

Brazilian Days

Paul Winter

Oscar Castro-Neves



Paul Winter soprano sax

Oscar Castro-Neves guitar

Nilson Matta bass

Paulo Braga drums

Paul Halley pipe organ on "Canto Triste," "Imagem," "Também Quem Mandou"

Oscar

“

The year was 1956. I was sixteen. My family had moved from Petrópolis back to my birthplace, Rio de Janeiro. My brothers and I rehearsed out of the garage: Mario on

piano; Leo on drums; Ico, my identical triplet, on bass; and me on guitar. We had discovered jazz and were listening to as much Charlie Parker, Miles Davis, Barney Kessel, Chet Baker and Gerry Mulligan as Debussy, Ravel, Chopin and Bach. Tom Jobim's career had begun its never-stopping ascent and I felt a strong resonance with his music. One evening Mario boldly dialed Jobim's number and announced: "Tom, we are the Castro-Neves brothers. We have a group and would love to invite you to our house to talk and make music." Jobim turned to his wife and asked, "Tereza, are we busy tonight?" And to Mario, "I've heard of you guys and I'd like to meet you. I'm getting a cab and coming over."

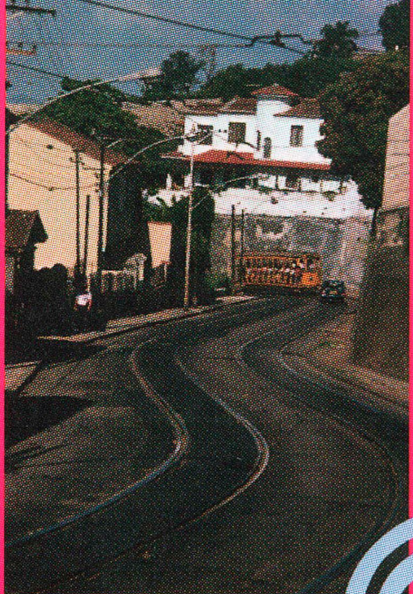
That was the beginning of a dear friendship and a powerful musical influence in my life.

I would visit Tom, and he would play me his new songs, with his incredibly economical style, sometimes only three- or four-note chords on the piano plus the singing note. It needed no more: so beautiful, so perfect. I remember arriving home so excited that the thermometer registered a fever.

Brazil was energetic and alive under Juscelino Kubitschek's government. We were young and naïve and a lot of the music reflected that: "The Little Boat," "Love, a Smile and

Cassio Duarte percussion on "Aula de Matemática," "Feitiço da Vila," "Se é Tarde me Perdoa"





the Flower," "Fights, Never More" and many others. But, mostly, we cared about being musicians. I met others that made music like we did: Roberto Menescal, Carlos Lyra, Nara Leão, Ronaldo Bôscoli, Luvercy Fiorini, Alaide Costa, Sylvia Telles, Sergio Ricardo, singers, guitar players, composers, lyricists. At parties, instead of dancing, we would get a guitar or two and exchange songs well into the night. And we started performing in various small venues and at schools.

The music was gathering momentum and getting recorded. Jobim was already an established writer. Sylvia Telles recorded a 78 RPM record with "Foi a noite" (Jobim) on one side and "Menina" (Carlos Lyra) on the other. I got lucky when my turn came: Alaide Costa recorded a song of mine with lyrics by Luvercy Fiorini, "Chora tua tristeza." I remember going to the recording session and watching, fascinated, as the orchestra played my song. How can one forget that? On guitar was Baden Powell, one of the most influential musicians in Brazil. The record came out, and one morning I woke up with the milkman outside my window whistling my song. I ran outside in pajamas yelling: "It's mine, it's mine!" He looked at me as if I were crazy. Within the year that song was recorded by more than fifty artists.

The most important force in this whole movement was João Gilberto, who "invented" the Bossa Nova rhythm pattern. He decanted the most important elements of that array of percussion that is the samba. Until then we all had an undefined style of guitar accompaniment. The first time I heard João, a new window opened in my life. His singing style and his guitar playing changed my vision. The way he phrased, totally independent of the guitar, sounded like someone else was backing him. But the relationship of the melody with the rhythm was completely organic, a continuous syncopated interplay, in perfect and elegant balance. I understood how the guitar could be the bass, the rhythm, the harmony and the counterpoint line, all at the same time. And I learned the importance of dynamics—the equilibrium between the volume of the voice and that of the guitar. These were lessons for a lifetime.

