



Museu da Pessoa

Uma história pode mudar seu jeito de ver o mundo.

História

Entrevista de Nivaldo Ornelas



História completa

IDENTIFICATION Name / Place and date of birth My name is Nivaldo Lima de Ornelas. I was born in Belo Horizonte, in the neighborhood, “Nova Suíça”, on April 22, 1941. **FAMILY** Parents My father’s name is Alcides Ornelas and my mother’s name is Estela Lima de Ornelas. The two of them are Mineiros, from the interior of Minas Gerais, but I don’t remember the city where they were born. My parents are amateur musicians up until today. They have a group in Belo Horizonte called Revivendo o Passado (Reliving the Past). Just think, they are more than 80 years old and are in full activity. Incredible, isn’t it? The group plays in those projects for the elderly. In short, they are the true artists of my family. And because of them, I have other siblings who are musicians, including Cid, who plays in the symphony orchestra, who has a career. **FAMILY** Family relationships The whole family is very musical. I lived in the time of the soiree, when television hadn’t taken over yet. There was that family atmosphere, straight, but at the same time very cool. It was that closed atmosphere, Mineira, traditional, religious, but it had a good side, all those

extremely musical people. In short, many conversations took place at the foot of the wood-burning stove. This brings back good memories.

FAMILY Brothers I have five brothers, of which four are musicians; and of those four, two are professional musicians **MUSICAL DEVELOPMENT** Musical initiation I am the second child. When my parents perceived that I had talent, when I was eight, ten years old, they took me to a music school in Belo Horizonte. In fact, Villa-Lobos, in the '50s, founded music schools throughout all of Brazil, supported by the government of President Vargas. And Villa-Lobos founded that school of musical development in Belo Horizonte, according to what I know. The school is extraordinary. It is in the Santa Efigênia neighborhood, where there was—I don't know if it still is there—a Military Police barracks. And there was the musical school, in a military atmosphere. Look at the contrast The director of the school was Sebastião Viana, father of Marcos Viana, of the group *Sagrado Coração da Terra* (Sacred Heart of the Earth); Marcos did the sound track for Jaime Monjardim here in Rio. Sebastião Viana was an assistant of Villa-Lobos here in Rio and, since he was a Mineiro (from Minas Gerais), he was the director of the school in Belo Horizonte. And that school was something remarkable, because even today the guys that pass through there are musicians in Brazil and the whole world. Among them are: Benito Juarez, of the Campinas Symphony Orchestra, and who was my colleague in school; Watson Clis, who is the first violoncello of Osesp (?), in São Paulo; Márcio Malar, first violoncello of the Sinfônica Brasileira (Brazilian Symphony Orchestra), here in Rio. And it goes from here out to the world. Its a lot of people. It was a school in which the students received a minimum salary to study—this was when I was more or less ten years old. It was a school for youths between the ages of 10 and 15; and it was filled to capacity. That help with the costs that they gave us at that time, today would be something like a thousand reais, more or less. But it was another Brazil, another country... And who was studying there had to study at night, because they spent the whole day at school; they had to leave two hours earlier because of the class. I was already 10 years old, and was in the part of my schooling between grammar school and high school. The school's focus was on music theory, but very well done. It was so well done that we, the students of that school, went to a conservatory in Minas Gerais; everyone passed in first place, because the level was so high. We were living in the post World War 2 epoch; the Jewish professors of Europe came to Brazil and went to Belo Horizonte. Those professors were the best in Europe, and for this Minas Gerais has a good musical tradition. But, it doesn't only come from that time, it comes from the time period of gold—in fact, I am a researcher of that area—and for this it has all that richness. This doesn't start one day to the next. And I studied in that school. **FAMILY** Family relationships Inside my house, music was happening; people met with each other there. We didn't have television, we had radio but it wasn't dominating, because radio is auditory, not visual. Television dominates people's lives nowadays. In that time they didn't have this, and so the people were free. This was very good. I used to sit at the table and converse—at that enormous table. People used to sit there and discuss things. And it was an iron-willed matriarchy. I remember my grandmother, who was that austere, severe lady. And all the children used to stay there, sort of under the table, listening... it was very hidden. **MUSICAL DEVELOPMENT** Singing When I was little I didn't used to play any instrument, but I used to listen. And I also used to sing; I used to sing very well. But I was super timid. So that I might sing, my uncle used to say, "Sing and I'll give you some money", and he used to give me a nota de um cruzeiro. I used to stay behind the door, he stuck the bill under the door, I picked it up and sang. This was very good; something that stayed recorded. **CHILDHOOD** Childhood memories There was a lot of instrumental music in that time, which were folksongs accompanied by viola. Some guys from the countryside used to come and play those folksongs. And I adored it. I said, "Wow, that's interesting" I used to think that was something terrific. In addition, they used to play those serenades. Those songs of the time, somewhat sad, sort of melancholy; the climate was already very bucolic, and it was somewhat crazy. **FAMILY** Parents My father plays a seven-string guitar and my mother sings. In fact, I did a show at SECS (?) in Vila Mariana in São Paulo, "Nivaldo and Invited Guests"; in which I brought many people. I brought Oswaldinho do Acordeom (of the accordion), Nelson Aires, Toninho Horta, from Belo Horizonte, Hermeto Pascoal. And my mother was the star of the evening—and she is 85 years old. She has skill; she is an artist. We did a video and all; it was something else—three nights at the SESC (?) in Vila Mariana. It was a happening. So, I inherited the stage, the footlights from my parents; I grew up with this. **MUSICAL DEVELOPMENT** Refinement Well, then I developed rapidly. At 16 I was already a super prepared musician, me and all the others of my generation. And it was something very surprising, because I was very young. Even so, I began to be held back at school, that story. **LEISURE** Soccer I used to play a lot of soccer; my thing was always soccer, because my father was very into it. **CHILDHOOD** Childhood memories Now, an interesting thing for us to talk about is the following—I say this for my children also: in my childhood, it was another Brazil. For example, in high school I studied Greek At the Colégio Arquidiocesano of Belo Horizonte I studied Greek, Latin, Spanish, French and English; I studied Greek before I studies Latin. That high school was run by priests—in fact, there were only high schools run by priests in Belo Horizonte. I did a study and saw that at every corner there was a different mission: there Spain, French, German missions, that there was crazy. It was a convent. **FAMILY** Religiosity My family was very Catholic. But I began to question that very early: I thought it was a big theater piece: "Hey dude, wait a minute Is it really this? People with candles in their hands?" Holy week was a horror. People took on that fight; they felt sad too. I think that even today it is a caricature, but in that time it was heavy. But I used to think that kind of music that they played on Holy Week was very good, because it was quality music. **MUSICAL DEVELOPMENT** Becoming professional At 16 years old, I was already a professional musician. But they were shocked. They said, "No, you have to work. What is this? No. Stop this"--they didn't want, in any way, that I might be a professional musician. Ah, the light went on. Because of this, I worked in banks for seven years of my life. I was already trained in music, but my first job was at Banco Nacional de Minas Gerais (The National Bank of Minas Gerais); later I worked in the Caixa Econômica (Federal Savings Bank) and thirdly, at the Banco Predial (The Building Bank), if I'm not mistaken. When I say that I was already a professional musician at 16 years old, I mean to say that at this age I was already a prepared musician. I used to play clarinet at events; I used to play in the Orquestra Sinfônica Joven de Minas Gerais (The Young People's Symphony Orchestra of Minas Gerais). Also at that Military Police where the school was, in which the students could opt in being soldiers—I, at 16, was already ranked a sergeant. I could have been a sergeant, if I wanted to; only that there was no way that I wanted to be, because you had to while til you were 18 years old to be promoted and I wasn't into it. So then I left school, but I was already prepared—the school was very high level. **MUSICAL DEVELOPMENT** Instruments / Clarinet and guitar I had chosen to play clarinet, but I was already playing guitar, because I had learned a little bit of it with my father. **MUSICAL DEVELOPMENT** Influences I wanted to play erudite music, classical music—Mozart, Beethoven. I wanted this. Parallel to this, at that time, there were people who had (festivals?, performed in blocos?) Folia de Reis and Congado, which are true manifestations of Mineiro culture. I began to participate in this; I began to like that Mineiro folklore, to become interested in this. It was the other path that led me. I said to myself, "Look who interesting this is." And I began to look more attentively at popular music. Until then, my objective was classical music, to be a soloist. That interest in popular music was really my own, of what I knew up to that point. **PEOPLE** Célio Balona When I was between 17 and 18 years old, I began to play for dances and to know other people. I knew Célio Balona, who was from the school also. He is a guy that must give a deposition here, because all of the pre-Clube da Esquina (The Corner Club) musicians passed through his band. That guy had a dance band in Belo Horizonte—I believe he still has it—with Marilton Borges, who I think is also one of the most

