

The Latin Infusion: Airtó, Edmar Castaneda, and the Search for Sounds

36

4) Pierce:

38 THAT MAY SOUND LIKE AN ENTIRE STRING BAND – BUT APART FROM
39 THE PERCUSSION, IT'S JUST ONE MAN – EDMAR CASTANEDA ON THE
40 PLAINS HARP OR ARPA LLANERA. IT'S THE TITLE SONG OF HIS FIRST
41 ALBUM -- "CUARTO DE COLORES," -- "ROOM OF COLORS."

42

5) Music: "Cuarto de Colores" (8:56)

44

6) Pierce

46 EDMAR CASTANADA ON THE COLMBIAN HARP.. WITH MARSHALL
47 GILKES ON TROMBONE, AND DAVE SILLIMAN ON DRUMS AT DIZZY'S,
48 OVERLOOKING CENTRAL PARK.

49

7) Background music: Joropo music

51

8) Pierce:

53 CASTANEDA HAD BEGUN IN MUSIC AS A DANCER, BUT FOUND HIS
54 ATTENTION DRAWN BY THE STRINGS AND SOUNDS OF THE HARP THAT IS
55 THE CENTERPIECE OF JOROPO.

56

9) Vox: Edmar Castaneda

58 "It's a fast folk music from the plains of Colombia. Joropo it's a fast, 6/8 rhythm, ~~from~~
59 like the cowboys play when they finish working at night. They hold party and just, you
60 know, dance...they improvise, they sing to the plains...

61

10) Vox: Edmar Castaneda:

63 "I was dance that kind of music, that's when I saw the harp, because it's the main
64 instrument of that music. So I just got in love with that instrument, you know. Wow, too
65 many strings, great."

66

67

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69

70 **11b) Background music: "Negrita"**

71

72 **11c) Pierce:**

73 IN HIGH SCHOOL HE STUDIED TRUMPET. IN COLLEGE, HE LANDED A
74 CASUAL RESTAURANT GIG THAT ALLOWED HIM TO INVENT A JAZZ ROLE
75 FOR **THIS** TRADITIONAL HARP OF THE PLAINS. ON THE 32
76 NYLON_STRINGS, HE BEGAN TO PLAY BASSLINES WITH HIS LEFT-HAND,
77 AND MELODIES **AND** CHORDS WITH THE RIGHT.

78 OF COURSE, HE HAD TO WORK AROUND THE TECHNICAL
79 LIMITATIONS OF THE "ARPA LLANERA."

80

81 **12) Vox: Castaneda:**

82 "This Colombian/Venezuelan harp -- it's a diatonic instrument -- that means that, um, only
83 have the white keys of the piano, I don't have the black keys. So you have to tune in
84 different keys -- or tune in different modes. I have half of the notes, but that makes the
85 instrument special too, you know -- because you forced to look for more options, go more
86 deep in the instrument, because you don't have half of the other notes...

87

88 **13) Pierce:**

89 CASTANEDA IS ABLE TO EXTEND HIS RANGE OF NOTES, BY
90 DELIBERATELY PUSHING ON THE HARP TO ELONGATE THE STRINGS.

91

92 **14) Vox: Castaneda**

93 "With the finger, you bend the string down in the bottom of the board of the harp -- and
94 that gives half-step up. So you have to be very fast, it's like having a third hand. (laughs).
95 When you play, you know, you play on the string, and make the sharp, and then come
96 back to the bass or whatever you doing."

97

98 **14 b) Pierce:**

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99 THE DEEPLY-DEVOUT CASTAÑEDA REMAINS HUMBLE, CREDITING HIS
100 MUSICAL GIFT TO THE GRACE OF GOD. RIGHT NOW, WE'LL HEAR HIM
101 EXPRESS HIS FAITH ON THE SOLO COMPOSITION, "JESUS OF NAZARETH."