In 1962 I met a young American musician whose band was on a State

Department tour in Latin America: Paul Winter. That same year, on November 22, I performed at Carnegie Hall, alongside my Brazilian peers and also Stan Getz, Gary McFarland and Lalo Schifrin. This was the first Bossa Nova concert in the USA, and, with all its shortcomings, it was the seed that helped launch our music. It is important to note that American musicians who had come to Brazil were already spreading the Brazilian gospel with records they brought back. Felix Grant, a disc-jockey from Washington, D.C., was the first to promote the music on the radio.

I returned to the USA in the late sixties and reconnected with Paul Winter at the A & M Studios where he was working on his *Something in the Wind* album. There was an instant kinship. I felt moved by the music Paul was making and by the forum of his consort: sax, flute, cello, acoustic guitar, oboe, bass and percussion. But more than the instrumentation, it was the spirit that got me. Like Jobim,

Paul has a commitment to beauty and to perennial values, and a fierce dedication to the Earth and to living creatures. Long before it became fashionable he was already defending the frail balance of Nature. It has been my luck and my joy to have collaborated for so many years with this close friend and extraordinary musician.

Looking back, I feel such deep gratitude for my past. And music is just a part of it. It is also the Brazilian poets, like Carlos Drummond, Vinicius de Moraes, João Cabral de Mello Neto and Manoel Bandeira. It is what people from all walks taught me (and keep teaching me) about music and life. And most important of all have been the friendships I've made. I feel lucky, proud and happy to be part of the musical heritage of Brazil.

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Oscar Castro-Neves (right), with Clímene, Robert Menescal, Luiz Eça; 1960



Paul

“In a bleak Chicago January, 1962, I heard a new sound that was to change my musical life. My jazz sextet, just out of college, was preparing to leave on a six-month State Department-sponsored tour of Latin America. Gene Lees, editor of *down beat* and our tour manager, played for us a rare recording that Washington disk-jockey Felix Grant had brought back from Brazil. It featured a young singer named João Gilberto, with songs and orchestrations by Antonio Carlos Jobim. This music hit us like a warm tropical breeze. At a time when most of the sounds in our be-bop pantheon were fairly loud, here was a quiet music that we found totally captivating. It was a foretaste of the experience that awaited us in Brazil, the fourteenth stop on our upcoming twenty-three-country itinerary.

It was June when we finally arrived, and Rio de Janeiro seemed to us a musical paradise. A whole new genre of music-making was in full flower, and it was called Bossa Nova — “new touch.” Gorgeous harmonic progressions, influenced by jazz standards and by composers like Debussy, Ravel and Chopin, were woven with exquisite melodies and uniquely syncopated rhythms into a gentle, swinging tapestry that was irresistible. We soon made friends with a number of musicians and composers, including a young guitarist named Oscar Castro-Neves. Our sextet, which had been signed to Columbia Records prior to the tour, made its first Bossa Nova recordings in Rio that month, with Brazilian percussionists, for an album we finished later that summer in New York and which was released in September with the title *Jazz Meets the Bossa Nova*.

This alluring Brazilian music showed me a new path: the possibility of a gentle way, in an increasingly noisy world. And it changed my sax playing forever: hearing how João used his voice like a horn, I wondered, “Could a horn be played like a voice?”

I returned to Brazil in 1964 and immersed myself in

Bossa Nova, living in the Ipanema section of Rio for the better part of a year. I was grateful to be welcomed by this community of musicians, who proved to be as friendly and warm-spirited as their music. I felt immediately at home, in every way. These songs touched my dance-band heart, resonating with the lineage of the swing-era standards I'd played in big-bands and "combos" as a teenager in Pennsylvania. Yet this Brazilian music had absolutely unique qualities, particularly a certain poignancy that reflects what they call in Portuguese "saudade" — a kind of bittersweet longing, which means, in a way, "glad to be feeling", a sort of simultaneous 'sadness/gladness.' (I know of no word in English for this concept.) It seemed to me that most of the Brazilian music I heard was imbued with saudade.

I recorded two albums during that year: *The Sound of Ipanema*, with singer-composer Carlos Lyra, and *Rio*, with guitarists Luiz Bonfá and Roberto Menescal, along with Luiz Eça's *Tamba Trio*.