important guys. Everybody passed through this band. Even Bituca was a crooner for this band of Célio Balona. So then, when I played in Célio Barona's band I met other musicians. It was very good. At this time, I used to work in banks and on the weekends, I used to play in Balona's dances. **MUSICAL DEVELOPMENT** Compositions I began to compose when I was leaving the school, because the school was very academic. After I began to be more familiar with the people of the Congada and the Folia se Reis, I began to compose. At that time, I used to copy everybody. Really, it was composition, it was a rehearsal, but always within that more Mineiro side, that Mineira tradition. **MUSICAL DEVELOPMENT** Influences Until that day that I bought a record by David Rose, a 78 RPM, with Gershwin's music: "An American in Paris" and "Rhapsody in Blue". I passed by a Normandie store that was close by, in the Center of Belo Horizonte; I heard that music, went there and bought the album. I said to myself, "That sound is good... that's the side..." because it was a very sophisticated music. I thought, "Wow, how good. This here is what I want." People keep refining their taste, and this was a really new sound. I liked that thing there, because I thought Popular Mineiro music very truthful but also very simpleminded, simpleminded in terms of composition, of arrangements. There was that thing of Montes Claros—what do you call it? --Sereste (serenade)—and I used to think that stuff was very boring. "Holy Mary, help. What a horrible thing". I wanted music that was more worked, more elaborated, a musician's music. That is music for the people. But whoever is a musician wants other things; just like a painter, the guy wants to find, is always looking for, other tones. I was already in this mindset. **MUSICAL DEVELOPMENT** Musical preferences Through Gershwin I began to research, I began to listen to erudite music. I began to listen to Ravel, Debussy, Wagner, Richard Wagner, because I used to say, "Where did Gershwin find this? He is also copying". It was here that I began to listen to the original. This gave me a good base in erudite music, of understanding. I thought, "Those people exist, geniuses" It is with them that we learn. It was a far-out moment in which I progressed rapidly. **MUSICAL DEVELOPMENT** Refinement I learned to read music early. When you learn things early, its like riding a bicycle: you remember. But it was always a highly intuitive guy. So then, I developed the two sides; I think that even the intuitive side. **PEOPLE** Robertinho Silva Robertinho, for example, is a genius. Most of the slang that exists in Brazil comes from music and theater milieu, and many of them were introduced by Robertinho Silva and Luis Alves, two real characters. The slang "BARRACO" was invented by Robertinho: "Pô, FULANO ARMOU UM BARRACO" at least 20 years ago. And there are others, um PUNHADO. Robertinho is a highly intuitive guy, observer of people's conduct, of popular ways. The guy observes. **MUSICAL DEVELOPMENT** Refinement In short, in that epoch that I began to listen to erudite music, I was also very intuitive. But I also developed the side of playing in public, like we were talking about. This helped me in my professional life very much. Of all the people of the Clube da Esquina (The Corner Club), I was the only musician that had studied music. Some of them I taught. I was the only guy prepared, from the didactic point of view. But this was because I had that chance; it was a question of opportunity, of the moment. **ADOLESCENCE** Entrance into adolescence I stayed five years in the school of music, from 10 to 16 years, about there. It was my adolescence. It was hard; it was a military regime, the whole time. Religious military school, imagine But in adolescence, my entertainment was soccer. **MUSICAL DEVELOPMENT** Clube da Esquina (The Corner Club): Origin of the Club I am from the movement that originated the Clube da Esquina (The Corner Club). I was talking with Márcio the other day about this: our movement of people is pre-Clube da Esquina (pre-Corner Club). When I was 16, 18 years old, I was playing at dances with Célio Balona and I began to meet other people. I met Hélius Vilela, who is a pianist, Paschoal Meirelles and Paulinho Braga. And we resolved to found a music club in Belo Horizonte, whose name is Berimbau. That club is in a place called Arcângelo Malleta Building. **CITIES** Belo Horizonte In that epoch, Belo Horizonte was a city with the aspect of a city in the interior, but with a cultural movement ferrado de bom. The teachings at the school were very good; the Communist party there was strong. **LOCATIONS** BELO HORIZONTE Bucheco There was a bar called Bucheco, which was where people met with each other and debated; so much so that the revolution started there. I was familiar with those people. But what's funny is that we musicians, didn't participate in any movement. We lived together, but without taking initiative. And in that Bucheco, great discussions used to take place. **LOCATIONS** BELO HORIZONTE The Archangel Malleta Building And all the cultural movement of Belo Horizonte was at the Malleta; it was as if it was a shopping center, everything happened inside there. There was a bar there called Lua Nova (New Moon), which was the bar of the journalists. There was a bar called Sagarana, which was of the writers; there was Pelicano, which was of the cinema people; there were visual artists, who were at another bar. And the Berimbau, founded by us: me, Hélius Vilela, Paschoal Meirelles and Paulinho Horta. It was the first music club in Belo Horizonte. We were 18 years old. **FAMILY** Brother / Luciano Ornelas When there was a newspaper called Diário de Minas (Minas Diary), the people of that newspaper frequented the bar of the journalists, there at the Malleta Building, the Lua Nova (The New Moon). Among them were Fernando Gabeira and Alberico Souza Cruz, who was the director of journalism at the Globo in Belo Horizonte. Then the people from the Estádio went there, got all those people and took them to found the Jornal da Tarde. Among them was one of my three brothers that are journalists, O Luciano Ornelas, who later was the editor in chief of the Estado, but now he is at another newspaper. And those people at 20, 22 years old founded a newspaper that was the best thing that happened in the country in that epoch. Today, I don't know how the Jornal da Tarde is. My brother used to design the page of the Jornal da Tarde; he was the diagramador. **LOCATIONS** BELO HORIZONTE Bar Boate Berimbau About the founding of the Berimbau, the story is the following: Hélius Vilela, pianist, Paschoal Meirelles, Paulinho Horta, brother of Toninho Horta, who died recently, and I were needing a space, because the jazz scene was hot. Paschoal had an uncle who was a woodworker and knew how to do things well; then we arranged a room in the Malleta Building. Each one of us put up some money there and we make that bar. We had a friend called Bolão, Antonio Moraes, who was a genius in architecture. He conceived of a black wall this high, made by a poster from the ceiling to the floor; this was more or less '66. So, imagine the difficulty of making a bar with a poster It was glued together. I don't know what printing was like in that time, but it must have been horrendous. In short, there was a poster of Coltrane, of the Modern Jazz Quartet... But the bar was a very well done thing, with a doorman outside wearing a bow tie and everything. It was a cool thing. It was something that hadn't happened in Belo Horizonte until then. And there were shows; it was a wonderful thing there. From the artistic point of view, it was a success. Now, financially, it was a total failure. We ended up in debt, craziness. It only lasted one year... but the Clube da Esquina (The Corner Club) resulted from this. At the Berimbau, we played jazz, bossa nova and our own compositions. Everyone was already a composer—we were imitating. To tell you the truth, in that time you imitate a lot, because that is the process, it is the path. And many people from Rio and Sao Paulo, when they went to Belo Horizonte, they went to the Berimbau. They knew this place existed. **LOCATIONS** BELO HORIZONTE Montanhês Dances (Mountain Dances) I came to jazz through Celia Balona's band—that is why I say that he is important. I used to play the clarinet and played in a very interesting dance hall called Montanhês Dances (Mountain Dances). At the time that I was working there, Celia Balona went there and said to me, "I need a saxophone player in my band. Wouldn't you like to play saxophone?" I said, "I never thought about it", and he said, "So, let's think about it then." The idea was developing. I was listening to a jazz album and said, "Damn, I'm going to try." And it worked out. **MUSICAL DEVELOPMENT** Musical preferences Jazz is the most important cultural movement of the 20th century, including visual arts and dance. It was in everything, it was in Andy Warhol, in short, everything is jazz. This takes off from the concept that jazz signifies freedom of artistic expression. One thinks that jazz is just music, but its not. Its

