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**BRAZILIAN NIGHTS**  
**Jazz at Lincoln Center Season 19**  
**Program 26; Air Date: 3/22/12**

1) (music: **Segura Ele**)

**2) Pierce:**

FOUR BEATS IN, AND YOU KNOW WHERE THIS TUNE CAME FROM -- THE MELODY'S INFECTIOUS. THE RHYTHM, IRRESISTABLE. THIS CAN ONLY BE MUSIC FROM BRAZIL.

3) (music)

**4) Pierce:**

PAQUITO D'RIVERA LEADING THE CHORO CLASSIC BY PIXINGUINHA'S TITLED "HOLD IT".

5) (music)

**6) Pierce:**

COMPOSER HECTOR VILLA LOBOS DESCRIBED THE CHORO AS "THE SOUL OF BRAZIL." BUT THE MUSIC OF BRAZIL -- THAT'S A BIT MORE COMPLICATED.

TAKE THE SAMBA – A DECEPTIVELY SIMPLE RHYTHMIC PATTERN THAT'S BIG ENOUGH TO POWER RIO'S MARDI GRAS.

AND THEN THERE'S - BOSSA NOVA -- SAMBA'S SENSUOUS COUSIN WITH A SLOW LILT.

CHOROS, SAMBAS, BOSSA NOVA. -- STAY WITH US AS THE GREAT BRAZILIAN SINGER LENY ANDRADE AND THE CUBAN BORN JAZZ MASTER PAQUITO D'RIVERA LEAD US THROUGH BRAZILIAN NIGHTS.

IT'S JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

7) (music)

**8) Pierce:**

NEARLY 600 YEARS AGO, THE PORTUGUESE CONQUERED THE NATIVE PEOPLES OF BRAZIL. THEY COLONIZED THE PLACE, PLANTED SUGAR CANE, AND BROUGHT IN SLAVES FROM WEST AFRICA. AND THEY BEGAN ONE OF THE WORLD'S GREAT CULTURAL MASH-UPS. MUSICOLOGISTS TELL US THAT AFRICAN RHYTHMS WERE POPPING UP IN PORTUGUESE GUITAR MUSIC AS EARLY AS 1650.

SINCE THEN, THE MIX HAS ONLY GOTTEN RICHER. IF YOU CAN GET THERE TO BRAZIL TO EXPERIENCE THIS BLEND, DO IT. BUT WHEREVER YOU ARE, YOU CAN FEEL IT IN THE MUSIC.

9) (music: *Black Orpheus*)

**9B) PIERCE;**

IN THE ALLEN ROOM, PAQUITO D'RIVERA OFFERS US A SHORT GUIDE TO THE BRAZILIAN SOUND.

This is a composition by Luiz Bonfá. It was composed even before the Bossa Nova movement, I think. He was such a creator and visionary. And this is called *Manha de Carnival*.

10) (music: **Manha de Carnival** 6:15)

**11) Pierce:**

*THE MORNING OF THE CARNIVAL* -- LUIZ BONFÁ'S COMPOSITION FROM THE FILM *BLACK ORPHEUS*.

IT'S HARD TO TELL IF IT WAS THE TUNE THAT POPULARIZED THE FILM OR THE OTHER WAY AROUND, BUT THE TWO HAVE SHARED HISTORY FOR MORE THAN 50 YEARS.

WE HEARD PAQUITO D'RIVERA LEADING ON CLARINET WITH DARIO ESCHANASY AT THE PIANO, WITH OSCAR STAGNARO ON BASS; AND MARK WALKER ON DRUMS.

ON BROADWAY, RODGERS AND HART ARE SYMBOLIC OF A STYLE AND AN ERA. WELL, WE MIGHT THINK OF BRAZIL'S DURVAL FERREIRA AND MAURICIO EINHORN AS THE 'RODGERS AND HART' OF SAMBA.

THEY FOUND INSPIRATION IN THE 1950'S RIO NIGHTLIFE. THEY WORKED WITH CANNOBALL ADDERLEY, STAN GETZ AND ANTONIO CARLOS JOBIM, MELDING THE SAMBA WITH JAZZ TO CREATE POWERFUL APPEALING TUNES.

ONE OF THEIR GREAT HITS IS BROUGHT TO US NOW BY SINGER LENY ANDRADE, WHO RECORDED WITH DUO.

THIS IS "*BATIDA DIFERENTE*" – A "*DIFFERENT BEAT*".

