



**PIROUET**  
P R E S S   R E L E A S E

**PIROUET Records**

Grünwalder Weg 30 · 82041 Oberhaching · Germany  
www.pirouet.com · info@pirouet.de  
phone: +49-89-55 07 76 74

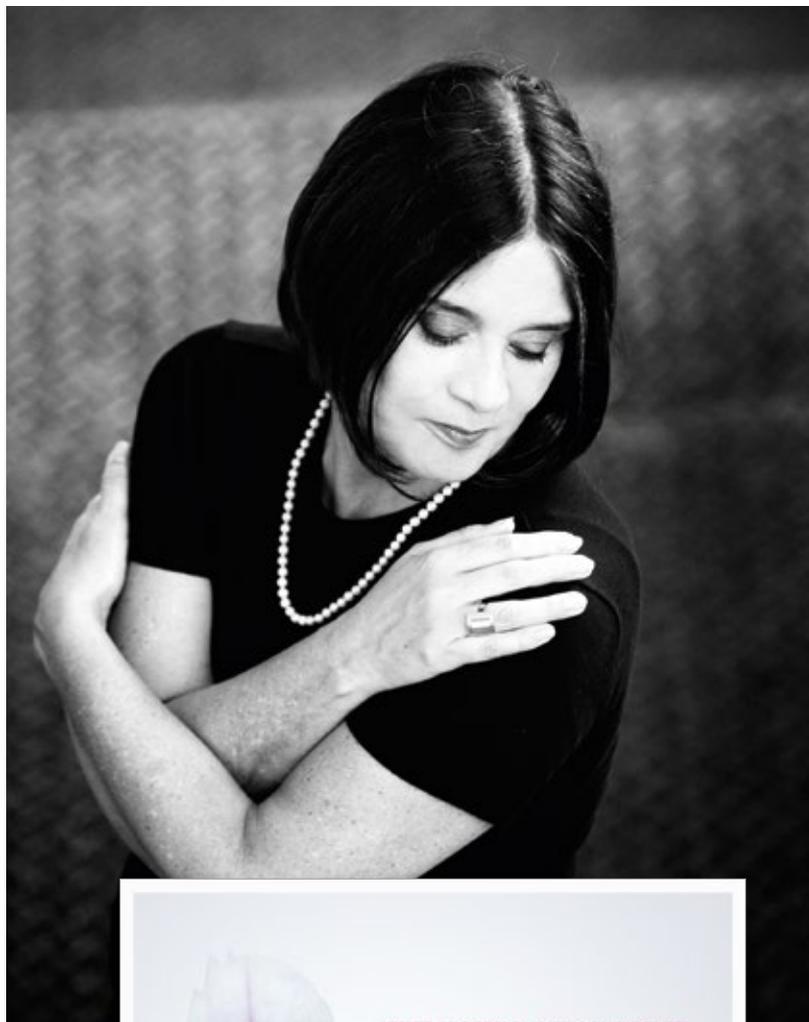
**PRESS CONTACT:**

**herzogpromotion**

**Steffen Mayer**

Spritzenplatz 12  
22765 Hamburg  
Germany

phone: +49-40-8817288-6  
s.mayer@herzogpromotion.com  
www.herzogpromotion.com



**Joyce Moreno  
Kenny Werner  
Poesia**

**Release date: November 3, 2015**

Pirouet Records · PIT3087

**Joce Moreno** · vocals

**Kenny Werner** · piano

1. Second Love Song
2. É O Amor Outra Vez
3. Olha Maria
4. Estate
5. Mad About the Boy
6. Velho Piano
7. Throw It Away
8. Pra Dizer Adeus
9. Smile
10. Choro Bandido
11. Some Other Time
12. Novelo
13. The Water Is Wide

**Press release**  
**Joyce Moreno · Kenny Werner:**  
**Poesia**

**Release: November 3, 2015**

Pirouet Records · PIT3087





**PIROUET**  
P R E S S   R E L E A S E

**PIROUET Records**

Grünwalder Weg 30 · 82041 Oberhaching · Germany  
www.pirouet.com · info@pirouet.de  
phone: +49-89-55 07 76 74

**PRESS CONTACT:**

**herzogpromotion**

**Steffen Mayer**

Spritzenplatz 12  
22765 Hamburg  
Germany

phone: +49-40-8817288-6  
s.mayer@herzogpromotion.com  
www.herzogpromotion.com



Photography: Alessandra Freguja

## Poesia: The Beauty of the Ballad

“A Brazilian treasure” teams up with one of America’s “  
most literate and visceral pianists” in this balladic duet of passion and spirit:  
the Joyce Moreno and Kenny Werner PIRouET album Poesia.