concept. For this reason, in the 20th century, jazz is the most important artistic manifestation. After jazz, Brazilian bossa nova is the biggest musical movement—so its already musical—that modifies jazz itself. And in that time, we used to listen to the two. Here in Rio de Janeiro, many things were happening and we were listening to everything. There was a time that the Tamba Trio went to a festival in Belo Horizonte and they were given some medals. Luiz Eça came up to me and said, “I’m going to give you this medal, not for what you are playing here today, but for what you can come to be in the future”. Cool. One day I even said to him, “You gave me a medal”. He said, “Certainly, do you see? Life is like that”. And we were listening to a lot of bossa nova. At this time, we were also listening to Tamba Trio, Os Cariocas, Paulo Moura—who was my great protector here in Rio when I arrived—Meireles and os Copa Cinco, Leny Andrade... who else was there? There are so many, my God... Tom Jobim—his music already existed around here—Luiz Eça... LOCATIONS BELO HORIZONTE Bar Boate Berimbau Many musicians from the interior countryside of Minas Gerais began to come to the Berimbau, because they knew that it had that movement and they became interested in going there to find out about it. Among them were Milton and Wagner. They were from the interior countryside, they didn’t know anything. Bituca’s mouth dropped open when he arrived in Belo Horizonte and saw it. He said, “Far out” When they arrived in Belo Horizonte, they were those talented guys from the interior countryside, but without any information; they didn’t know anything. The Berimbau was a music club essentially for instrumental music. Canaries didn’t enter there, as we used to say at that time. And Bituca was a singer. I said, “No, dude, you can’t sing here. You sing well, okay, but you have to play an instrument”. Paulinho Braga, Toninho Horta’s brother, lent him a standup bass, that huge thing. He began feeling his way, but he was very talented and ended up playing it. From there, Bituca, Wagner and Paulinho Horta formed the Berimbau Trio, which was the house band. This was close to the end of Berimbau. And it was an outstanding attraction. A little bit later, I joined up with them and we became the Berimbau Quartet. I have that picture even. FESTIVALS Festival da Fome (The Hungry Festival) Then the Berimbau went broke and the quartet disbanded, but the photo remained. Aécio Flávio, who is one of the most important guys of our movement, resolved to make of festival of Mineiros (musicians from Minas Gerais), called Festival da Fome (The Hunger Festival). Aécio had a girlfriend that was from the JOC—Juventude Operária (Young Workers) of something or other—and arranged for us to stay at the Casa de Estudante (The Student’s House) here in Rio. We came on a Comet bus, that gang, some 20 of us. But it was a good movement; it was a good group. The show of the Mineiros was going to be at the Clube da Aeronautica (The Aeronautic Club), there close to the airport Santos Dumont, close to the Perimetral. We got there on the day of the show and it was a horror, nobody was there. Márcio Borges, the aunt of Hélvius--Miss Sisi—and the usher. Someone had pity on us, went downstairs and called the ushers. Some ten people came upstairs, they spread themselves out and we did the show. The next day, the people at the Student’s House said, “Look, the agreement was til today. Now everybody has to fend for themselves”. They put us out on the street. It was a horror; there was no money to go back. But some stayed around here. Among them were Wagner, Celinho of the trumpet, Paschoal, in short, one, two or three stayed around here, I don’t know where. And the rest of us borrowed some money and returned. RECORDS “Festival dos Mineiros no Rio de Janeiro” (“Festival of the Mineiros in Rio de Janeiro”) What good came out of this was that we recorded an album, that I also have—once I even made a copy for Bituca—that is called “Festival dos Mineiros no Rio de Janeiro” (Festival of Mineiros in Rio de Janeiro). That album has a lot of bossa nova, Edu Lobo, Dori Caymmi and our own songs. We went hungry but someone recorded it—that’s wild, no? We went to Polygram Studio, there behind the Celília Meirelles Hall, at Musidisc; and we recorded an album there. PEOPLE Marilton Borges Marilton Borges, brother of Márcio, was one of the great forerunners of all the movement. Marilton Borges was extremely important. He, the oldest of the family, was the one who lead the first phase. A super talented guy; he participated in those movements of ours. He was part of a vocal quartet: Marilton, Bituca, Wagner and Marcelo—O Neneco—who was the composer of our epoch. Bituca was inspired greatly by him. Today he an engineer, he didn’t follow the music life, but Marcelo was a tremendous composer. He used to create that atmosphere... he was the first to tap into popular music. And they had a very cool vocal quartet, sort of imitating Os Cariocas. But, in short, they were very good. WORK Professional activities From there, I returned to Minas, to the Caixa Econômica (The Federal Savings Bank). In Belo Horizonte, the movements were made at my house. Bituca brought Fernando Brandt; Márcio came a few times. Since my parents were musicians, there was a good atmosphere; there was even an anniversary of mine that Bituca climbed on the table, put on a towel and sang. This was very good. He was looser than he is today. Its funny, a person gets older, and becomes withdrawn; he was super loose in that time. In those times... He had really short hair, army style... And those encounters of ours took place at my house. At that time, after the Berimbau, when we returned here from Rio, we met a lot there. In truth, I never play with Bituca and Wagner there; at one time, we played in Célio Balona’s band. And there was that band, called the Berimbau Trio, and later the Berimbau Quartet. MUSICAL DEVELOPMENT Show In the Berimbau Quartet, we did shows and those student festivals. The Berimbau quartet’s thing already had given another appearance, another concept, another posture of the groups; it was something more sophisticated. There is even a story that in one epoch, you had to use a smoking jacket and tie in the Automóvel Clube (The Automobile Club) and Wagner didn’t have a bow tie. Someone got a belt, tied it around his neck and he said, “Ahhhh” Bituca was already wearing tennis shoes and a smoking jacket. It was great—only that the photograph didn’t show the feet. CITIES Rio de Janeiro Soon afterwards, people began to go Rio de Janeiro. First, Milton and Wagner went through their contact with Pacifico. He is the one that got us involved in the scene here. Later came, Celinho, Paschoal Meirelles and the people were arriving PEOPLE Paulo Moura Paschoal told Paulo Moura, “Look, there’s a young man in Belo Horizonte that plays very well”. And Paulo, crazy, sent me a note, “I know about you. I want to make a young band here and I want to invite you”. I was crazy about leaving the Caixa Economica (The Federal Savings Bank). That was a sign--and I came running. Arriving here, the first place that I played at was with Paulo, in a place called Copa Leme, in Princesa Isabel: it was a bowling alley and had live music. Today it is a hotel, close to the Villa-Lobos Theater, at the exit of the tunnel. That was the first place that I played at in Rio, with Paulo Moura—he was our great incentive. Paulo was the best in my life. MUSICAL DEVELOPMENT Compositions I continued composing. When we turned from Rio—me, Bituca, Wagner, Paulinho Braga, in that post-Berimbau time—there was a big boom in composition. It was then that we began to compose a lot; I was already playing guitar well. And Toninho appeared—until then no one knew about Toninho, because he is younger—and that Marcelo. Then we began to make that movement. PEOPLE Chiquito Braga / Valtinho Two names emerged: one is Chiquito Braga; the other is Valtinho. Valtinho is a drummer that plays today with Beth Carvalho. That guy was the biggest genius that I met in my life. They were older, so we used to ask about things. Chiquito Braga played with Elizeth Cardoso. He was the first musician from Minas Gerais that left, went to Rio, traveled. He went to Uruguay, went to I don’t know where... He knew about things, used to bring records under his arm and showed them to us. He was a great master. And Valtinho was a guy that had an incredible talent. I remember him saying to Bituca, “Bituca, you are singing like this. You are doing like this a lot. That’s not good posture”. Bituca, very, very astutely said, “That’s right”. “Its like you’re making a lot of gestures, man. No, stay calm. Save a little for later”. He seemed like a theater director, giving advice. That Bituca listened to him was great. CITIES Belo Horizonte Belo Horizonte was a city of the interior countryside. When people arrived here in Rio, everybody disappeared. Bituca was somewhere around here; Wagner was playing in a place there in Alto de Gávea, way up there. And we didn’t see each

