

## **Complete Liner Notes and Translations for *La Voz de Tres:***

1. Ojos Azules (3:43) [Traditional from the Andes planes] Arr. Jason Ennis
2. Berimbau (5:06) [Baden Powell & Vinicius de Moraes] Arr. Jason Ennis
3. Estrella De Mar (4:13) [Natalia Bernal & Katerina Polemis - Lagartaya Music/BMI] Arr. Jason Ennis
4. Tenderly (4:19) [Walter Gross & Jack Lawrence]
5. El Borde De Mi Tierra (5:40) [Natalia Bernal - Lagartaya Music/BMI] Arr. Jason Ennis
6. Fotografía (4:50) [Antonio Carlos Jobim]
7. Inolvidable (4:01) [Julio Gutierrez]
8. Cuentame Tu Pena (4:02) [Natalia Bernal - Lagartaya Music/BMI] Arr. Jason Ennis
9. Meditation (4:12) [Antonio Carlos Jobim, Newton Mendonça and Norman Gimbel] Arr. Mike Eckroth
10. Inútil Paisagem (5:09) [Antonio Carlos Jobim & Aloysio De Oliveira]
11. Samba Triste (3:34) [Baden Powell & Billy Blanco] Arr. Mike Eckroth
12. Sofia (4:35) [Natalia Bernal - Lagartaya Music/BMI] Arr. Natalia Bernal and Jason Ennis

All arrangements by Bernal/Eckroth/Ennis, unless otherwise noted.

Bernal/Eckroth/Ennis

Natalia Bernal: Vocals

Mike Eckroth: Piano & Rhodes (Track 6)

Jason Ennis: 7 String Guitar

The very first time we played together as a trio, we felt a special vibe and a sense of freedom and creativity. Jason and Mike had been working in a Brazilian-style jazz band, playing without a bass player, trading off the time-keeping and comping roles between the guitar and piano. When the rest of the group was

unable to make a gig at Albany's *Justin's on Lark*, Jason suggested asking Natalia, a vocalist he had just met, to make the trip upstate. The material we played that evening was, for the most part, familiar bossa-novas and sambas, but the music seemed to go in very surprising directions. We were all attracted to the possibilities and potential of this ensemble.

From that moment on, we sought to perform and create as a trio, seeking to weave our three sounds into one cohesive entity.

Rather than existing as two instrumentalists accompanying a singer, the band has adopted a modern jazz trio aesthetic; each member of the group has attempted to hold an equal role in the ensemble, both as soloist and accompanist. This goal inspired the title of this recording, graciously suggested by our friend Ryu: *La Voz de Tres*, literally, *The Voice of Three*.

Drawing on the eclectic musical background of each member of the band, our repertoire quickly expanded to include classic boleros such as "Inolvidable," Andean folk tunes such as "Ojos Azules," Jazz standards such as "Tenderly," and some of Natalia's original songs. Each song has been chosen both because of its compositional beauty and because it offered unique possibilities for interpretation by our ensemble. The choice of repertoire also reflects the variety of genres in which the three of us have worked: Brazilian, Cuban, jazz and other South and North American styles, in addition to classical music influences. As we have drawn upon various traditions for our inspiration, we have never meant to simply mimic something that already exists, but rather to experience the music through the prism of our own influences and unique musical personalities. We hope you enjoy hearing our fresh takes on the more familiar tunes, discovering some new music and checking out the unique sound of this trio.

-Natalia Bernal, Mike Eckroth and Jason Ennis (April, 2010)

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Produced by Bernal/Eckroth/Ennis  
Executive Producers: Ellen and Tom Ennis, Douglas Eckroth.

Recorded October-December 2009, at Bennett Studios,  
Englewood, NJ.  
Engineered and mixed by Travis Stefl.  
Mastered by Silas Brown at Legacy Sound, New Rochelle, NY.