102

103 **16) Music: "Jesus of Nazareth" (7:35)**

104

105 **17) Pierce:**

106 "JESUS OF NAZARETH," – WRITTEN AND PERFORMED BY EDMAR
107 CASTANEDA - A DEEP EXPRESSION OF HIS RELIGIOUS FAITH, IN A SOLO
108 PERFORMANCE ON THE COLOMBIAN "ARPA LLANERA, OR "PLAINS HARP"

109

110 **18) Background Music: "Canto"**

111 **19) Pierce:**

112 THOUGH IT IS NOT VERY WIDELY KNOWN – NEW YORK'S BOROUGH
113 OF QUEENS HAS LONG BEEN A HOME AND HAVEN FOR MUSICIANS,
114 INCLUDING THE HEATH BROTHERS AND LOUIS ARMSTRONG. IT'S ALSO AN
115 INTERSECTION FOR IMMIGRANTS FROM MANY CULTURES. THAT'S WHERE
116 THE COLUMBIAN SINGER ANDREA TIERRA MET EDMAR CASTANADA –AT
117 A SOCIAL GATHERING OF POETS AND ARTISTS. ABOUT A MONTH LATER
118 THEY WERE MARRIED, AND SINCE THEN THEY'VE CONTINUED BOTH
119 DOMESTIC AND MUSICAL COLLABORATION.

120 GROWING UP IN MEDELLIN, COLOMBIA, TIERRA SANG WITH HER
121 FATHER'S TRAVELLING THEATER COMPANY.

122 AS A POET IN NEW YORK CITY TODAY, SHE IS DETERMINED NOT TO TAKE
123 HER OPPORTUNITIES FOR GRANTED.

124

125 **20) Vox: Andrea Tierra**

126 "I can be a voice for those who can't talk. There is a lot of people in South America who
127 can't talk. That they want things and can't have it. So that's what we try to do."

128

The Latin Infusion: Airto, Edmar Castaneda, and the Search for Sounds129 **21) Pierce:**

130 IN THIS NEXT SONG, WHICH SHE CO-WROTE WITH EDMAR CASTANEDA
131 ANDREA TIERRA SINGS OF THE SADNESS INSEPARABLE FROM LOVE, THIS
132 IS "LAGRIMAS, OR "TEARS."

133

134 **22) Music: "Lagrimas" (6:22)**

135

136 **23) Pierce:**

137 "LAGRIMAS," —OR "TEARS", ANDREA TIERRA, ON VOCALS WITH HER
138 HUSBAND, EDMAR CASTANEDA, ON THE COLOMBIAN AND VENEZEUELAN
139 "ARPA LLANERA." OR PLAINS HARP. MARSHALL GILKES PLAYED
140 TROMBONE, WITH DAVE SILLIMAN, ON PERCUSSION, AT DIZZY'S CLUB
141 COCA COLA, OVERLOOKING CENTRAL PARK IN THE HOUSE OF SWING.

142 NOW IF YOU KNOW SOMEONE WHO WOULD DIG HEARING THIS
143 SHOW, YOU CAN BRING IT TO THEIR EARS, WITH A CLICK OVER TO OUR
144 SITE -- J-A-L-C DOT ORG. STREAM SHOWS FROM OUR ARCHIVES, FIND
145 PROGRAM SCRIPTS, AND OUR LIVE PERFORMANCE SCHEDULE. BRING
146 HOME THE SWING FROM J-A-L-C DOT ORG.

147 JUST AHEAD, A PERCUSSIONIST WHO RETURNED TO FOREVER,
148 AIRTO MORERA, WHEN WE RETURN WITH JAZZ AT LINCOLN CENTER. IN
149 FOR WYNTON MARSALIS, I'M WENDELL PIERCE.

150

151 **21) Midbreak: "Afrojoropo," Edmar Castaneda**

152

153 **22a) Vox: "Feio," by Miles Davis from Bitches Brew**

154

155 **22b)Vox: Airto Moreira**

156 "One thing that Miles told me about music – probably the only thing. 'You listen, and
157 then you play. You get it? You listen and then you play.' I say 'yeah, I got it.' I thought I
158 was doing that already, but apparently, something was missing! (laughs) And I kept

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159 doing that, and you know what to play immediately. And that's what I was doing, and
160 that's what I do."