12) (music: **Batida Diferente** 7:13)

**13) Pierce:**

"*BATIDA DIFERENTE*" –A DIFFERENT BEAT –WITH SINGER LENY ANDRADE, OSCAR STAGNARO -- DOING A LOT MORE THAN JUST KEEPING TIME ON BASS, ROMERO LUBAMBO ON THE GUITAR, DARIO ESCHANASY ON THE PIANO, AND MARK WALKER PLAYING DRUMS.

BACK IN THE EARLY 1990s, PAQUITO D'RIVERA MADE A CD CALLED "THE HABANA-RIO CONNECTION." DURING THE RECORDING:

14)

"a really young guitarist approached me and say, you are recording a bossa nova with no guitar? What is that? Is that a Cuban bossa nova or what? No, I didn't think about it. No, no, you need to put a guitar in that. But I don't have the budget for that. We're not talking money here, we're talking about style, you know? Money is just little paper"

**15) Pierce:**

TWENTY YEARS LATER, THAT GUITARIST, ROMERO LUBAMBO, IS STILL PLAYING WITH PAQUITO.

HERE'S A PIECE LUBAMBO WROTE THAT IS NEITHER SAMBA NOR CHORO, BUT MAN, DOES IT SMOKE!

16) (music: **Pro Flavio** 9:33)

**17) Pierce:**

FROM THE ALLEN ROOM IN NEW YORKS ' HOUSE OF SWING' "*PRO FLAVIO*" BY ROMERO LUBAMBO -- WITH THE COMPOSER ON GUITAR, PAQUITO D'RIVERA PLAYING SAXOPHONE, ANAT COHEN ON CLARINET, DARIO ESCHANASY AT THE PIANO;  
ON BASS, OSCAR STAGNERO. AND ON THE DRUMS, MR. MARK WALKER.

THAT'S THE FIRST PART OF OUR JOURNEY THROUGH A BRAZILIAN NIGHT LED BY PAQUITO D' RIVERA, AND FEATURING LENY ANDRADE.

YOU CAN HEAR THIS AGAIN -- OR SHARE IT -- LIKE OUR JAZZ STORIES, IT'S JUST A CLICK AWAY AT J-A-L-C DOT ORG SO.

BRING HOME THE SWING -

JUST AHEAD, PROOF THAT EVEN A BELGIAN CAN SYNC UP WITH A SAMBA, WHEN WE RETURN IN ONE MINUTE – IT'S JAZZ AT LINCOLN CENTER. I'M WENDELL PIERCE.

18) music: **Segura Ele**

**19) Pierce**

LENY ANDRADE HAS BEEN CALLED "THE VOICE OF THE SOUL OF BRAZIL." THE RIO DE JANEIRO NATIVE MADE HER NEW YORK DEBUT AT THE BLUE NOTE IN 1983. THAT'S WHEN SHE MET CUBAN JAZZ MASTER PAQUITO D'RIVERA AND THEY'VE TEAMED UP ON BRAZILIAN MELODIES EVER SINCE.

ON-STAGE WITH ANDRADE, D’RIVERA REMINDS US OF THE BELGIAN  
-BORN MUSICIAN WHO HAS ALSO BROUGHT SOMETHING TO THE  
BRAZILIAN SOUND – THE GREAT HARMONICA MAN, TOOTS THIELEMANS

20) (music)

PD: Always I say you don’t have to be Austrian to play Mozart. Simply having Brazilian music, so many of us are in love with the music and the personality of this fantastic country. Someone who made a great contribution to Brazilian music and recorded a lot of that repertoire was Toots Thielemans.

LA: Yes.

PD: Toots stee-you.

LA: He was there –

PD: Yeah, he was there –

LA: Yeah, one weekend –

PD: So let’s play –

LA: The sweet –

PD: Bluesette

LA: Bluesette – from him, Bluesette.

21) (music : **Bluesette** 7:08)

**22) Pierce:**

FROM THE ALLEN ROOM IN NEW YORK’S HOUSE OF SWING, TOOTS  
THIELMANS’ COMPOSITION –BLUESETTE.

LENY ANDRADE ON THE VOCAL, WITH PAQUITO D’RIVERA,  
SAXOPHONE; ANAT COHEN, CLARINET; ROMERO LUBAMBO, GUITAR;  
DARIO ESCHANASY, PIANO; OSCAR STAGNERO, BASS; AND MARK WALKER  
ON THE DRUMS.