It was a rich and fulfilling period in my life, and yet I did not realize then what a rare and remarkable period in Brazil's history it was. In retrospect we would come to regard those Bossa Nova years — from the mid-1950s to about the mid-1960s — as a kind of renaissance in Brazil. What fascinates me further is that this decade also seemed to be a time of flowering in other cultures as well: the advent of the poetry of Yevtushenko and other young poets in Russia; the emergence of the Beatles' music in England; and in the United States, the culmination of the Big Band and Be-bop



Paul, recording in Rio, 1964, with Luiz Bonfá and Luiz Eça.

eras in the triumphal late '50s collaborations of Gil Evans and Miles Davis (*Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*), followed by the wave of folk music that launched the social consciousness of the '60s. Something special must have been in the air during those years; but of course we did not realize it then. I think I took it for granted, in my early twenties, that this was just the way the world was, and maybe would always be. Little did I know how soon those times would be over ... all too soon.

My great good luck, however, was that during the years and decades that followed, I was blessed with a living link to Brazil in the person of my friend Oscar Castro-Neves.

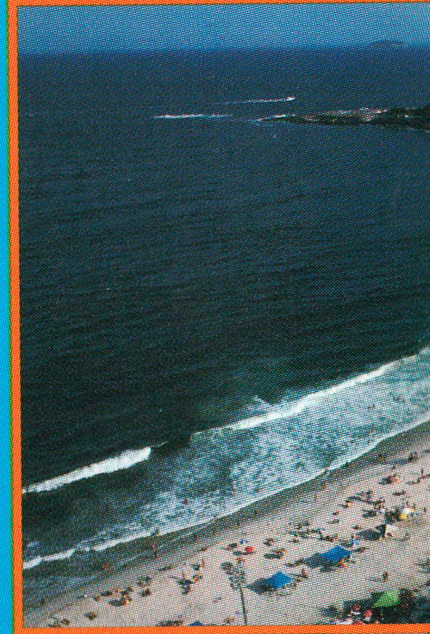
Oscar settled in California in the late '60s, and soon began touring as the guitarist in my Consort, as well as working with us in the production of our albums. We have collaborated continuously since then, on many projects: Oscar co-produced our albums *Common Ground*, *Callings*, *Missa Gaia/Earth Mass* and *Earthbeat*, and played on many of the others. In 1992 Oscar and I returned to Rio together to play a series of concerts during

the Earth Summit, and it was there that we resolved to act on our long-standing dream of making a duet album.

Recording *Brazilian Days* has been a grand reunion and a great joy. Oscar is a fountain of music and humanity, and working with him is always tremendous fun. Drummer Paulo Braga and bassist Nilson Matta are masters of this genre, and they have been superlative accompanists. Playing these Bossa Nova songs again has been like revisiting beloved old friends.

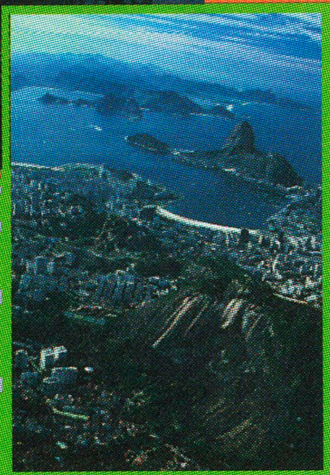
When I listen to these recordings, my heart smiles and I am filled with gladness. What is it, in this Brazilian music, that lightens my life the instant I hear it? Some promise ... of life's fullness, life's beauty. Samba songs of eternal summer, of sun and suffering, of the sea, and life's shadows. And memories of those unforgettable days when this music first came into my life. I have saudade.

””



the songs

notes by Oscar Castro-Neves



Fernando Natalici

1) *Aula de Matemática* (*A Mathematics Lesson*)

ANTONIO CARLOS JOBIM & MARINO PINTO

Antonio Carlos Brasileiro de Almeida Jobim needs no introduction. In Brazil, a country of an incredibly rich and sophisticated culture, Jobim represents the best of the best: composer, lyricist, poet, defender of the environment, fisherman, lover of birds and lover of words. He represents at the same time the tenderness and the power of the soul of my country.

Marino Pinto, at the time Bossa Nova was flourishing, was already a long-established lyricist with an enormous body of work. He collaborated with Jobim on several other songs.