161

162 **22c) Background music: "Inamorata," from disc 2 of the Cellar Door Sessions**

163

164 **23) Pierce:**

165 **MILES DAVIS' FREE-FORM ELECTRIC ALBUMS OF THE EARLY 70S**

166 **DEVELOPED FROM LOOSE SKETCHES AND EXTENDED JAMS. BAND**

167 **COMMUNICATION WAS FAR MORE IMPORTANT THAN COMPOSITION AND**

168 **ARRANGING. THAT WAS PARTICULARLY TRUE FOR PERCUSSIONIST AIRTO**

169 **MOREIRA, WHO EMPHASIZED TEXTURE MORE THAN JUST HOLDING DOWN**

170 **A GROOVE.**

171

172 **24) Vox: Airtó Moreira**

173 "Sometimes I play rhythms, you know steady rhythm – but most of the time I just play
174 sounds and effects and things, and it works very well. And that time I was doing the
175 same thing."

176

177 **25) Pierce:**

178 **SINCE HIS GROUNDBREAKING TIME WITH MILES, AIRTO HAS BEEN**

179 **EXPLORING THE FUSION OF RHYTHMS, TEXTURES AND THE SOUNDS OF**

180 **HIS NATIVE BRAZIL. ON THE STAGE AT DIZZYS, WITH BRAZILIAN**

181 **VOCALIST TONINHO HORTA ALL THOSE THINGS COME TOGETHER ON**

182 **"AQUELLAS COISAS TODAS."**

183

184 **26) Music: "Aquellas Coisas Todas" (8:53)**

185

186 **27) Pierce:**

187 **TONINHO HORTA ON VOCALS AND GUITAR, KENNY WERNER**

188 **PLAYING PIANO, AND MARK EGAN, BASS -- IN THE ENSEMBLE OF THE**

189 **DRUMMER, (AND PERCUSSIONIST) AIRTO MOREIRA.**

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190 THAT WAS HORTA'S COMPOSITION "AQUELLAS COISAS TODAS,"
191 OR "ALL THOSE THINGS,

192

193 **28) Background music: "Stanley's Tune," from Airtó Moreira's "Virgin Land"**

194

195 **29) Pierce:**

196 LIKE PREVIOUS GENERATIONS OF MILES DAVIS' SIDEMEN, THE
197 PLAYERS ON *BITCHES BREW* TOOK WHAT THEY LEARNED FROM THE
198 "PRINCE OF DARKNESS" AND FORMED BANDS OF THEIR OWN.

199 AIRTO MOREIRA JOINED JOE ZAWINUL AND WAYNE SHORTER, IN
200 WEATHER REPORT. THEN HE JOINED THE ORIGINAL LINE-UP OF PIANIST
201 CHICK COREA'S "RETURN TO FOREVER." THAT BAND ALSO FEATURED HIS
202 WIFE, THE SINGER FLORA PURIM.

203 AIRTO AND PURIM BECAME STARS IN THEIR OWN RIGHT, FUSING
204 ROCK, JAZZ, AND FUNK WITH THE SPIRIT OF BRAZIL.

205 ONE OF THEIR EARLY COLLABORATIONS WAS ON A MILTON
206 NASCIMENTO TUNE -- WHOSE TITLE MEANS CINNAMON AND CLOVES -- A
207 SLY REFERENCE TO A BEAUTIFUL BROWN-SKINNED WOMAN. AT DIZZY'S
208 TONINHO HORTA AND AIRTO SING "CRAVO E CANELA."

209

210 **30) Background music: "Cravo e Canela" (6:20)**

211

212 **31) Pierce:**

213 MILTON NASCIMENTO'S "CRAVO E CANELA". SUNG BY TONINHO
214 HORTA AND AIRTO MOREIRA AT DIZZY'S CLUB. KENNY WERNER PLAYED
215 PIANO WITH MARK EGAN ON BASS.