Cover Artwork ("Jason in Rio") by Peter Bodge  
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### **Ojos Azules:**

Our version of this heartbreaking folk tune from the Andes plains was inspired by a recording of Chilean vocalist Violeta Parra. The tune itself is quite old and of disputed origin, but was codified into its present form in the 1970's by Peruvian musician Manuel Casazola Huanco, who adapted the huayno cusqueño of popular tradition called "Ojos Bonitos." The transcription of the first two

verses was done by Josafat Roel Pineda in the 1950's, and was published in the magazine "Folklore Americano" (Lima, año V-VII, N° 6-7, 1959, pp. 129-246). Jason wrote this arrangement based on a guitar ostinato inspired by the rhythms of Parra's guitar accompaniment, expanding on the traditional harmonic setting and opening up the arrangement in the middle for Mike's soaring improvisation.

Ojos Azules  
(Traditional)

Ojos azules no llores\_No llores ni te enamores \_Lloraras cuando me vaya\_Cuando remedio no haya

Tu me juraste quererme\_Quererme toda la vida\_No pasaron dos, tres dias\_Tu te alejas y me dejas

En una copa de vino\_Quisiera tomar veneno\_Veneno para matarme\_Veneno para olvidarte

Lloraras cuando me vaya...

*Blue eyes don't cry  
Don't cry or fall in love  
You will cry after I leave  
When there is no more remedy*

*You swore to love me  
Love me your entire life  
Two, three days went by  
You went away and left me*

*In a wine glass  
I wish I could drink venom  
Venom to kill myself  
Venom to forget you*

*You'll cry when I go away....*

**Berimbau:** This powerful song is one of the famous "Afro-Sambas" written in the 1960's by Brazilian guitarist Baden Powell and Poet/Diplomat Vinicius de Moraes, who co-wrote numerous Bossa-Nova classics with Antonio Carlos Jobim. Through his association with Powell, Vinicius immersed himself deeply in the traditions of Afro-Brazilian culture; his poetic lyrics for this set of songs are rife with imagery from Candomblé and related religious rituals of African origin. The title of this song refers to the name of the musical bow used to accompany Capoeira, a clandestinely martial dance through which African slaves in Brazil were able to maintain their physical selves, cultural identity and dignity.

Jason's arrangement of this classic Samba incorporates a rhythm from the Northeast of Brazil (Mainly the city of Recife) called Maracatú to set up this groovy performance.

Berimbau

(Baden Powell & Vinicius de Moraes)

Quem é homem de bem não trai  
O amor que lhe quer seu bem  
Quem diz muito que vai, não vai  
Assim como não vai, não vem  
Quem de dentro de si não sai  
Vai morrer sem amar ninguém  
O dinheiro de quem não dá  
É o trabalho de quem não tem  
Capoeira que é bom não cai  
Mas se um dia ele cai, cai bem

Capoeira me mandou dizer que já chegou  
Chegou para lutar  
Berimbau me confirmou vai ter briga de amor  
Tristeza camará

*He who is righteous does not betray  
the love that wants the best for him.  
He who often says he will go, doesn't go  
because he doesn't go, he doesn't arrive.  
He who doesn't leave himself  
will die without loving anyone.  
Wealth of one who doesn't give*

*is the work of one who has nothing.  
Capoeira that is good doesn't fall  
and if some day it falls, it falls well.*

*Capoeira ordered me to announce that it has arrived  
It has arrived for battle  
Berimbau confirmed to me that there will be a fight for love  
Such sadness, my friend.*

**Estrella De Mar:** Co-written By Natalia with the talented Katerina Polemis, this song was inspired by a Maria Bethania documentary DVD. Natalia describes the scene as "A late summer night inspiration with my favorite song writing partner." Mike and Jason may have thrown a minor re-harmonization in here and there, but we mainly just left it alone, went into the studio and captured the ebb and flow of the sea in the vibe the first take.

Estrella de Mar  
(Natalia Bernal and Katerina Polemis)  
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La pensé para siempre dormida  
había nadado mar adentro.  
Y con ella mis juegos, mi riza, mis sueños.  
No quedaba ya más,  
nada más que mi pena.

Y estaba ahí,  
con una estrella de mar en las manos.  
Y estaba ahí,  
en la orilla del mar.

Sus cabellos dorados brillaban,  
al calor de los rayos del sol.  
Y las barcas flotaban sobre la marea,  
con aves invitando al viento a volar.

