

**BEIJBOMKRONERBIGBAND**

featuring **DIANA NUÑEZ & MARCELO NISINMAN**

# TANGO

FOR BAD PEOPLE



**LIVE AT JERI KO**

The current CD captures the **BEIJBOM KRONER BIG BAND** with guests **Marcelo Nisinman** and **Diana Nuñez** live at **JERIKO** on November 1, 2002. Bandleaders trombonist/composer Erling Kroner and drummer/composer Lars Bejbom had long been wanting to work with Argentine bandoneón player Marcelo Nisinman and American singer Diana Nuñez. A cultural project in the Copenhagen, Denmark/South of Sweden area provided the economical foundation for the happy meeting, and here is the result.

Marcelo Nisinman sets the stage with an improvised solo-version of **Adiós Nonino**, which segues into another Astor Piazzolla composition, **Michelangelo 70**, with solos by Nisinman, Gabor and Bejbom.

Nisinman supplied the title song **Tango For Bad People**, arranged by bass trombonist Niels Gerhardt. Solos are by Kroner and Nisinman.

Diana Nuñez's first feature, **SOS Brasil**, is a new composition by Bejbom with English lyrics by Finn Nielsen. Davidsson and zum Vohrde solo.

Nisinman, Nuñez, Kroner and Magnusson join up in a very original quartet arrangement by Nisinman of the famous tango **Los mareados**. Nuñez sings Cadícamo's original lyrics in Castellano, the Spanish spoken in Argentina. The song depicts the last good-bye of a loving couple breaking up while getting drunk together, hence the title **Los mareados** (the seasick or, in this case, drunk). Nisinman's arrangement sets

an almost surrealistic framework for Diana's straight interpretation. There's a short improvised duet between Nisinman and Kroner before the couple finally breaks up in what sounds like a drunken stupor. Lund opens and closes Bejbom's instrumental **Don't Lose Sight**. Solos are by Lundgren, Magnusson, Lund and Villaume.

Nuñez is featured in two Antonio Carlos Jobim marvels. First up is the Jobim/De Moraes collaboration **Modinha** sung in Portuguese, with Epstein as soloist. The second one is Jobim's comment on the fate of the endangered rainforest, **Bôto (Porpoise)**, here performed with English lyrics by Finn Nielsen, based on the original Portuguese lyrics by Jararaca, but also encompassing some of the views put forward by Jobim in the sleeve-notes of the original recording, as well as referring to other Jobim-isms in a most liberal manner. The arrangement, loosely based on the original arrangement by Claus Ogerman, abounds with bird-sounds - Urubú, Campeiro - and musical references to the lyrics. Solos are by Epstein and Kroner, who also converse briefly, before the song climaxes with the killing off of the symbol of the rainforest and the soul of Brazil, the Urubú, shot down.

Nisinman improvises an introduction to Kroner's instrumental **Tangando**, which means 'to tango', from the **Lunfardo** (Argentine slang) tangar or tanguear. It is dedicated to maestro Osvaldo Pugliese. Harbeck and Lund are featured in a written duet-cadenza on bass cla-

rinet and flute respectively. Nisinman and Harbeck, now on tenor, solo. Beijbom plays a drum solo, and the tune concludes in a very Piazzollean fashion.

Nuñez joins Nisinman in the Kroner/Nielsen collaboration **Shining Like A Tear**. This ballad seems to have an undercurrent of dark tango, picked up by Finn Nielsen's lyrics referring to memories, shadows, empty ball rooms, the night and lost love. Lundgren, who also plays the fills in the theme, is first up, followed by Nisinman, who starts his solo in the bass left hand, moving into the treble right hand as the mood and orchestration dictate.

Bévort is up front on soprano, eventually joined by Nisinman, on Beijbom's instrumental **Sweet Sadness**. They both share the solo spotlight as the song builds and builds to an excruciating climax.

Everybody is on stage for the final, Kroner's chacarera-inspired 6/8 **Omoy-Coyé**, the Guaraní-Indian name of the Southern Cross, with Nuñez on African drum and word-less unisons with Bévort's soprano melody. Bévort and Nisinman solo, followed by a trombone exchange between Kroner and Lindberg, in that order, before Villaume takes a long, rambunctious solo, deeply immersed in the traditions of Música Americana. The song is taken out by the whole band, lead by Nuñez's voice and Bévort's soprano.

## BEIJBOMKRONERBIGBAND

### Trumpet & flugelhorn

Knud Erik Nørgaard, Carsten M. Larsen,  
Mårten Lundgren, Fredrik Davidsson

### Trombone

Erling Kroner, Calle Lindberg

### Bass trombone & tuba

Niels Gerhardt

### Flute, piccolo, alto flute, bass flute

Flemming Lund

### Reeds

Jan zum Vohrde alto sop fl, Istvan Gabor alto cl,  
Pernille Bévort tenor sop fl, Jan Harbeck tenor bass-cl,  
Ed Epstein baritone

### Rhythm

Krister Palmquist guitar, Kasper Villaume piano,  
Kalle Magnusson bass, el-bass,  
Lars Beijbom drums

### Special Guests:

Marcelo Nisinman bandoneón  
Diana Nuñez vocal & percussion

Live Sound: Niels Christensen

Recorded live on November 1, 2002 at Jeriko, Malmö, Sweden

### 1. Adiós Nonino - Michelangelo 70

composed by Astor Piazzolla  
arranged by Erling Kroner, ©Kroner Music

7:35

### 2. Tango For Bad People

composed by Marcelo Nisinman  
arranged by Niels Gerhardt

6:11

### 3. SOS Brasil

lyrics by Finn Nielsen  
comp/arr by Lars Beijbom, ©Bez Music

4:32

### 4. Los mareados

Juan Carlos Cobián/Enrique Cadícamo  
arranged by Marcelo Nisinman

3:09

### 5. Don't Lose Sight

comp/arr by Lars Beijbom, ©Bez Music

7:26

### 6. Modinha

Antonio Carlos Jobim/Vinicius de Moraes  
arranged by Erling Kroner, ©Kroner Music

5:30

### 7. Bôto (Porpoise)

Antonio Carlos Jobim/Jararaca/Finn Nielsen  
arranged by Erling Kroner, ©Kroner Music

5:42

### 8. Tangando (a Don Osvaldo Pugliese)

comp/arr by Erling Kroner, ©Kroner Music

12:18

### 9. Shining Like A Tear

lyrics by Finn Nielsen  
comp/arr by Erling Kroner, ©Kroner Music

7:24

### 10. Sweet Sadness

comp/arr by Lars Beijbom, ©Bez Music

7:08

### 11. Omoy-Coyé

comp/arr by Erling Kroner, ©Kroner Music

8:48

Total Time:

75:42



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Recorded by the Swedish Radio Malmö,  
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Producer:

Ulf Rådelius

Engineers:

Hasse Larsson and Bo Kristiansson

Mixing:

Beijbom/Kroner/Rådelius

Digital editing, remixing and mastering:

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