The above quoted kudos from *Down Beat* and *Keyboard* magazines only hint at the richness of these two exceptional musicians. A bit of information for the uninitiated: Brazilian music icon Antonio Carlos Jobim trumpeted Moreno as “...One of the best singers of all times! ... As if it weren’t enough, Joyce is a great composer and plays ace guitar! What an amazing woman!” the prestigious French magazine *Le Monde* rated her “One of the most influential

Brazilian composers of the last 20 years.” Joyce’s career began at the tender age of sixteen when she was discovered by the Brazilian composer Roberto Menescal, and over the years she has become known as ‘one of the great interpretive singers in the Brazilian MPB (Popular Music of Brazil) tradition’. Joyce prefers the acronym MCB—Creative Music of Brazil; her lyrics have pioneered the portrayal of the first-person feminine point of view in Brazilian music. ▶





**PIROUET Records**

Grünwalder Weg 30 · 82041 Oberhaching · Germany  
www.pirouet.com · info@pirouet.de  
phone: +49-89-55 07 76 74

**PRESS CONTACT:**

**herzogpromotion**

**Steffen Mayer**

Spritzenplatz 12  
22765 Hamburg  
Germany

phone: +49-40-8817288-6  
s.mayer@herzogpromotion.com  
www.herzogpromotion.com



Photography: Myriam Villas Boas

► Joyce has thousands musical miles under her feet, with numerous tours throughout Europe, Japan, and the Americas; this June found her in Canada; in July Joyce travelled from New York to Rio, and on through to Tokyo. She has over 30 albums under her name, several of which have been nominated for Brazilian Grammys, and virtually every major contemporary Brazilian artist has recorded her compositions. Published writer, newspaper columnist, host of her own television show, Joyce's music has been featured on film, the stage, and TV.

Kenny Warner has been a force on the New York scene for several decades. Such local papers as The Village Voice

(... an ebullient stylist ... his solos start evenhandedly and become woolly rides into the darkness.") and The New York Times ("a pianist who tempers fearsome technique with a questing spiritualism") have acknowledged his importance. Werner and saxophonist Joe Lovano have been trading chairs as leader and sideman since the early 1980s, and Kenny began a long-term musical relationship with Toots Thielemans in the 90s. Werner has some 24 recordings under his own name, including his latest trio album *The Melody* (Pirouet PIT3083). He has garnered four National Endowment For the Arts grants, and received a prestigious Guggenheim Fellowship award in 2010 for his work *No Beginning No End*. He is also a successful book author and ►





**PIROUET Records**

Grünwalder Weg 30 · 82041 Oberhaching · Germany  
www.pirouet.com · info@pirouet.de  
phone: +49-89-55 07 76 74

**PRESS CONTACT:**

**herzogpromotion**

**Steffen Mayer**

Spritzenplatz 12  
22765 Hamburg  
Germany

phone: +49-40-8817288-6  
s.mayer@herzogpromotion.com  
www.herzogpromotion.com

► has written a four-part series in *Down Beat*. In the mid 1980's Werner became the pianist in the Mel Lewis Big Band (now known as the Village Vanguard Big Band). It was under the prodding of Lewis and trombonist Bob Brookmeyer that he began composing and arranging for big band. This has led to Werner's becoming a world-renowned composer- arranger, with commissions from the Cologne, Danish, and Stockholm Jazz Orchestras, Finland's Umo Jazz Orchestra of Finland and the Metropole Orchestra of Holland.

Impressive credentials, but how did the two bridge the 5000 mile gap between Rio and New York? First, Kenny Werner has had a love affair with Brazilian music since the early 70's when he first traveled to Brazil with saxophonist Victor Assis Brasil. Joyce recalls first meeting Kenny in New York in 1989 when he was playing with some Brazilian musicians she knew, and at the Village Vanguard with the Vanguard Orchestra. "I had just signed with Verve and was looking for a pianist for my album. I loved Kenny's playing, and immediately invited him." Kenny is on both of the albums Joyce did for Verve, took part in her 1991 Japan tour, and has become Joyce's pianist of choice when she plays in New York. But it goes deeper. "In our case the friendship evolved into something personal, with our families knowing each other. There can be a long gap between our seeing each other, and we can pick up the conversation from the same point." Werner seconds the notion.

The seeds of *Poesia* were planted a few years ago in Brazil. Kenny was playing in Rio with his trio, and invited Joyce and husband drummer Tutti Moreno to come to the club. Kenny asked Joyce to sit in, and as Kenny describes, "It was like waves of love and harmony...we knew this was something special." They started talking about a duo album. Joyce remembers, "We had quite a few conversations about how we would like to do it—free? Improvised? With my guitar or without it? What kind of repertoire? On the repertoire side, we finally decided to go for the beauty, before anything



Photography: Josef Leitner

else, choose the most beautiful songs possible, beautiful melodies that also had meaningful lyrics—that was important." So Joyce flew to New York and they did it. Kenny exclaims, "It was so beautiful, it was perfect. No fixes, no edits. We have a way of relating to each other that's instantaneous. It has nothing to do with her being a Brazilian artist and I'm American: we take off our costumes and become two sets of ears that are completely involved in listening to each other. The idea was to get to the roots of the ballads. Let's find the most classically beautiful pieces and then let's express their emotion."