Y se perdió  
esa niña de blanca inocencia  
y se perdió

y ya no vuelve mas.

Colección de caracolas cuentan su historia  
junto a peces, cangrejos, caballos de mar,  
quien sabe cuantas olas  
mandaron sus sueños al fondo del mar.

Con cuantas olas hicieron tus sueños  
estrellas de mar.

*I thought it for ever lost  
she had swum deep into the sea.  
And with her my games, my laughter, my dreams.  
There was nothing left,  
nothing else but my pain.*

*And there she was,  
with a starfish in between her hands.  
And she was there,  
standing by the shore.*

*Her golden hair was shining,  
to the warm rays of the sun.  
And the boats floated over the tides,  
with seagulls inviting the wind to come play .*

*And then she left  
that little girl of white innocence  
and she was gone  
to never return.*

*Her collections of sea shell can tell you her story  
amongst fish, crabs, and sea stars, and seahorses  
who knows how many waves  
sent her dreams to the deep, deepest end of the sea.*

*How many waves turned her dreams into starfish...*

**Tenderly:** This classic standard from the American Songbook is usually done as a walking ballad or a slow waltz. At some point, we started playing it on our gigs as an up-tempo double time jazz waltz and dug it. It's always nice to just swing one!

Tenderly  
(Walter Gross & Jack Lawrence)

The evening breeze caressed the trees tenderly  
The trembling trees embraced the breeze tenderly  
Then you and I came wandering by  
And lost in a sigh were we

The shore was kissed by sea and mist tenderly  
I can't forget how two hearts met breathlessly  
Your arms opened wide and closed me inside  
You took my lips, you took my love so tenderly

**El Borde De Mi Tierra:** Natalia writes: "While sitting on the beautiful beach of Condado, in San Juan-Puerto Rico, looking at one of the most amazing sunsets of my life, suddenly I began to sing this song. I quickly took the mp3 recorder out of my purse, and in that moment *El Borde De Mi Tierra* became my first composition." The melody, written acapella, implies a fair amount of harmony, which Jason expanded upon with his re-harm/arrangement.

El Borde De Mi Tierra  
(Natalia Bernal)  
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De salmón y turqueza  
se viste el horizonte  
y las nuves violetas  
cubren el cielo azul.

La ciudad se despierta,  
los faroles se encienden,  
y el ruido de palmeras  
trae el viento y el mar.

Arena blanca,  
tu que doras el borde de mi tierra.  
El cielo azul pintao' de blanco  
trae el despertar.

Es un atardecer de esos  
que te hacen agradecer,  
que en la vida se es feliz  
con lo simple que hay.

*The horizon is dressed  
in salmon and turquoise  
and the violet clouds  
cover the blue sky.*

*The city awaken,  
the street lights are turned on,  
and the noise of the palm trees  
bring the wind and the sea.*

*White sand  
you make the edge of my land golden.  
And the blue sky spotted in white  
brings awakening.*

*It's one of those sun sets  
that fills you with gratitude,  
for in life you may find happiness  
with the most simple things.*

**Fotografía:** This amazing Bossa-Nova by Maestro Jobim captures the feeling of a romantic encounter one evening at a seaside bar. We took inspiration from the incredible Rhodes-driven arrangement by Cesar Camargo Mariano on one of the greatest recordings of all time, *Elis & Tom* (Elis Regina and Antonio Carlos Jobim). This song always seems to offer a great opportunity to explore and let our three sounds weave in an out of one another and seems to come out quite differently every time. We had fun putting our own funky stamp on this timeless classic.

