

JULIE KOIDIN

# **Choro Conversations**

*Pursuing Life, Love and Brazil's Musical Identity*

1<sup>st</sup> edition

Global Choro Music

Fremont, CA

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*Translation and revision of Portuguese  
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The interviews contained in this book are the result of informal conversations with the author. The author does not represent nor guarantee the accuracy of the interview contents, including dates and official registers of historical facts, figures and personages. The opinions expressed in each conversation do not necessarily reflect the opinion of the author.

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## *About This Edition*

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The original, Portuguese edition of this book, *Os Sorrisos do Choro: Uma Jornada Musical Através de Caminhos Cruzados* was released in São Paulo, Brazil in June 2011. It soon became evident that to reach a broader audience, an English translation would be needed.

In August 2012, I embarked on translating the original text from Portuguese to English. This translation – *Choro Conversations: Pursuing Life, Love and Brazil's Musical Identity* – was possible because of Daniel Dalarossa, the founder of Global Choro Music and the editor of this edition. Daniel, a native Portuguese speaker, was fundamental to deciphering all the nuances of the language and devoting months of his time in doing so. Since the start of the initial Portuguese edition, up to and including the present, English edition, Daniel has been the project's central advocate, giving his energy fully to a passion for choro that he and I hold in common.

In both the Portuguese and English editions I strive to offer the reader an accurate portrayal of conversations I had with 52 musicians and other choro personages in 2002 as I traveled throughout Brazil. My hope is to convey the personality of each of the interviewees and give the reader a sense of being present at the time of these discussions. Part of the translation challenge was in navigating the inherent hurdles of idiomatic nuances in informal, conversational language. As much as possible, I have tried to keep these nuances without disturbing the flow of text.

Additionally, in order not to burden the reader with copious footnotes and parenthetical statements, I have left the names of most institutions, festivals, awards, titles of recordings and other works in their original Portuguese. These occur frequently within the text – especially in the biographical material. Having the original titles will serve the reader well in any further research.

In regards to oft-used terminology like “*roda de choro*” and “*futebol*” – I have translated these to their English counterparts – “choro jam session” and “soccer,” respectively, without indicating these changes with footnotes or parentheses. To assist the reader with other frequently used terminology, I have included a glossary at the end of the book.

Between the time of the release of the original Portuguese edition and this English translation, I have made three additional trips to Brazil and have continued my contact with many of the interviewees. As a result of new information, I have taken the liberty to correct and edit some of the interviews and biographical information. One significant example of these updates concerns my dear mentor, Altamiro Carrilho, who passed away on August 15, 2012. Even with these slight modifications, however, the book's role is to reflect a snapshot in time – choro at the turn of the 21<sup>st</sup> century.

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