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**Jazz at Lincoln Center Radio**  
**Todo Tango:**  
**Afro-Latin Jazz Orchestra with Arturo O’Farrill**  
**Season XVI Episode 7**  
**Uplink 11/06/08**

1) **Music:** “Buenos Aires Blues”

2) **Vox:** Pablo Aslan

“I would say that the thing to focus on in this program is how many answers there are to the meeting of music and how many fascinating avenues there are to explore.”

3) **Carla Cook:**

WHETHER AMERICA IS A MELTING POT, A SALAD BOWL OR A GUMBO, JAZZ IS THE MIXING SPOON. JUST AHEAD WE’LL TASTE THE SPICE OF TANGO ON THE PLANTAINS, RHYTHM AND RICE OF AFRO-LATIN JAZZ.

BASSIST PABLO ASLAN JOINS ARTURO O’FARRILL, WITH THE AFRO-LATIN JAZZ ORCHESTRA FOR A HEADY, HEARTY SET AT THE HOUSE OF SWING. IT’S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS, I’M CARLA COOK.

4) **Music:** “Tanguango”

5) **Carla Cook:**

THE TANGO AND AFRO-LATIN JAZZ SHARE AFRICAN ROOTS, BUT THESE MUSICAL FORMS DEVELOPED SOME FOUR THOUSAND

## MILES APART: AFRO-LATIN MUSIC IN THE CARIBBEAN AND THE TANGO IN BUENOS AIRES.

ONE OF THE SIGNATURES OF AFRO-LATIN MUSIC IS THE “CLAVÉ.” IT’S BOTH A PERCUSSION INSTRUMENT AND THE NAME OF THE FAMILIAR FIVE BEAT RHYTHM. IN EARLY TANGO TRADITION FEW ENSEMBLES HAD PERCUSSION, THEY WERE MOSTLY STRINGS WITH THE RHYTHM PROVIDED BY THE ACCORDION LIKE BANDONEÓN.

WE CAN HEAR THE MEETING OF THESE BEATS AS THE AFRO-LATIN JAZZ ORCHESTRA PLAYS “TANGUANGO.

6) **Music:** “TANGUANGO”

7) **Carla Cook:**  
ARTURO O’FARRILL AND THE AFRO-LATIN JAZZ ORCHESTRA PERFORMING “TANGUANGO.” WRITTEN BY ONE OF TANGO’S GREATEST COMPOSERS ASTOR PIAZZOLLA IT WAS ARRANGED BY THE AFRO-LATIN JAZZ ORCHESTRA’S TRUMPETER MICHAEL PHILLIP MOSSMAN.

8) **Vox: Pablo Aslan**  
“The natural link between the afro-rhythms and the tango is what we call the milonga...”

9) **Carla Cook:**  
BASSIST, PABLO ASLAN...

10) **Vox: Pablo Aslan**  
“...and the milonga is the basic tango pattern, bum-ba-bump-ba-bum, that has pervaded all of tango itself, but its not tango it’s milonga.”

**11) Carla Cook:**

THAT BASIC FIVE BEAT RHYTHM OF MILONGA SHARES ITS ROOTS WITH THE CLAVÉ, BUT THE COMPLEXITY OF THIS RHYTHM INITIALLY CHALLENGED EVEN ARTURO O’FARRILL, LEADER OF THE AFRO-LATIN JAZZ ORCHESTRA:

**12) Vox: Arturo O’Farrill**

“...And to me it’s not just knowing the metrical places where those accents fall but understanding the *breathing* aspect of clavé. Understanding that the beats that are syncopated provide a hint of tension. And the beats that are not syncopated provide the release of tension.”

“You know it’s something that the layperson will feel. You know when something feels comfortable, you know when something feels like it’s grooving. When it’s not grooving it doesn’t take a rocket scientist to stop dancing. I don’t know if it’s an instinct or what, but you’re feet stop moving. You just get off the dance floor and order another drink.”