216

217 **32) Background music: "Algodão," Quarteto Novo**

218

The Latin Infusion: Airtó, Edmar Castaneda, and the Search for Sounds219 **33) Pierce:**

220 AIRTO HAS PLAYED WITH MORE THAN A FEW JAZZ LEGENDS, MILES
221 DAVIS, STAN GETZ, AND WAYNE SHORTER AMONG THEM. BUT IT MAY
222 SURPRISE YOU TO HEAR WHAT HE CONSIDERS THE GREATEST BAND ON
223 HIS RESUME.

224

225 **34) Vox: Airtó Moreira**

226 "The Quarteto Novo...was the best band I ever played. For the innovation. And for the
227 people's reaction, was just incredible."

228

229 **35) Pierce:**

230 FROM 1967 TO '69, THE QUARTETO NOVO UPDATED THE FOLK MUSIC
231 OF NORTHEASTERN BRAZIL. THEY INCORPORATED TUNEFUL BOSSA-
232 NOVA, ROCK ENERGY, AND THE HARMONIC LANGUAGE OF JAZZ.

233

234 **36) Vox: Airtó Moreira**

235 "At that time we used to bring, like, old-styles of music, and put as a new value –
236 to get to the audiences. And that was one thing – and other thing was the arrangements.
237 We really rehearsed *a lot*. We all had ideas, the 4 of us, and we just mixed all the ideas,
238 and get the best ones. ...@19:35 And of course, lots of improvisation...You would start
239 with an old Brazilian rhythm, and then develop, and then all of a sudden go into 4/4 jazz,
240 or whatever. It was really...very well-mixed with a lot of care...that was very special.

241

242 **37) Pierce:**

243 THIS MIXING OF IDEAS RESULTED IN COMPLEX RHYTHMS AND
244 INNOVATIVE COMPOSITIONS. AIRTO WROTE THE SONG "MISTURADA," OR
245 "MIXING" FOR THE GROUP'S ONLY ALBUM.

246 THE ODD TIME SIGNATURE OF 7/4, WHICH MEANS THAT EACH BAR
247 CONTAINS 7 QUARTER NOTES, GIVES THE TUNE A SLIGHTLY OFF-KILTER
248 FEEL. AIRTO FEELS THE 7/4 BEAT IN HIS OWN WAY...

249

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250 **38A) Vox: Airtó Moreira**

251 (Airtó counts off the 7/4)

252 "That was the first 7/4 that...anybody heard in Brazil – there's no such rhythm as a
253 7/4...But that time 7/4 was like "What? What is that?" It was like, uh, in the States, that
254 song Take 5. The same thing. 'How come 5, and not 4, or 6? It was something new.

255

256 **39) Pierce:**

257 FROM THE STAGE AT DIZZY'S, THIS IS "MISTURADA."

258

259 **39a) Music: "Misturada" (12:37)**

260

261 **40) Pierce:**

262 ONSTAGE AT DIZZY'S CLUB ,AIRTO MOREIRA'S "MISTURADA" –
263 FEATURING THE COMPOSER ON DRUMS AND VOCALS,WITH TONINHO
264 HORTA ON GUITAR, KENNY WERNER, PIANO, AND MARK EGAN PLAYING
265 BASS.

266

267 **36) Pierce:**

268 JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY
269 STREET. THIS EDITION WAS WRITTEN BY ANDREW ROSENBLUM.

270 OUR PRODUCERS ARE STEVE RATHE AND DAVID GOREN WITH
271 ALEXA LIM.

272 THE RECORDINGS WERE BY JEFF JONES AND TODD BARKAN IN THE
273 XM STUDIOS IN THE HOUSE OF SWING.

274 ADDITIONAL RECORDINGS BY JENNI LAWSON AT WWNO NEW
275 ORLEANS

276 THANKS TO MATTHEW LONG-MIDDLETON AND ANDREW STELZER

277 THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN

278 ELLIS. CAT HENRY SUPERVISES OUR RECORDINGS AND BROADCASTS

279 AND THE ARTISTIC DIRECTOR IS WYNTON MARSALIS.

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280 IN FOR MR. MARSALIS, I'M WENDELL PIERCE.

281 THANKS FOR JOINING US.

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