( **Pierce continues**)

CERTAIN BRAZILIAN COMPOSERS MADE THEIR MARK IN  
PARTICULAR STYLES – JOBIM AND GILBERTO WITH THE BOSSA NOVA,  
FERREIRA AND EINHORN ON SAMBAS, AND -- PAQUITO D’RIVERA SAYS --  
A DIMINUTIVE MUSICIAN FROM RIO WAS THE UNDENIABLE MASTER OF  
THE CHORO.

23)

“There was this wonderful saxophonist and flute player by the name of Alfredo da Rocha Viana filio – too complicated to remember, but his grandmother used to call him Pixinguinha, which means like little thing. He was a black guy this tall with a big heart and a tremendous talent to write music with a great sense of humor.”

**24) Pierce:**

WE HEARD ONE CHORO BY PIXINGUINHA EARLIER. THIS TIME CLARINETIST ANAT COHEN TAKES THE LEAD ON PIXINGUINHA’S “*UM A ZERO*” -- ONE TO NOTHING.

25) (music: **Um a Zero** 4:40)

**26) Pierce:**

IT MAY BE PAQUITO D’RIVERA’S GIG, BUT ANAT COHEN, THE ISRAELI BORN CLARINETIST BLEW THE LID OFF THE HOUSE OF SWING.

DARIO ESCHANASY ON PIANO; ROMERO LUBAMBO, GUITAR; OSCAR STAGNERO, BASS; AND MARK WALKER ON THE DRUMS.

THE TUNE- PIXINGUINHA’S ‘*ONE TO NOTHING*’

NOW, ALTHOUGH WE ASSOCIATE THE BOSSA NOVA WITH THE TREMENDOUS SUCCESS OF ANTONIO CARLOS JOBIM AND JOACHIM GILBERTO, THE MAN THEY CALL THE ‘FATHER OF BOSSA NOVA’ WAS THE SON OF A MAID.

HE BEGAN PLAYING PIANO AT THE AGE OF NINE. – AND JOHNNY ALF WAS BARELY MORE THAN A TEENAGER WHEN HE WAS DISCOVERED PLAYING CLUBS IN RIO’S COPACOBANA DISTRICT.

LENY ANDRADE TAKES THE STORY FROM THERE:

27) (music: **Ceu e Mar** 4:12)

**28) Pierce:**

CEU E MAR -- THE MELODY AND LYRICS BY JOHNNY ALF, -- THE ‘FIRST ONE’ OF BOSSA NOVA.

DARIO ESCHANASY AT THE PIANO, OSCAR STAGNERO ON BASS, AND MARK WALKER ON THE DRUMS. THE SINGER - LENY ANDRADE IN THE ALLEN ROOM, IN THE HOUSE OF SWING.

WE HAVE TIME FOR JUST ONE MORE. THIS IS ANOTHER SAMBA HIT BY FERREIRA AND EINHORN.

LENY ANDRADE FIRST RECORDED IT BACK IN 1965. AND 40-SOME-ODD YEARS LATER, AS THE SONG GOES, *ESTAMOS AI – WE ARE HERE*:

29) (music: **Estamos Ai** 7:08)

**30) Pierce:**

*ESTAMOS AI – “WE ARE HERE”* – OR AT LEAST WE’VE BEEN HERE. WITH PAQUITO D’RIVERA LEADING THE ENSEMBLE AND PLAYING SAXOPHONE; THE SENSATIONAL ANAT COHEN ON CLARINET; ROMERO LUBAMBO PLAYING GUITAR; DARIO ESCHANASY AT THE PIANO; OSCAR STAGNERO ON BASS; AND MR. MARK WALKER AT THE DRUMS.

OUR VOCALIST “THE VOICE OF THE SOUL OF BRAZIL.” LENY ANDRADE.

**31) Pierce:**

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY JACKSON BRAIDER. OUR PRODUCERS ARE DAVID GOREN AND STEVE RATHE WITH ALEXA LIM.

THE ORIGINAL SESSION RECORDINGS BY ROB MACOMBER AND JEFF ROTHMAN AT XM PRODUCTIONS. ADDITIONAL RECORDINGS BY JENNI LAWSON AT WWNO NEW ORLEANS.

CAT HENRY SUPERVISES OUR BROADCASTS AND RECORDINGS. THE ARTISTIC DIRECTOR IS WYNTON MARSALIS. I’M WENDELL PIERCE. THANKS FOR JOINING US. COME BACK NEXT WEEK.