**13) Music: “La Ultima Curda”**

**14) Carla Cook:**

“LA ULTIMA CURDA.”

THE AFRO LATIN JAZZ ORCHESTRA GUEST CONDUCTED BY TRUMPETER GUSTAVO BERGALLI WITH PABLO ASLAN ON BASS.

TOWARDS THE END YOU MAY HAVE NOTICED THE DISTINCTIVE INSTRUMENT LIKE AN ACCORDION THAT OFTEN CHARACTERIZES THE TANGO. THAT’S THE BANDONEÓN. INVENTED IN GERMANY IN THE LATE 19<sup>TH</sup> CENTURY IT SOON ARRIVED IN THE BUSY PORTS OF BUENOS AIRES. IT FOUND A WELCOME IN THE DANCE HALLS AND BROTHELS WHERE TANGO WAS BEING BORN.

ABOUT THE SAME TIME, 4,000 MILES TO THE NORTH, AND UNDER SIMILAR CIRCUMSTANCES, JAZZ WAS BEING BORN IN THE CRESCENT CITY OF NEW ORLEANS.

ON THE ROSE THEATER STAGE, DANIEL BINELLI PLAYS THE BANDONEÓN WITH POLLY FERMAN ON PIANO AND THE AFRO-LATIN JAZZ ORCHESTRA. THIS ONE'S TITLED "LOS MAREADOS."

**15) Music: "LOS MAREADOS"**

**16) Music: "ZUM"**

**17) CARLA COOK:**  
"ZUM" THE AFRO-LATIN JAZZ ORCHESTRA DIRECTED BY ARTURO O'FARRILL WITH GUEST CONDUCTOR AND ARRANGER EMILIO SOLLA AT THE ROSE THEATER IN THE HEART OF NEW YORK CITY.

AND IF YOU JUST CAN'T STOP MOVING TO THIS MUSIC, YOU DON'T HAVE TO. YOU CAN HEAR THIS PERFORMANCE AND SO MANY OTHERS ANYTIME AT J - A - L - C DOT ORG SLASH RADIO. THAT'S WHERE YOU'LL ALSO FIND THE ERTEGUN JAZZ HALL OF FAME, INFORMATION ABOUT PERFORMERS, TOURS, AND OUR HOUSE OF SWING.

YOU CAN WRITE TO US THERE, OR EMAIL DIRECTLY TO RADIO AT JALC.ORG.

IT'S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS I'M CARLA COOK.

**18) Midbreak: ALJO instrumental (:59)**

**19) Music: “Beto”**

**20) Carla Cook:**

THOUGH THE TANGO IS USUALLY PLAYED BY A SMALL ENSEMBLE, IT FITS VERY COMFORTABLY IN THE SWINGING HANDS OF THE AFRO-LATIN JAZZ ORCHESTRA. THIS IS ASTOR PIAZZOLLA’S CLASSIC CONCIERTO FOR QUINTET – ARRANGED FOR ORCHESTRA BY CARLOS FRANZETTI.

**21) Music: “Concierto Para Quinteto”**

**22) Carla Cook:**

ARTURO O’FARRILL WITH THE AFRO-LATIN JAZZ ORCHESTRA  
ASTOR PIAZZOLLA’S “CONCIERTO PARA QUINTETO.” DANIEL BINELLI  
ON THE BANDONEÓN, DANIEL “PAPI” PIAZZOLLA on Drums

JUST AS THE BANDONEÓN, IS THE DEFINING INSTRUMENT OF TANGO, YOU MIGHT CALL ASTOR PIAZZOLLA TANGO’S DEFINING INDIVIDUAL.

**23) Vox: Pablo Aslan**

“Piazzolla is a before and after in tango. It’s like, if you start making jazz analogies it could be a Charlie Parker, but it could be a Louis Armstrong, it could be a Duke Ellington...”