other. Toninho Horta had already arrived. Marilton was playing and singing with Simonal. And we didn't have the least contact. Life here was very hard, it was very difficult. So, I returned to Belo Horizonte. FESTIVALS Festival of Belo Horizonte In that return of mine to Belo Horizonte there was a festival, and it was when I met Beto and Lô. In that festival Túlio Mourão, Toninho Horta and Tavinho Moura presented a song called "Como Vai Minha Aldeia", with lyrics by Márcio and an arrangement that I made for that festival. Who won the festival was a singer Eduardo Conde—he died last year. He defended a song by Eduardo Lage, who is the Roberto Carlos's maestro. Many people from Rio went to that festival. It was the best festival of that time. PEOPLE Lô Borges / Beto Guedes / Toninho Horta And at that festival Lô, Beto and another composer, Toninho Horta, made appearances. In short, that whole group of people appeared there. Lô was 16 and Beto, 18. Bituca already knew the boys because he lived in their house. It was there that it suddenly dawned on me to get closer to them, because they presented a new sound. PEOPLE Hermeto Pascoal However, after that I returned to Rio. I was already more or less known. Someone invited me to go to São Paulo—and there I went to São Paulo, me and Paulinho Braga. There was a nightclub there called Star Dust, where I met Hermeto. Hermeto came up to me and said, "Whoa, interesting. You guys are from where?" "I'm from Beulizonte". He said, "People play like this there?" I said, "There are people even better" I teased him. And he said, "Is that so?" And I said, "It is. The people there are bad". He said, "Ah, how interesting. Look, I am going to the United States. I am going to play with Flora Purim and Aírto Moreira. When I come back, I want to make a super band, experimental. You guys agree to play with me?" I said, "Sure" I had already seen him play there. And he said, "Then wait for me". Some time passed and I returned to Rio. There was the Festival da Canção (The Song Festival); I think it was the last one, more or less in '74. Hermeto appeared, sought me out and said, "I'm going to make a band. Let's go to São Paulo?" I said, "Let's go". I went to São Paulo and stayed one year with Hermeto, which was like this: I went hungry, didn't have money, Hermeto didn't have a public, he wasn't well known. From the point of view musical and artistic, it was beautiful. But of money, zero. We used to play at the Fundação Getúlio Vargas (The Getúlio Vargas Foundation), at the Teatro Gazeta (Gazeta Theater), Teatro Bandeirantes (Bandeirantes Theater)—which I think doesn't exist anymore, on Luis Antonio Avenue—at USP (University of São Paulo), at PUC (?), everywhere. It was where Hermeto began. It was the first band that Hermeto made, and I participated in it. Later, I went to Montreux with him; I went around the world with Hermeto. He was the first guy that, in that epoch, already had a playing style. Because of this, I caught his attention. He asked, "You're from where? Where did you learn to play like this?" In Belo Horizonte me, Paulinho Braga and a few other guys were already making music like a painter without a theme: the guy comes out painting from his unconscious, expressionist. And we were making this type of music, technically poor, but the idea was good, it was innovative. And Hermeto was completely awed. He said, "Man, This is what I want to do too" I said, "Great, that's good". Then he gave me incentive. Bituca found out that I was playing with Hermeto; he was jealous and went crazy. He said, "Man, you are playing with Hermeto? It can't be. Its not possible" I said, "I am. And there's something else: I'm going to spend 6 months in Belo Horizonte studying, because now that I found out what it is that is going to succeed, I am going to let go of everything and go back. I'm going to my mother's house and I am going to study for a time, I'm going to prepare myself more. Now I know what it is that I want." MUSICAL DEVELOPMENT Shows Six months later, Bituca showed up in Belo Horizonte, with a moustache, a little before the show "Milagre dos Peixes", more or less in 1975. He said, "Look, I am going to reunite our gang in Rio again; me, you, Wagner, everybody. You in?" "Sure, let's go". Then we prepared the show "Milagre dos Peixes", which was recorded live, with an orchestra. It was a happening. MUSICAL DEVELOPMENT Refinement That moment that I was talking about that we were playing like an expressionist painting was in '67, when I was part of the Quarteto Contemporâneo (The Contemporaneous Quartet). We used to make free style music, a forerunner in Brazil, only instrumental music. There was so little money, we were so broke, that we took on whatever; and it began to work out. RECORDS "Viagem em Direção ao Oco do Toco" I have a record that I am going to put out called, "Viagem em Direção ao Oco do Toco", because it is a trip inside, the truth is a trip inside. The first song on it is called "Tipo Sair Tocando", because that really is what it is. PEOPLE Hermeto Pascoal And it was this SAIR TOCANDO that caught Hermeto's attention—who was doing this in his way. Hermeto is like a primitive painter, without any preparation, but with an incredible talent. And he SAI MANDANDO. In the video that I did in São Paulo at SESC (?), in which my mother participated, there is a moment, a half-hour, that Hermeto and I did this. It is recorded. WORK Professional activities I have played with very few singers. In truth, Egberto Gismonte was whom I really worked with, but actually more outside Brazil than inside. I traveled quite a bit with Hermeto. I also played with Bituca, Milton. PEOPLE Aírto Moreira / Flora Purim I spent a good part of my life in the United States, with Aírto Moreira and Flora, because of my work with Hermeto and Milton. And Flora sent many messages through Robertinho, "Tell Nivaldo that I think of him a lot". I thought, "Wow". I was thinking that she was thinking the other way, but it was really only musical. MUSICAL DEVELOPMENT Refinement After our work with Milton on "Milagre dos Peixes", I said to Wagner, "Wagner, Bituca has got his career consolidated. Let him do his thing. Let's make Som Imaginário (Imaginary Sound) and instrumental group, man". And our first producer was Serginho Groissman, who was from Colégio Equipe, there on Augusta Street. Damn, that thing there was great. We did terrific open-air concerts. A church there rang a bell at six o'clock. And we went all over Brazil; I have the tapes even. It was the first instrumental music group in Brazil that did concerts, had an agenda and everything. But when we played with Milton on "Milagre dos Peixes", the formation of Som Imaginário (Imaginary Sound) was Luiz Alves, Robertinho, Toninho Horta, Wagner and me. In that period, it was this. Later, Robertinho and Luiz left, and Paulinho Braga and Jamil Joanes entered. And that group did the instrumental musical tour for one year. It was really far-out. We did terrific shows here at the MAM (?), at PUC (?), but only until '85, more or less. But we really got around. And we impressed a lot of people around here. Guys used to come to see for themselves. MUSICAL DEVELOPMENT Clube da Esquina (The Corner Club): The Club's origins About the origins of the Clube da Esquina (The Corner Club) its like this: In the post-Berimbau moment, when I already knew Bituca, we used to go a lot to Valtinho's house—he was a guy that brought people together—and also to my house. Bituca was always a guy that walked with people at his side. Its very interesting about Milton; first, he hung out with Márcio, later, he hung out with Fernando. Later, I remember that he hung around with Nelson Ângelo. Lô was a boy. Lô is much younger, at least some eight years younger than me, certainly. At that time it made a difference. I was 18 and he was 10. And that little post-Berimbau movement began. But that movement was only to really happen in '71, when Bituca got that group of youngsters and took them to a place called Mar Azul (Blue Sea). They stayed there from '71 to '73, more or less. It was very good, because there they lived together. I didn't go there. I was from that jazz group, I was from another musical path. We were from separate movements; neither better or worse, just different. RECORDS "Clube da Esquina" (The Corner Club) Then, when Bituca went to record the album "Clube da Esquina" (The Corner Club)—that record that has all those young people on the cover—I was in São Paulo with Hermeto. And he said, "Damn, where's Nivaldo?" because Bituca always held me in high esteem. They said to him, "Nivaldo is in São Paulo with Hermeto". And Bituca said, "Ah, I want to bring Nivaldo to Rio to record". "Oh, you can't because it is very expensive, whatever..." And he insisted, "But he has to come" So they looked for me and I came to record the "Clube da Esquina" (The Corner Club). This was already germinating; I was already part of the group. It was very funny, because the people were very hippie, very Woodstock. This was very cool. NEGO CAÍDO NO CHÃO DE