Fotografia  
(Antonio Carlos Jobim)

Eu, você, nós dois  
Aqui neste terraço à beira-mar  
O sol já vai caindo e o seu olhar  
Parece acompanhar a cor do mar  
Você tem que ir embora  
A tarde cai  
Em cores se desfaz, escureceu  
O sol caiu no mar  
E aquela luz  
lá embaixo se acendeu  
Você e eu

Eu, você, nós dois  
Sozinhos neste bar à meia-luz  
E uma grande lua saiu do mar  
Parece que este bar já vai fechar  
E há sempre uma canção para cantar  
Aquela velha história de um desejo  
Que todas as canções têm para contar  
E veio aquele beijo

*Me, you, the two of us  
Here on this seaside terrace  
The sun is already setting and you gaze  
Seems to accompany the color of the sea  
You have to leave  
The evening falls  
The color fades, it darkens  
The sun fell into the sea and that light  
Down under illuminates  
You and I*

*Me, you the two of us  
Alone in this bar at half light  
A big moon rose from the sea  
It seems the bar is about the close  
And there is always a song to sing  
That old story of a desire*

*That all the songs have to tell  
Then came that kiss*

**Inolvidable:** It is always a pleasant surprise when you come across a fresh and interesting new take on an old standard, but it is even more fulfilling when it comes from you. Jason, Mike and Natalia counted off this classic Bolero in the studio, and out came this wonderful recording.

En la vida hay amores  
Que nunca pueden olvidarse  
Imborrables momentos  
Que siempre guarda el corazón  
Pero aquello que un día  
Nos hizo temblar de alegría  
Es mentira que hoy pueda olvidarse  
Con un nuevo amor

He besado otras bocas  
Buscando nuevas ansiedades  
Y otros brazos extraños me estrechan  
Llenos de emoción  
Pero sólo consiguen hacerme  
Recordar los tuyos  
Que inolvidablemente vivirán en mi.

*There are lovers in one's life  
That can never be forgotten  
Moments that can not be erased  
That we always hold in our hearts  
But that which one day would make us  
Shiver in happiness  
It's a lie that today it could be forgotten  
for a new love*

*I have kissed other lips  
Searching for new thrills  
And strangers arms have embraced me  
Filled with emotion  
But they only manage to make me*

*Remember yours  
that unforgettably will live in me.*

**Cuentame Tu Pena:** This song describes a hopeless moment of falling out of love, a snap shot into that instant where the last word is said and fate is decided between two lovers. Though the song was originally performed as an elegantly simple folk-like tune, Jason added a new layer of tension and drama with the swirling guitar parts and dense rhythmic and harmonic setting.

Cuentame Tu Pena

(Natalia Bernal)  
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Amor cuentame tu pena  
mientras la luna duerme serena.  
Dile a las aves nocturnas que vuelvan a casa  
que aqui no hay fortuna.

Dile a esta mujer que canta  
lo que esconde tu alma.  
Dile a esta mujer que canta  
lo que esconde tu alma.

Amor no te quedes dormido  
mientras pregunto por nuestro destino  
yo se que lo nuestro es incierto  
pero sin un sueño mi alma es un desierto.

Dile a esta mujer que ruega  
lo que esconde tu pena.  
Dile a esta mujer que ruega  
lo que esconde tu pena.

Si amarme no fuera instantaneo  
te ruego despues de unos años.  
La vida es solo sincronía  
y si la detienes se vuelve una herida.

Dale a esta fé que reclamo  
la justicia que llamo.  
Dale a esta fé que reclamo  
la justicia que llamo.

*My love, tell me your sorrows  
while the moon peacefully sleeps.  
Tell the night owls to go home  
for they'll have no fortune lingering here.*

*Share with this woman that sings  
what your soul is hiding.  
Share with this woman that sings  
what your soul is hiding.*

*My love don't you fall asleep  
while I'm asking about what awaits us  
I know what we have is uncertain  
but without a dream my soul is a desert.*

*Share with this woman that pleads  
what your pain hides behind it.  
Share with this woman that pleads  
what your pain hides behind it.*

*If love weren't to come instantly  
I beg your return after a few years.  
Life is none but synchronicity  
and if you stop it, it turns into a wound.*

*Give this faith I proclaim  
the justice I call upon it.  
Give this faith I proclaim  
the justice I call upon it.*

**Meditation:** One of the most standard of all of Tom Jobim's songs, this is also one of the more successful english adaptations of a Portuguese Bossa-Nove lyric. Mike's arrangement gives a little twist on a familiar song, bringing us through several keys during the piano solo before returning home for the head out.