**24) Carla Cook:**

AGAIN, BASSIST PABLO ASLAN.

**25) Vox: Pablo Aslan (continued)**

“he was enough an outsider and enough of an insider that what he created was very unique, he was deep student of music so he didn’t limit himself to the style so he looked outside, he brought a lot of things into the style, but he embraced tango, he was playing tango.”

“Piazzolla broke the tradition and created his own and nowadays people write in his style. But like I said, his music is so lovely that anything you do by Piazzolla it’s a winner, (we could

have done an all Piazzolla show and everybody would have gone home happy, my life would have been easier and so forth.”

**32) Carla Cook:**

NEXT WE'RE GOING HEAR A SMALL ENSEMBLE PERFORMANCE PLAYED IN STYLE SIMILAR TO THE WAY IT MIGHT HAVE SOUNDED LATE AT NIGHT IN A DANCE HALL SOMEWHERE IN BUENOS AIRES.

WE JOIN PABLO ASLAN, DANIEL BINELLI, TONY ROSA, PIANIST FERNANDO OTERO, AND DANIEL PIAZZOLLA -GRANDSON OF ASTOR ONSTAGE FOR "MILONGA 10."

**33) Music: "Milonga 10"**

**34) Carla Cook:**

AT THE ROSE THEATER, "MILONGA 10."

TO WEAVE THE TANGO AND LATIN JAZZ TOGETHER THE AFRO-LATIN JAZZ ORCHESTRA COMES BACK NOW WITH A PABLO ASLAN ARRANGEMENT OF DUKE ELLINGTON'S. "ROCKIN' IN RHYTHM"

**35) Music: "Rockin' in Rhythm"**

**36) Carla Cook:**

THE AFRO-LATIN JAZZ ORCHESTRA -- "ROCKIN' IN RHYTHM."  
MUSICAL DIRECTOR ARTURO O'FARRILL, PLAYED PIANO;  
MICHAEL PHILIP MOSSMAN, MIKE RODRIGUEZ, JIM SEELEY,  
AND JOHN WALSH WERE ON TRUMPETS;

LUIS BONILLA, REYNALDO JORGE, GARY VALENTE WERE ON TROMBONES.

DOUG PURVIANCE, BASS TROMBONE.

BOBBY PORCELLI AND ERICA VON-KLEIST, ALTO-SAX.

PABLO CALOGERO, BARITONE SAXIPHONE.

IVAN RENTA AND MARION RIVERA ON THE TENOR SAXOPHONES.

RUBEN RODRIGUEZ ON BASS.

VINCE CHERICO ON DRUMS

JIMMY DELGADO ON THE BANGO AND TIMBALE.

TONY ROSA ON THE CONGAS

THEY WERE JOINED FOR THIS SPECIAL PERFORMANCE OF TODO TANGO BY PABLO ASLAN ON BASE WITH GUSTAVO BERGALLI, TRUMPET; DANIEL "POPI" PIAZZOLLA, DRUMS; AND DANIAL BINELLI ON THE BANDONEÓN.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY MATTHEW LONG-MIDDLETON AND PRODUCED BY DAVID GOREN WITH STEVE RATHE AND ALEXA LIM. SPECIAL THANKS TO GREG WELLS.

THE RECORDINGS WERE MIXED BY XM PRODUCTIONS. ADDITIONAL RECORDING AT PARK AVENUE POST.

YOU CAN HEAR THIS PROGRAM AGAIN ANYTIME, AT J. A. L. C. DOT ORG SLASH RADIO.

**37) Carla Cook:** continues

THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN ELLIS. CAT HENRY SUPERVISES OUR RECORDING AND

**BROADCASTS. THE ARTISTIC DIRECTOR IS WYNTON MARSALIS AND  
IN FOR WYNTON MARSALIS I'M CARLA COOK. THANKS FOR JOINING  
US. COME BACK SOON.**