CHINELO, CALÇA DE PIJAMA. They were into it. I didn't become a hippie, I was really straight. Funny, because I was always alone, I didn't get into it; I watched from outside, I didn't go in. E NEGO QUEIMANDO FUMO LÁ, AQUELA ONDA. In addition, everybody burning weed, that scene. It was very good. But then, I recorded that Nego caído no chão de chinelo, calça de pijama.. It was when I told Bituca that I was going to return to Belo Horizonte to study a little, to prepare myself more and all. And they stayed together, they went to that Mar Azul (Blue Sea) and there everything germinated. Others entered: Tavinho Moura, Toninho Horta, Tavito, Lô and Beto. But what originated this were those encounters of ours, post-Berimbau, where everyone showed their music. It was wonderful, where everyone copied each other and it was highly healthy. TOURS Europe I did many tours in Europe with Egberto, various years. We went to a place, the interior of France—I don't know if it is Nice, Lyon, or what—and there was a bar there called Minas Gerais They had a poster on the wall of the people from the "Clube da Esquina" (The Corner Club) After bossa nova, "Clube da Esquina" (The Corner Club) is the biggest musical movement that emerged in Brazil, in all times. MUSICAL DEVELOPMENT Clube da Esquina (The Corner Club): Evaluation Tropicalism is a social movement. In my opinion, it is musically poor, almost inexpressive. But from the social point of view it isn't; it's a strong movement. Clube da Esquina (The Corner Club) is an essentially artistic movement, musical. It is very profound, to the point of being copied the whole world over. I am saying this because I saw it live. I already went to Japan; I already went to all corners of the world. There are followers out there. For you to get an idea, some 10 years ago, I was spending Christmas at my father's house in Belo Horizonte. And on Christmas Eve, a young woman that I knew showed up with a young man who looked like a foreigner. She said, "Look, there's an American wanting to talk with you". I said, "But today? Damn, Christmas Eve" And she said, "Oh, but he is going to leave and he wants to talk with you". I arrived there; he was the pianist who plays with Pat Metheny, Line Mays. The guy kissed me and said, "Man, what a pleasure". I said, "My God, take it easy". "No, I came here and want to know you. And I want to talk about the Clube da Esquina (The Corner Club)". Then I said, "Very well then, let's go." The guy wanted to go out to play music. We went to play at a place called Pianíssimo, in Belo Horizonte—we went out on Christmas Eve, we went to play music Later he said, "I want you to take me to the "Clube da Esquina" (The Corner Club), where you guys met together". In truth, a street exists, Divinópolis Street, which is the street Marcinho's father, Salomão. And it is horrifying place Excuse me for saying, but it looks like the outskirts of São Paulo. It looks like Barra Funda, Grota Funda, I don't know what. I took the guy there and said, "Man, here it is". We went by taxi. He said, "Oh, my God". And I said, "I warned you didn't I?" However, that example serves to see the ALCANCE DA LANCE. Idris Boudrioua, a French saxophonist that lives here in Rio, said to me, "Look, I got tired of copying thing that you recorded with Bituca when I was living in Paris, really tired" Now, to talk in terms of Tropicalism (musical movement centered in Bahia), the Clube da Esquina (The Corner Club) has no comparison, musically speaking. For you to get an idea, the American jazz musicians—jazz is a highly elaborated music, it parallels erudite music—are wild about Clube da Esquina (The Corner Club). They don't even know about Tropicalism. They know Caetano more through folklore about him, not through musical value. They know him as an artist. However, the high quality of the music of the Clube da Esquina (The Corner Club) is also historic. In Minas Gerais, in the era of gold, the church (who was the owner of the gold) and the new Christians (who were the converted Jews, that also came after the gold) brought with them a whole culture, the best culture there was in Europe at that time. There is a book entitled, "Resíduos Seiscentistas em Minas" (Sixteenth Century Residues in Minas) that talks about this. Afonso Ávila is the author. And there is a book by Eli Box, an Englishman who is a specialist of Brazilian subjects, which talks a lot about this. The guys brought with them the best of what they had, not only in music, but also in theater, in short, in everything—what comes from back then is a good thing, and this kept being elaborated on. And in my time, music instruction, and instruction in general, was very good. It coincided with those people of Clube da Esquina (The Corner Club) getting together. This bore good fruit. And like São Paulo today, that has excellent music schools: the results of this, up ahead, is going to be very good. RECORDS Clube da Esquina (The Corner Club) The process of the creation of the record "Clube da Esquina (The Corner Club)" began at my house. Bituca used to come to my house, he and Paulinho, and we used to spend afternoons and afternoons together. In that epoch, it was liquor. And we stayed there exchanging ideas through the night. And my mother used to come and open the door: "And, so?" I said, "Uh, that's right..." Wagner Tiso's grandmother used to live on my street, Miss Clara. So then, we stayed there night after night—because alone you don't achieve anything: is there is not an exchange of information, nobody moves ahead. Isn't that how things work? But there was a lot of improvising in the studio. They changed things in the moment. It was very funny, because used to drink like a fish and stay lying down in some corner. I said, "Man, it's not possible" A little later he would get up and sing divinely. It was a really weird thing. He was like thrown down, he looked like a sack of potatoes, in some corner; a little later, Bituca would get up and sing. But he was a Sun. It was something...whoa And it was very good because you had total liberty of creation, as was said by Robertinho. I think, like, that Robertinho enriched Milton's music a lot; the percussion part, the drums. Robertinho is pure Africa; this comes with him. On stage, he is amazing. And Bituca was there laughing—he laughs MEIA-BOCA—and letting things happen. PEOPLE "Bituca" (Milton Nascimento) Practically the only make singer I played with in my life was Bituca, because we were accomplices. Things were happening. When a song was ready, an album, he used to say, "This isn't it. Let's start over. Bring another bottle of whiskey". He used to drink heavily, get sick; there was confusion. But thing were happening. Bituca was always a guy that brought people together; he was always hanging out with a group of his friends. MUSICAL DEVELOPMENT Clube da Esquina (The Corner Club): Evaluation Nobody was intending to make any movement. That "Clube da Esquina" (The Corner Club), I only knew that it was called like this after the record came out, about '73. That reunion of musicians didn't have a name, they were the Mineiros (people from Minas Gerais). CITIES Rio de Janeiro And the people here in Rio were very strange. I suffered a lot here; because the all the people were saying, "Whoa, that Mineiro is a son-of-a-gun. He is a MOITA FERRADA". UMA MOITA means everything all contracted, doesn't it? We were called Jewish Mineiros around here—because the Israelite people are much like this. I was able to look outside, and I knew that they had reason. Robertinho and Luiz got tired of saying this: "Man, it's not easy, eh? For the love of God Nobody has their head on straight because it's really nuts, but at the same time everybody is closed". The people here in Rio de Janeiro don't accept this; they are very open, it's different; it's the opposite. But as time passed by, we were learning the way of life here, that's the truth. MUSICAL DEVELOPMENT Clube da Esquina (The Corner Club): Evaluation I identify with all the Mineiro influences on the album "Clube da Esquina" (The Corner Club), all of them. Music in Minas Gerais is very religious, introspective, that atmosphere of rapture and faith. There is an intimacy present, like as Folias de Reis and as Congadas. I have a song called "Nova Lima Inglesa". Just as Rio de Janeiro was colonized by the French, Minas Gerais was colonized by the English. They came because the gold was there; they had the know-how. In that time, England was the United States of today. England implanted the railroads in Minas Gerais. Their influence was so strong that people from Minas Gerais say "trem", which is train. Their word uai is "who I". Nova Lima is home to the São João Del Rey Mine Company, which is a Morro Velho mine, on the side of Belo Horizonte. It was a town of English settlers. I went there many times in my childhood, and it was as if it was England. Many years later, I went to England and said, "Look, man, now it get it". That thing there was a piece of England. So then, they put in the railroads; the people there used to speak English correctly in that time. And they brought a medieval culture with them, like the legend of King