*Why divide without thinking?
In life it is always better to multiply.
And with $A + B$ I want to demonstrate
How immensely I love you.*

*By an infinitesimal fraction
You created a case of integral calculus.
And to solve this problem
I have a banal theorem:
When two halves meet each other
The fraction disappears,
And if we find the unit
The riddle is solved.*

*To end, let's demonstrate
That minus plus minus equals more ... love.
And if the parallels meet each other in infinity,
Why does it take so long for two hearts to integrate?
It is that infinitely, incommensurably.
I am totally in love with you.*

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2) **Coisa Mais Linda** **(A Most Beautiful Thing)**

CARLOS LYRA & VINICIUS DE MORAES

Jobim wrote in the foreword for a Carlos Lyra songbook: “Carlos Lyra, or, to be more exact, Carlos Eduardo Lyra Barbosa, elegant even in the name. Great melodist, draftsman, harmonist, the king of rhythm, of the design, the jiggle, the ‘ginga,’ the see-saw, the prance of the dance of the lyra. Lyrist and lyricist, a romantic emanating endearment, never weepy, syrupy, saccharin, silly. Formidable composer. Lyrus, son of Aphrodite, Goddess of Love and of Beauty from Greek mythology. His sambas and songs will live on because of their quality, delicacy, simplicity and depth, as long as there is music.”

Vinicius de Moraes is the famous poet, diplomat and lyricist, Jobim’s long-time friend and collaborator. Among his many songs are “The Girl from Ipanema,” “Chega de Saudade” and “A Felicidade.” He also wrote the play and the lyrics to *Black Orpheus* (with music by Jobim), later a famous film directed by Marcel Camus, released

in 1959. (I had the privilege of doing the arrangements for Vinicius’ first recording as a singer.) Vinicius was for a time the Brazilian Consul in Los Angeles, and among his famous poems is one entitled “A Tragedy of Passion: Hollywood.”

... You are more beautiful than the flower. Spring herself wishes she had all this fragrance of beauty that is love, to fill nature with perfume in the shape of a woman. Because not even a flower or a color exists as lovely as that. And love, not even love exists ... I don't know which is more beautiful — you, or the love I have for you.

© Carlos Lyra/BMG

3) **Feitio de Oraçao** **(In the Form of a Prayer)**

VADICO (OSWALDO GOGLIANO) & NOEL ROSA

Noel Rosa could be considered one of the grandfathers of Bossa Nova. He wrote during the 1920s and '30s, and died at the age of 26 having written 230 songs. He is held in great reverence by Brazilians, in much the same way as North Americans revere Jerome Kern and Cole Porter. Jobim said of Noel: “He’s a genius ... an extraordinary person for the time ... a person who marked my life and determined my passion for Brazilian music.”

His song-writing partner was Vadico (Oswaldo Gogliano), famous pianist, composer and arranger. Vadico spent some time in the United



4) Feio Não é Bonito (Ugly is Not Beautiful)

CARLOS LYRA & GIANFRANCESCO
GUARNIERI

This song comes from the film *Gimba*, about the favelas of Rio. To the tourist, the slums on the hills of Rio offer an exotic sight, but this song says that it is very ugly to see people living under such terrible conditions, and it expresses a sad, loving lament for the people and their plight.

... Ugly, it's not beautiful at all. The hill (favela) exists, but asks for its own demise. It sings, but sings sadly, because sadness is all they have to sing about; it cries, but cries laughing, because it is brave and never lets itself break; it loves, the favela loves, a beautiful love, also a distressed love, that asks for another history.

© Carlos Lyra & Gianfrancesco Guarnieri

States performing with Carmen Miranda, and wrote a classical piece called "Suite Californiana."

This song was the first collaboration between Noel and Vadico. It was first recorded in August 1933.

I'm going to ask my girlfriend to sing with satisfaction and with harmony this sad melody that is my samba, in the form of a prayer. The samba in reality is not born in the hills or in the city; and someone who can endure passion will realize that the samba is then born in the heart.

© Irmaos Vitale S/A Ind. E. Com.

5) Minha Namorada (My Sweetheart)

CARLOS LYRA & VINICIUS DE MORAES

... And your eyes have to be only on my eyes, your arms will be my nest, in the silence of after; and you have to be my everlasting star, my friend and my companion, in the infinity of the two of us.