Kenny says of the opening song, "I had said to Joyce we gotta write something together. She wanted me to write music and she would write lyrics. I sent her some new things and some old ballads I had written; the one she related to the most was **SECOND LOVE SONG**, which had originally been written for big band. I found how we played on it stunning. We both agreed that it should open the ►





**PIROUET Records**

Grünwalder Weg 30 · 82041 Oberhaching · Germany  
www.pirouet.com · info@pirouet.de  
phone: +49-89-55 07 76 74

**PRESS CONTACT:**

**herzogpromotion**

**Steffen Mayer**

Spritzenplatz 12  
22765 Hamburg  
Germany

phone: +49-40-8817288-6  
s.mayer@herzogpromotion.com  
www.herzogpromotion.com



Photography: Jacky Lepage



► record because it really is kind of unique.” Kenny chose three English songs for the album: “I picked songs that not only have emotion: they have drama. Over the last few years I’ve become more involved with the theatrical aspects of the music. Whether it’s drama or humor, or whatever.

**THE WATER IS WIDE** has that kind of harmony and soul that really seduces me. It has this Southern Baptist feeling; it’s a part of American spiritual music that I really love, and I thought that it’s nothing like a Brazilian singer like Joyce would ever take on—she gave it a very deep interpretation. **SMILE** has the kind of drama and emotion I was talking about. I don’t think there has ever been a Brazilian singer who has sung **THROW IT AWAY**, so it’s a very original approach. Joyce comments about the song, “I admire Abbey Lincoln so much, and it can be seen as a feminine standard, and thus it’s related to my own work writing from the female perspective.” **ESTATE** is an Italian song sung in the original (Joyce is fluent in five languages). Kenny mentions that, “We had a different concept than anyone who has ever played on it. When you listen to it, it’s almost like a raga at times.” Joyce says, “I chose **MAD ABOUT THE BOY** because this was a song that I’ve always loved (I love Noel Coward’s work!). Same thing with **SOME OTHER TIME**.”

Joyce comments that the Brazilian songs “are mostly about love, but always with a bittersweet touch.” For Kenny, “These guys are poets. They express something transcendent... you have to deduce the wisdom of the imagery...” Joyce explains the Brazilian pieces with the admonition, “These are VERY simple translations of the lyrics—Portuguese is a very rich language, and lyrics in Brazil may have the same status as serious poetry...” **É O AMOR OUTRA VEZ** (*It’s Love Again*)—“It’s love again—it has come to visit me without warning... When love checked in, all evil was gone, ‘cause love is taking care of me again...” **OLHA MARIA** (*Look, Maria*)—“look, Maria, I wish I could make of you a prey for my poetry/ but today, Maria, to my surprise, for my sadness, I see you need to leave... I have to let you go...” **PRA DIZER ADEUS** (*Just to Say Goodbye*)—“... Please come back to me, even if it’s just to say goodbye...” **VELHO PIANO** (*Old Piano*)—“Love changes so much, daily life seems to undo all enchantment/like a verse thrown over an old piano that no one plays anymore...” **CHORO BANDIDO** (*Bandit Choro, or Outlaw Choro*) - “Even if the singers are fake, like myself, it doesn’t matter: the songs are still beautiful... Even when lovers are wrong, their loves will be good”) **NOVELO** (a ball of knitting yarn)—“I’ve picked up a piece of wind, rolled it in a ball, had a dress made of clouds, embroidered by the breeze, so my love could well untie it...” ►





**PIROUET Records**

Grünwalder Weg 30 · 82041 Oberhaching · Germany  
www.pirouet.com · info@pirouet.de  
phone: +49-89-55 07 76 74

**PRESS CONTACT:**

**herzogpromotion**

**Steffen Mayer**

Spritzenplatz 12  
22765 Hamburg  
Germany

phone: +49-40-8817288-6  
s.mayer@herzogpromotion.com  
www.herzogpromotion.com

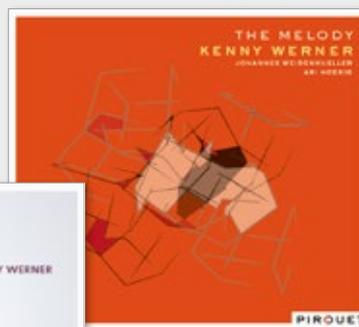


Photography: Rob Davidson

“At the end, I guess we’ve got a pretty good balance here with his choices and mine. We had no rehearsals, we just chose the songs and I let him know what my key would be to sing them. Two studio sessions, and that was it.”

With *Poesia* the two have created a balladic musical poetry that transcends the classifications of jazz or Brazilian; Joyce Moreno and Kenny Werner sing and play the universal language of beauty. ■

**Discography**  
**Kenny Werner on**  
**Pirouet Records**



**2015** Joyce Moreno · Kenny Werner: **Poesia** (Joyce Moreno, voc · Kenny Werner, p) · **PIT3087**

**2015** Kenny Werner Trio: **The Melody** (Kenny Werner, p · Johannes Weidenmueller, b · Ari Hoenig, dr) · **PIT3087**