Arthur; they brought him to Minas Gerais. **MUSICAL DEVELOPMENT Influences** When English rock and roll appeared in Minas Gerais—Genesis, Focus, Yes, Jethro Tull—we were already doing this without listening to the guys. The first Genesis album that came out in Minas Gerais—I received that album—I took to the gang and said, “Look here”. The guys said, “Whoa, those guys are copying us. What’s the story, look at this”. We thought that they were copying I had many Beatle records also. Lô and Beto were influenced by the Beatles also. But before the Beatles albums appeared, songs like that were being done. It seems crazy, pretentious, but it isn’t; it’s the truth, because it came before, the English brought their whole culture, which is very rich, to Minas Gerais. The English culture, in my opinion, was the richest that existed in Europe during the 1600, 1700. **SONGS “Clube da Esquina” (The Corner Club)** I think that the song “Clube da Esquina” (The Corner Club), by Lô and Márcio, faithfully represents the musical spirit of Clube da Esquina (The Corner Club), because it is super sophisticated, it is different and it is innovative. I think everything began there. **PEOPLE “Bituca” (Milton Nascimento)** The period between ’70 and ’76 was Bituca’s best period, in which he recorded with us the things that he did in Belo Horizonte. The best moments, in my opinion, were “Milagre dos Peixes Ao Vivo”, recorded live at the Municipal Theater of São Paulo and following it, the album that I think is the synthesis of everything, “Minas”, which was a laboratory album; everybody gave their opinions. That album is memorable. Now, it’s interesting that at that time we didn’t believe in this very much. You do and you don’t know what you did. We didn’t have a notion of the extent of things. Somebody would come up and say, “Man, this is...”. I said, “But wait up, I don’t see all that that you are talking about. It’s inconceivable” For you to get an idea, because of this album all of us traveled to all parts of the world, because of that “Minas”. It was an explosion at the time, the country was different also, you have to take this in consideration. That record is wonderful; it’s a masterpiece. It like a painting by Salvador Dalí, or Picasso, something like that. And this is because it is truthful. Bituca told me a little about the things that he suffered, that I saw him suffer, because of racism, intolerance. And it goes out from there. In Belo Horizonte, there was a place called Candelabro, in the post-Berimbau epoch, a very straight nightclub. They had a list of those who couldn’t enter. And Hélius was playing there. I said, “Oh, Hélius, arrange a way for us to go there and play a little”. But we were on that list of those who couldn’t enter, because we were *personas non gratas*. The names were with the doorman, “Nivaldo, you can not come in. Bituca, uh, don’t even think about it”. We couldn’t get in and we stay outside there. When artists came from Rio, they did shows at that place. We stayed outside because we couldn’t enter. And Milton, the reach of racism, my God I saw many, many things. **SONGS “Clube da Esquina” (The Corner Club)** The song “Clube da Esquina” (The Corner Club) is going to be discovered later, it’s not for now. When it happened, Brazil was other. It was a more educated Brazil—education was a priority. Today the country doesn’t have room for this type of music. It doesn’t make a bit of difference to play it or not. Nobody wants to know about this type of music. This is more up ahead. **PEOPLE Toninho Horta** I think that Toninho Horta, for example, is the best Brazilian composer of all times, together with Milton—however, Milton is more the interpreter, his voice; he is a genius. But Toninho Horta today, for example, doesn’t have space, nobody talks about him. If he stopped playing today, it wouldn’t make the slightest difference in Brazil. Nobody wants him, he doesn’t make a difference. A half a dozen or four want him, but he doesn’t fit into the Brazilian context. **WORK Evaluation** Brazil became hokey, all at once. In the milieu, music has recognition, but this is one percent of the population. For you to get an idea, various guys were influenced by me that are musicians today, saxophonists: Chico Amaral, Skank, Jorge Israel, Kid Abelha, PC, Lulu Santos, Zé Nogueira, who plays with Ney, Leo Gandelman. Léo, incidentally, was my fan—today we are friends. These guys began to play under our influence. There is a respect, a very great admiration in the musical milieu—maybe even more so outside of Brazil. Now, the song “Clube da Esquina” (The Corner Club), in Brazil, doesn’t make the slightest difference. This is going to be discovered, truly, up ahead, 50 years from now. Then yes, the light will go on. There isn’t the least condition now, because education, health, the priorities, come together with things of this type. Music doesn’t come alone. About the fact that they say that some Mineiro groups nowadays are drinking at the fountain of the Clube da Esquina (The Corner Club), I don’t see it. There’s no way to drink, because there aren’t conditions for this. This is something the wind blows away easily. They are talented, they are well intentioned, they are true. But this has nothing to do with it. It’s their misfortune to not want to drink from this fountain, because the whole wants to. But it doesn’t depend on them. The actual moment is what’s poor. **RECORDS “Clube da Esquina” (The Corner Club)** However, at the recording of the album “Clube da Esquina” (The Corner Club), I was playing with Hermeto in São Paulo. At that time, I came to Rio, recorded and returned, the same as Naná Vasconcelos, who was also somewhere else. **MUSICAL DEVELOPMENT Refinement** I only began to participate in Som Imaginário (Imaginary Sound) in ’74, starting from “Milagre dos Peixes”—then we traveled a lot. And later, I, occasionally recorded with Bituca. I traveled; I did my tour with him in Europe, all over the place. **PEOPLE “Bituca” (Milton Nascimento)** Every time that I played in a city where Milton was, he went there. This was really terrific in my life. The last time, at Mistura Fina, Bituca was there. He was even kind of sick, but he went. There were many other times, in Belo Horizonte, in São Paulo... **RECORDS “Portal dos Anjos”** My first solo album was in ’78, “Portal dos Anjos”, which is a mixture of things from Minas Gerais, in Mineiro baroque. I was highly criticized for this. They guys said, “Damn, you’re a jazz musician... doing stuff of Minas Gerais?” Ivan Lins even wanted to fight with me, “Damn, Minas Gerais is falling to pieces”. I said, “You are falling to pieces. **MUSICAL DEVELOPMENT Influences** Brazil, in my opinion, is the following: Rio de Janeiro is the Court, everything came from here, everything begins here. Bahia ia Africa and Europe, it has everything. The Northeast is Maurício de Nassau, Negros and Indians. It has a very strong culture. The South of Brazil has a culture that is kind of Holland, kind of Germany, its kind of separated. For me, Mineiro Baroque deals with the following: it has its origins in the religious reforms of Calvin and Luther. When gold was discovered in Minas Gerais, Europe brought the best in had there, the Catholic Church sort of made a religious counter reform here, to take it back to Europe again. It began there. And that baroque feeling became strong there because of this. The inhabitants of Minas Gerais are naturally born with this in their blood. But at the same time it is rich, the culture is strong. However, I think it is heavy because the oppression in the time of the gold was so strong that the Mineiros stayed taciturn, distrustful. And this stayed in the people’s way of being. And this is in me. You don’t ever liberate yourself from this. **RECORDS “Som e Fantasia” / “Viagem Através de um Sonho”** I met a Brazilian musician when I was living in Europe. Marcos Rezende introduced electronic music in Brazil in ’84, 20 years ago. He became fascinated with my work with Milton and wanted to take me to Europe. I said, “Let’s make a record together”. And we made a record called “Som e Fantasia”, which is the record with a mulatto woman on the cover, with some strings, carrying a cheese. That guy from the Globo, Hans Donner, made that cover. I said, “Man, a mulatto woman with a cheese... are you sure? I’m thinking it’s weird”. And he, “I look at it this way”. And that record did very well, because we joined Minas Gerais with the world. Right after that I made the record “Viagem Através de um Sonho”, which was the result of my work with Marcos and where I worked with synthesized sounds. Really, it was a very good moment. I learned a lot with him and it came out right. I took out that very handcrafted Mineiro thing, very simplistic, for something more sophisticated, more worldly. And it worked. That album won the Chiquinha Gonzaga prize. It was a good moment. **TOURS United States Flora** sent me various messages, “Tell Nivaldo that I think of him a lot”. And then one day she called me, inviting me to spend some time there in Los Angeles. And me, “Help” I had never left Brazil and I was a newly wed with a little child. I thought, “Wow, go or don’t go?” I kept wondering, but I went. Only that before this a very interesting thing