© Carlos Lyra/BMG

6) Também quem Mandou (What Made Me Do That?)

CARLOS LYRA & VINICIUS DE MORAES

I only wanted to play at love, but now I can't live without her anymore. What made me do that?

© Guanabara Music/BMG

7) Ana Luiza (Ana Luiza)

ANTONIO CARLOS JOBIM

Suppose, Ana Luiza, if the guards snooze, I will be able to enter into the castle and climb the wall from where you can see the valley, the meadows, the woods, the mountains, the flowers, the fountains, Luiza. Ana Luiza, I wrote this song just for you, that asks, demands to know, where is Luiza, Luiza?

© Corcovado Music (BMI)

8) Feitiço da Vila (The Magic Spell of Vila)

VADICO (OSWALDO GOGLIANO) & NOEL ROSA

This is Noel Rosa's most famous and enduring song. First recorded in 1934, it is still in everybody's repertoire. Vila is Vila Isabel, a district of Rio de Janeiro that calls itself the birthplace of samba. It is also the birthplace of Noel Rosa. The song praises Vila Isabel: ... *Anyone who is born in Vila does not hesitate to embrace the samba.*

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9) Canção Triste (Sad Song)

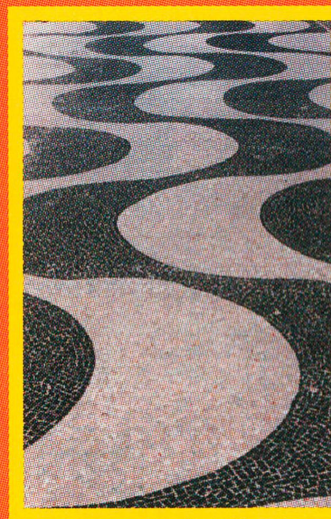
EDU LOBO & VINICIUS DE MORAES

Jobim wrote of Edu: "Edu Lobo, you are a marvelous composer! I still remember when your father Fernando told me: 'There's a kid in my house that plays a mean guitar.'

"Then I met you, thin, just a fuzz of a mustache appearing, the innocent face, youthful mouth, shy, guitar in hand, growing, growing fast to become the great composer, guitarist, pianist, singer, poet, lyricist, arranger and orchestrator, maestro Eduardo de Goes Lobo. Predestined and studious, nocturnal, working well into the night, writing, but later I believe you will be an early riser, jovial, an early bird. ... I salute you in the name of Heitor Villa-Lobos, your grandfather and my father. Rio, 12 December 1992."

Edu writes: "This song was written in 1964, when I was only 21 and was listening obsessively to all the Villa-Lobos music I could get, especially the *Bachianas Brasileiras*. I think his influence can be felt in all the melodic phrases and harmonies. And it is surely, as its title indicates, a sad song."

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Marius Albino

10) *Imagem* (*Image*)

LUIZ EÇA & ALOYSIO DE OLIVEIRA

Luiz was an incredible pianist and a very influential arranger during the Bossa Nova years. We met when he arrived from Vienna, where he went to study with Bruno Seidhoffer. There, in addition to playing classical piano, he would go to the jazz clubs and play with Oscar Pettiford and the local jazz cats. On his return to Brazil he immediately became one of the most sought-after studio players and arrangers. We formed a vocal group, together with Roberto Menescal, another of the seminal writers of the Bossa Nova. Later Luiz had his own group, the Tamba Trio that recorded extensively, including with Paul Winter on his album *Rio* in 1964. Lyricist Aloysio de Oliveira, Louie to his friends, came to the US with Carmen Miranda as her musical director and head of the group, the *Bando da Lua*. He worked with her until her death in 1956. At the same time he worked in Los Angeles writing songs for movies and translating pictures and narrating, in particular for Walt Disney. In 1956, he moved back to Brazil and became musical director for EMI-Odeon, moving later to Phillips (which became Polygram). In that capacity he was responsible for promoting and discovering a lot of talent, including Jobim, João Gilberto, Alaide Costa, Elza Soares, Nara Leão and the whole Bossa Nova gang. It was around that time that he

founded his own label, Elenco, the label that really represented the new Brazilian music and its icons. He wrote frequently with Jobim; among those songs, "Dindi" became a big hit for them.

