in western Brazil. Egberto was a special guest and his show on the piano was an emotionally moving, life-changing experience to me.

Over 20 years later, having entered the beautiful Bianca Gismonti Trio project, I had the chance to have a firsthand, personal encounter with him, proving to, besides a music luminary, being one of the most generous musicians I've ever met. That confirmed when, together as a Trio, we made a full musical immersion under his supervision and wisdom as preparation for the "Gismonti 70" album.

To me, the works of Egberto Gismonti represent the music of silence, where truly immense things can fit themselves in ...

Antonio Porto

Água e Vinho

Egberto Gama

Fala da Peixeiro

Maracatu

DAÇÕES



"O Sonho"

(Egberto Gismonti)

Sinto que é hora, salto
Meu foguete segue
Queimando espaço
Tudo vejo e abraço
A vaidade
Estou morando em pleno céu
Namorando o azul
Vou sonhando e ando
No espaço rouco
Meu foguete some
Deixando traços
Entre estrelas vejo
A liberdade
Fotografo todo o céu
E revelo paz
Indo de encontro ao riso
Do quarto minguante
E o sol queimando
A pele branca
Despertando, vejo a cama e meu amor
Acordado estou
Busco cores e imagens
Faltam pássaros e flores
Coração na mão
Corpo solto estou
Entre estrelas
Vou deitar neste luar
Choro, choro, choro



"Auto retrato"

(Egberto Gismonti/Geraldo Carneiro)

Já entrei na roda
Caminhei na corda bamba
Sou cantor de samba, tocador de bandolim
Feito um arlequim eu procurei um pouco de ilusão
Procurei a luz e a escuridão

Fui atrás de festa brinquei feito um suicida

Fui à avenida escutei uma canção

(Nessa rua tem um bosque que se chama solidão

Fui ao carnaval

E me perdi atrás da multidão

Fiz uma toada cheia de emoção

Ah, meu coração!

Pra disfarçar rodei o mundo

Conheci uma espanhola

Se não fui à angola

Fui a quixeramobim)

Vi um passarinho no jardim
Um dia no japão, vi o sol na asa do avião
Eu vi um passarinho no jardim
Um dia no japão, vi o sol na asa do avião



"Saudações"

(Egberto Gismonti/Paulo César Pinheiro)

Que prazer rever-te
Gozando paz, saúde, amor, felicidade
Ai, que bom, que tremenda saudade
Vontade de beijar você
Cantar, beber, sei lá por que
Me traga a viola, meu trago, meu gole
Vamos comemorar
Nada como regressarmos ao nosso lugar
Vamos comemorar
Nada como regressarmos ao nosso lugar
Ao nosso lar, ao nosso bar de fé
Ver os amigos, abraçá-los e chorar de emoção
Lhes contar boas novas, até lavar meu coração do pó
Das terras onde andei, repare em meu peito
Hoje estou satisfeito
Cheguei, graças a Deus
Hoje não há ninguém mais feliz que eu
Porque cheguei, graças a Deus
Hoje não há ninguém mais feliz que eu
E volto ao nosso lar, ao nosso..
Que prazer...



Track list

01	7 Anéis	04:35
02	O Sonho	03:01
03	Palhaço	06:17
04	Forrobodó & Maracatú	08:28
05	Don Quixote & Auto Retrato	05:58
06	Água e Vinho	05:39
07	Lôro	04:01
08	Sanfona	05:56
09	Saudações	03:34
10	A Fala da Paixão	07:29
11	Ruth	05:39

Total time: 60:37

All compositions by Egberto Gismonti

except No. 4 mention of "Asa Branca" by Luiz Gonzaga/Humberto Teixeira

and "Prelúdio" from "Bachianas No. 4" by Heitor Villa Lobos;

No. 3, No. 5 and No. 6 by Egberto Gismonti and Geraldo Carneiro;

No. 9 by Egberto Gismonti and Paulo César Pinheiro; No. 11 by Antonio Gismonti

Recording at **SuperSize Recording, Hungary**

Recording, mixing and mastering engineer: **Dexter**

Recording technician: **Gábor Halász**

Additional recordings: voices by **Gustavo Krebs** and **Daniel Sili**
at Boca do Mato Studio (RJ, Brazil), guitar by **Antonio Porto** (SP, Brazil)

Piano technician: **Balázs Tóth**

Photo: **Leo Aversa**

Costume designer: **Karla Pê**

Beauty artist: **Mariana Gorini**

Musical production: **Bianca Gismonti** and Julio Falavigna

Producer: **Róbert Zoltán Hunka**

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