happened: me, Victor Assis Brasil, Márcio Montarroyos, Cláudio Roditi, Zeca Assunção from São Paulo and Nelson Aires, all received scholarships to go to the Berkeley School of Music in Boston. They all went but I didn't go because I didn't have money. I was the only one hard up in the group and this was terrible. I was in the pits. Everyone went and did well there and all. Then this opportunity to go appeared and I thought, "I'm not going to Boston, but I'm going to Los Angeles". And I did a tour of the United States from coast to coast during 3 months, with a show every day. I almost died, because we don't have this custom here. Americans are about work; they are organized. But it was good, because I was very well recognized there. I went with Robertinho Silva. He was my helper. I am super forgetful, and he was there behind me picking up the things that I forgot. In short, it came out all right, it was very good. CITIES Los Angeles When the tour ended, Airoto came up to me and said, "Don't you want to stay here? You stay here and things are going to keep appearing. You are in Hollywood, man" Only Hollywood is a place that looks like Brasília, there are no corners or bars, and nobody's on the street. Every day seems like Sunday. I said, "Help, man. God save me." One time Robertinho was walking on the street at night and the police went after him. "What are you doing there?" He said, "I am walking". And the police said, "Nobody walks here. Where is your car?" Robertinho said, "I don't have a car". "Oh, you can't. You can't. You can go back. Where do you live?" And he, "I live there". "No, you can't walk here." So, you can see what the level of the place is like. Then I said, "I'm not going to stay here". If I had stayed it could have been great, only that I left. But it was a very good experience. It was worth it. TOURS Europe In '82, I did a tour with Milton and Wagner Tiso. Milton did that tour in Europe and coincidentally they were going to release my album, "A Tarde", that only came out there. And there was a record release tour, which was non stop, very good. On that tour, we went from Portugal to Denmark. In Denmark at that time, it was as if we were living there. When you talked about the Clube da Esquina (The Corner Club), it was a startling thing. In Portugal, you can't imagine: we were doing a show at the Coliseu de Lisboa—which is the place that Edir Macedo is wanting to buy now, only that the population didn't let him. They marched on the streets: "Not here Universal Church, no" And they didn't let him buy it. Bituca did three days in that place, in the moonlight. It holds six thousand people. It was filled all three days, for you to have an idea how it was. Later, we went to France, England, Holland, Belgium, until we arrived in Denmark. We stayed ten days in Denmark doing shows, and they were going to take a boat excursion to those islands. When the show ended, I stayed there. My pockets were full of money because I was playing in a jazz group that was called La Fontaine and it was summer at the time. I had lots of money and I thought, "I'm going to stay here". I didn't go back to Brazil and spent all my money there. When I returned, I almost got a beating, because I arrived home broke I stayed some three months there. FESTIVALS Montreaux Festival I also went to Montreaux with Milton at that time. I went with Hermeto in '79. Later I returned with Milton in '82, '84, and the last time was in '95, in a program with Maria Bethânia and Gal Costa, a very nice program. In '82 it was terrible, because it was the day that Brazil lost the World Cup Soccer games and we were playing that day, crazy about watching the game, me and Wagner—we are wild about soccer—and he said, "This music thing is really annoying. Soccer is where its at". And us crazy about seeing the game; we were playing and Brazil was losing. LEISURE Soccer I have already traded much music for soccer. My priority is soccer; music is in second place. Wagner and I have a story—and he can confirm this—that we were at the Canecão and Miles Davis was going to play. Only that there was some confusion, it was very full. And that day Vasco and Flamengo were playing at the Maracanã Stadium I said, "Tiso, this show here isn't going to work out. Miles is "locaço"...". And Miles was really "locaço", he even fell under the piano. I said, "This here isn't going to work out". We have courtesy tickets, but we couldn't find the young woman—she was from Free Jazz—and she didn't show up with our tickets. I said, "The game in the Maracanã is at nine thirty, nine forty. There's a bus here, in fifteen minutes are there, man". He said, "That's right. This here isn't going to work out". And we went to Maracanã. We left Miles Davis behind, who everybody was crazy about seeing. PEOPLE Wagner Tiso Sometimes Wagner would sleep at my house, because his grandmother, Miss Clara, was living on my street, on Olinda Street. It so happens that Wagner has a brother, Gileno—who is also a musician—who was the darling of Wagner's family. They thought that Tiso didn't have talent. They said, "No, not you. Gileno is the thing". And it really was like that. Then Gileno was staying at his grandmother's house and Wagner wouldn't go. He didn't want to stay at his grandmother's house because he held a grudge with that story. Paulinho Braga, who also came from the interior countryside, didn't want to go to a hotel, neither did Wagner. So they would go to the Church of São José, in Belo Horizonte, they used to kneel on that thing and stay there, at the six o'clock mass, snoring away. The father used to pass by and say, "These boys are very religious. They are here every day". WORK Prizes In '83, I won a prize from the Associação de Criticos (The Association of Critics), as best woodwind instrumentalist. At that time, I went to São Paulo a lot; Zuzi used to protect me. I think that prize was a very good stimulus, as I was always doing shows in São Paulo; it was great. All of the prizes I received were great. It was something positive because it wasn't a lie. Here in Rio there is something called CJUB—Charuto (cigar), Jazz, Uisque (whiskey) Blog—which is a group of millionaires from there that created that jazz club that they pay from their own pockets. Each month it is in a different place. Chivas Whiskey pays the infrastructure of the festival and they pay the musicians. And they do critiques. The guys are with it; they know their stuff. Man, a music critic is one of the most rare things that exist. To criticize isn't saying something is good or bad, but to criticize with propriety. And they do this. Then, for example, one of these prizes, given by someone who is honest, I think it is very good. In this case, there was Fausto Canova, Zuzi Homem de Melo, there was a group from São Paulo, the people were from the scene. And they were the ones who made that prize. Here in Rio, I was given the Chiquinha Gonzaga award, very good. And the Sharp Award that I won one time. I think it is valid. Certainly. WORK Future Projects Good. I am now preparing to release five LPs that weren't released here: "Viagem Através de um Sonho"; "A Tarde"; "Colheita de Trigo"—which has the participation of Milton, Flávio Venturini, Túlio Mourão, many people from the Clube da Esquina (The Corner Club) and which is one of my best albums—"Viagem em Direção as Oco de Toco"; and "Balé Noturnos" of Carlotta Portela, who is a ballerina here in Rio de Janeiro. There is also the album, "Dança dos Bonecos", which is a film that I wrote the soundtrack for. Those are the albums. Along with this, I am doing Chamber Music. My last presentation was with the Jazz Sionfonia de São Paulo (The São Paulo Jazz Symphony), in the Memorial of Latin America. And this year I am going again. I am writing the arrangements for me to present again, with this tour. FAMILY Children The soundtrack of my life are my two children. My son's name is Mayo Ângelo and my daughter's name is Melissa. He is an amateur musician, he doesn't want to be a professional musician—I think that's great. He is a designer. My daughter is going to be a journalist, because she is still studying. My son plays the ukulele, accordion, percussion; he plays various instruments. And he has lots of talent, but he's going in another direction. And they are the soundtrack of my life; because, truly, this is what counts. FAMILY Marriage I am married. Of my group, of all my friends, including from Rio, I am the only guy that is married to the same woman. I have been married for 28 years. FAMILY Children I would like that my children might be—and they already are—useful people for themselves and for their neighbors. This is what counts. To be a whole person, realized, that is it. A musician, generally, É CABEÇA MUITA DANÇADA, reasoning is very fast. We don't have patience to wait for things, because we make music very quickly, then we think that life is like this. But it isn't. FAMILY Education of the children I gave my children incentive to learn. They write well because I used to pay them, let's say, 50 greenbacks for a well-written composition. Then when my son went to the soccer game at the Maracanã Stadium, I said, "Now, write a paper about it". He made the excursion