*One day I saw love appear before me.
I also heard love say,
"Come, everything is peace, love is more."
And on that day, I saw you.*

© Ipanema Music (BMI)

11) *Por Causa de Você* (*Don't Ever Go Away*)

ANTONIO CARLOS JOBIM & DOLORES DURAN

This song was written by Jobim and Dolores Duran. Dolores was a very celebrated singer, in addition to being a wonderful songwriter herself. She had a special ability to say the most sensitive things in a beautiful and simple but highly musical way. Gene Lees in his English lyrics kept the original imagery of the song:

*Ah! Take a look and you'll see
The way I have become and the way things became.
Sadness and sorrow are here
In all little things you touched with your hands.
This loving home was a home so happy to protect you
And keep you with care.
The flowers in the window were smiling,
were glowing,
Just knowing you were there.
Listen my love, never more,
Don't ever go away...*



(A foot note: My first airplane trip was from Rio de Janeiro to Belo Horizonte, in the state of Minas Gerais, where I went to play as accompanist for Dolores. I was 17. We became friends and I ended up writing a song for a set of lyrics she gave me just a few days before she died.)

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12) Se é Tarde me Perdoa (Forgive Me if I'm Late)

CARLOS LYRA & RONALDO BÔSCOLI

Ronaldo Bôscoli, famous lyricist, wrote with practically every composer of the Bossa Nova movement, including me.

If it is too late, forgive me. I came so tired and so alone. I came with lies and deceit, planning to depart even as I arrived. I bring disenchantments of so many loves throughout life. But you had already discovered that life is a good thing. Forgive me. I'm late.

© Irmãos Vitale

Almir Chediak

This album owes a great research debt to the Brazilian publisher Almir Chediak. He is responsible for creating a series of songbooks with companion CDs representing what is the most enduring, precious and beautiful in the history of Brazilian popular music. Anyone interested in finding the correct melody, lyrics and chords of the greatest Brazilian songs has only to contact Almir for his songbooks. There are five volumes on the Bossa Nova repertoire, and individual songbooks on the work of Ary Barroso, Caetano Veloso, A.C. Jobim, Dorival Caymmi, Djavan, Edu Lobo, Carlos Lyra, Gilberto Gil, Vinicius de Moraes and Noel Rosa.

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Arranged by Oscar Castro-Neves

Recorded and mixed by Geoff Gillette at Sunset Sound Factory, Hollywood, assisted by Brian Soucy and Joe Zook

Sax tracks recorded by Les Kahn, Steve Van Zandt and Sam West in the Grand Canyon, and by Dixon Van Winkle in the Cathedral of St. John the Divine, New York City

Additional recording at Entourage Studios, North Hollywood, assisted by Tony Alvarez, and at Ocean Way Studios, Hollywood, assisted by Mike Scatella

Pipe organ recorded by Dixon Van Winkle in the Cathedral of St. John the Divine, New York City

Mastered by Bernie Grundman, Hollywood

Design by Cynthia Flaxman | Jack* Design

Cover tapestry, "Nordeste Seco," by Genaro de Carvalho

Tapestry photo by Jennifer Almquist

CD label photo of Copacabana sidewalk by Marlus Albino

Back-of-booklet photo by Gary Gunderson

Inside tray-card photo by Fernando Natalici

Back cover photo by Haruyoshi Ono

Oscar Castro-Neves plays a TAMA guitar with a RMC pick up and exclusively uses La Bella strings

Paul Winter plays a Selmer Mark VI soprano saxophone

Muito Obrigado (Many Thanks)

Oscar and Paul wish to express warm thanks to Almir Chediak, Kit Thomas, Stephen Harrison, Tina Andersen, Kathi Fragione, Jim Butler, Vivienne Liley, Tom Bates, Tom Jung, Tommy Skarupa, Ico Castro-Neves, Marcelo Salum, Karen DeFrancis, Doug Hunt, Phil McConnell, Guy Paonessa, Tracy McAnany, Olivier Gautherot, Jane Bernstein, Diane Starnick, Denise Drever, Andre Potochnik, Lora Kolten, Starfinder Stanley, Mara Jeffress, and Samson the Newfie. Thanks also to Chris McGowan and Billboard publications for permission to quote from Paul Winter's preface to *The Billboard Book of Brazilian Music* (1990).

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FOR LORRY & CHEZ