## Meditation

(Antonio Carlos Jobim, Newton Mendonça and Norman Gimbel)

In my loneliness

When you're gone and I'm all by myself and I need your carress

I just think of you

And the thought of you holding me near

Makes my loneliness soon disappear

Though you're far away

I have only to close my eyes and you are back to stay

I just close my eyes

And the sadness that missing you brings

Soon is gone and this heart of mine sings

Yes I love you so

And that for me is all I need to know

I will wait for you till the sun falls from out of the sky

For what else can I do

I will wait for you

Meditating how sweet life will be when you come back to me

**Inútil Paisagem:** On this gem by Tom Jobim, we embraced the opportunity to just play a super relaxed, slow Bossa. Again, a little nod here and there to *Elis & Tom*. After the piano solo, Natalia sings her adaptation of the original lyric in Spanish- catch a live show to hear the tune in Portuguese, Spanish *and* English!

## Inútil Paisagem

(Antonio Carlos Jobim & Aloysio De Oliveira)

Mas pra quê

Pra que tanto céu

Pra que tanto mar

Pra quê

De que serve esta onda que quebra

E o vento da tarde

De que serve a tarde

Inútil paisagem

Pode ser  
Que não venhas mais  
Que não volte nunca mais

De que servem as flores que nascem  
Pelo caminho  
Se o meu caminho  
Sozinho é nada

*But what for  
for what so much sky  
for what so much sea  
for what?  
what good is this wave  
that breaks  
and the afternoon breeze  
what good is the afternoon  
Useless landscape*

*It may be  
You will never come again  
That you will never return to me  
What's the use of the flowers that blossom  
along the road  
if my road  
alone is nothing*

**Samba Triste:** Another tune by the great Baden Powell, Samba Triste gained some early popularity in the United States through a recording by Stan Getz and Charlie Byrd on the LP from 1962, *Jazz Samba*. Mike's arrangement gives this tune a bit of the flavor of Chorinho (an instrumental branch of Samba from the early 20th Century), while giving a nod to the 1981 duo recording by Brazilian pianist Cesar Camargo Mariano and Guitarist Helio Delmiro, *Samambaia*.

Samba Triste  
(Baden Powell and Billy Blanco)

Samba triste  
A gente faz assim:  
Eu aqui  
Você longe de mim, de mim  
Alguém se vai  
Saudade vem  
E fica perto  
Saudade, resto de amor  
De amor que não deu certo

Samba triste  
Que antes eu não fiz  
Só porque  
Eu sempre fui feliz, feliz, feliz, feliz  
Agora eu sei  
Que toda vez que o amor existe  
Há sempre um samba triste, meu bem  
Samba que vem  
De você, amor

*Sad Samba*  
*We all do like this:*  
*I am here*  
*You far from me, from me*  
*Someone goes*  
*Sadness comes*  
*And rests close*  
*Sadness, what's left of love*  
*Of love that couldn't be*

*Sad samba*  
*That before I never did*  
*Only because*  
*I was always happy, happy, happy*  
*Now I know*  
*That every time love exists*  
*There is always a sad samba, my dear*  
*A samba that comes*

*from you, my love*

**Sofia:** Inspired by a foster child who became Natalia's God Daughter, "Sofía" is an anthem of hope for children who grow amongst violence and injustice.

Sofia

(Natalia Bernal)

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Hija  
del puño cerrado  
y estado alterado  
de conciencia.

Hija  
de el silencio y el encierro.  
En su interior crece fuerte la lucha  
y siente un hambre foraz de paz.

Lleva los ojos tan llenos de fuerza  
que duele  
trae en las manos el arma  
del terror.

Sofia vuelve a la luz  
Sofia lleva una cruz  
en el alma.

*Daughter  
of the closed fist  
and the altered  
state of mind.*

*Daughter  
of the silence and confinement.  
Struggle grows strong inside her*

*and a devouring hunger for peace.*

*She carries so much strength in her eyes  
it hurts  
In her hands is the weapon  
of horror.*

*Sofia come to the light  
Sofia carries a cross  
in her soul.*