and wrote a paper and I corrected it. I said, "Here, do you see that error?" They learned how to write well. I used to pay and in this, they learned to value money as well. But they didn't study music; it was a great slip up, because I think that everything serves a purpose. In order to study music, you don't need to be a musician. It's not difficult to study, if it doesn't do you any good, it won't harm you. And with my children, by the fact of me being a musician, I let it slide. I thought, "They are already in the environment, it's going to be what it's going to be". But it's not really like that. I have a god child, and I said to her mother the other day, "Do the following: She is one year old, put on Mozart—that light, soft Mozart—for her to go to sleep. She will become accustomed and it does good for the soul. A little minuet, it embraces, it does good and she begins to awaken the pleasure". But I didn't do this with my children. I let it slide, because they were listening to music all day long, with me studying. One day they talked about John Coltrane, who I used to listen to a lot, to my son. He said, "I've heard this my whole life" He really heard it a lot. But I think that you have to force the situation a little bit. Early, up until five years old, it's worth it. Everything that you invest in, works. WORK Evaluation When you get to a stage of life, you think you would change everything. I would have done everything over again, another way, for sure. I thank God for the opportunity he gave me, first, to be alive, which is already a privilege; secondly, to know the people that I know; and after, for the talent that God gave me. Whoever is a musician generally has doubts if their talent is the best or the worst. There times that I think that I have no talent whatsoever; there are times that I think that I am a genius. And this occupies your time, hours and hours spent thinking about this, it's crazy. Everything that you do is never enough and when someone praises you, you stay in doubt if that is irony, if it is the truth, what is the intention. I believe that every artist has a little of this. Certainly, you need pride, because it is the impelling motive. But there are times that I am completely paranoid. And living again, I think that I would be much more relaxed in relation to this, to value people more, their human side. This is what counts. Probably, I must have lost many friendships in my life, because music was generally the priority. At times, you meet people and they stay in your life. We make many friendships, but, suddenly you realize that many people that could have been very important were left behind. Our world is too dynamic. You are here, now you are there. Suddenly you are in Europe. But, after a certain time, you discover that the whole world is the same, all people are equal. One time, Egberto said to me: "Do you see here? We are here today, you see? Tomorrow, in another place, it's the same thing". The reactions of the people are the same thing: one comes close, says something and applauds... Just the same. It takes a while for us to discover this. And, truly, this is what counts. I, all of my generation and many artists in Brazil lived the following moment: in Brazil, the space for more elaborated things is diminishing more and more. One day I even said to my friends, "It makes no difference in my case if I play or not, I don't make the slightest difference. Put another in my place. Nobody will care". In spite of me having made a work that people are still talking about now, today this doesn't have the slightest importance. Isn't that odd? See how things change. They are cycles. In the moment, I see it like this. That Clube da Esquina (The Corner Club) movement is okay, cool. But it doesn't make the slightest difference in the Brazil of today. Today people are becoming idol overnight on those programs. Television dominates and that's it. This project that you are making is to put within an event to be open some time from now. But it thing it's great to have participated. This has a tremendous importance, I feel gratified to be participating. I am grateful to you for this. But what I am saying is true. The moment is that which I am speaking. I believe that it is going to change up ahead. I have a lot to do with the political situation of our country; it isn't only music. I am a musician and musicians have mania to think that everything is part of music. No way Life is bigger than music, of what someone does. It's everything. Our country is living what you are seeing that it is living. There exists a loss of authority, of mutual respect in things. This has influence. I think that the kind of art that we do is more sophisticated; it needs understanding. The lyrics that Márcio and Fernando write aren't, "My love went away and returned". They aren't: "Tomorrow you are going there today"; none of that drivel. The lyrics are poetry. But, anyway, my faith continues, I haven't lost it. Amen But I'm not going to change, one doesn't change. MUSICAL DEVELOPMENT Clube da Esquina (The Corner Club): Evaluation As I said, the people of Clube da Esquina (The Corner Club) made that whole movement without trying to make it. They did it because it was natural; because it was true, it was the moment. But things keep on going on. Brazil was one country; today it is another. Tomorrow it is going to be another. People are going to need to invest in education again. I think that the Military Coupe in Brazil completely dismantled the country's educational system. The schools here were great. I was impressed with the evaluation of the educational system they did a little while ago; the result was extremely low. The guy comes to take the entrance exams in Economics and doesn't know his math tables. But our contribution was mad; it is there. It is a contribution absolutely sincere, enthusiastic, crazy, long-suffering. It is a life, an epoch. PEOPLE "Bituca" (Milton Nascimento) Three encounters that Bituca and I had were very interesting. The first, in a place in Belo Horizonte called Tip Top. In those moments of agony, he didn't know what to do, there was no place to play. Then he said, "I feel that some moment there is going to be a path. It can't be, it doesn't make sense, because I have so much music inside". I said, "I feel the same way. Only I have a house here. You don't have one. You have to go. I don't need to go out in the world. I'm going to stay". He said, "I'm going". Later, the day that we brought "Milagre dos Peixes" to the Teatro João Caetano, the show ended and back stage everyone was crying, because it was very beautiful, with the orchestra. Only that everybody left quickly. A hug here, a hug there, but suddenly Bituca and I were seated on the curb, literally. I said, "But how is it that this is?" He said, "Success must be this, then. This is what success is". "Then I'm not going to make it". So we went to Leme, where there was a place called El Cid. And we drank a lot. I said, "Bituca, it's funny, because I feel that at some time it's going to work out." Because there was that whole situation, but people could care less, very odd. Time passed. Márcio Ferreira—who was Milton's business manager, who died early—was very important in my life, because he protected me wherever I might go. He was the one who reunited me with Milton. We were separate; we were sort of temperamental and all. And Márcio said to I don't know who, "I need to bring Nivaldo together with Milton again. I can't. I need to do this." And he did it. He saw me playing—I recorded an album only of hymns: National, Flag, those things. And he was fascinated. There was a 7th of September that Fernando Henrique, who was still president, invited a children's choir called Curumim something or other, with Milton and me to play the National Anthem. It was very moving. This was in Brasília. I encountered Bituca and he said, "I am remember our encounter. We are here, no? You had reason". WORK Partnerships There was a group in Belo Horizonte called Quarteto Contemporâneo (Contemporaneous Quartet). Me, Paulinho Braga, Tibério César and Jairo Moura. We used to play on Radio Guarani of Belo Horizonte, in a studio there. That was my most fertile period. It was there we really discovered the universe that was waiting for us. That was a spectacular moment. TOURS "Milagre dos Peixes" Another fabulous moment was when Milton reunited the crew again, on "Milagre dos Peixes". We traveled all over Brazil. It was a moment not to be forgotten. It was to be remembered. WORK Evaluation Every album that I make represents a moment of my life. It's like the guy who writes his books. And I accustomed to say that I am a painter who paints his canvases and keeps putting them in the studio. Some partituras re going to serve to wrap bread, fatally. But it is there. My studio is full of paintings; it is stuffed. There's not going to be art dealers enough for so many paintings. I write music on the computer. I have close to two hundred pieces. And it's there. I'm not going to do anything about them, because it doesn't get anywhere, not in a moment like this, in which the space is really small. But it's there; it's registered. I am painting my picture and they are there. I don't produce for anybody; I produce because I produce. I paint because I paint. And, at last, it's there.