

The stimulating effect that Brazil's bossa nova has had on U. S. jazz—and its popularity with musicians and audiences alike—derives largely from the work of the gifted young artists represented in this album. They have been the chief architects of THE NEW SOUND OF BRAZIL—its original exponents who shaped the bossa nova from native folk music, gave it modern form, and supplied the impetus for its impact on the North American music scene.

Their names comprise a veritable "Who's Who" of bossa nova: Gilberto, Jobim and Bonfá, to name three—and, of course, João Donato whose performing talents are featured here, playing his own compositions as well as those of his countrymen.

Solidly established as a musical director, arranger and composer, João Donato has more recently won wide acclaim for his equally impressive abilities as a pianist. His sensitive, single-note piano style is superbly suited to both the pulse and the poetry of the bossa nova idiom, and it finds an ideal setting in the imaginative arrangements of Claus Ogerman.

Claus' intelligent writing captures the true feeling of the bossa nova and explores its many moods: sometimes reflecting the exuberance of the *carnaval*, sometimes plaintive and hauntingly melodic. Also, as you'll hear, he has achieved further variety and contrast by staging João and the other soloists against multi-colored backgrounds: full orchestra, instrumental combinations and rhythm section alone.

In an album so rich in merits, it is difficult to single out individual selections for special mention. However, a few brief comments will serve as a hint to the wealth of listening pleasures that awaits you here.

There is, for example, *And Roses and Roses*—a lovely ballad notable for Ogerman's interesting use of unison voice and flute in the opening passages as well as for his contrast of bright-tempoed introduction with soaring, soulful theme. Then there's *Samba de Orfeu* from the motion picture "Black Orpheus," a compelling version of a tune that has become a bossa nova standard. From the same movie, the gentle melody of *Manhã de Carnaval* offers a beautiful example of Senhor Donato's lean and lyrical piano conceptions. *Little Boat* is an unmistakably contemporary item that in years past might have been described as "catchy." Notice the combination of voice and trombone in unison and João's crisp piano lines. João's minor *Sugarcane Breeze* wafts the evocative sound of the tropics and brings with it still another chance to savor his highly personal piano style. Some of this same primitive quality is evident also in João's *It Didn't End*, an exotic swinger that builds insistently from the first note to the fade-out.

These are but six of twelve musical creations in an

album that celebrates the exciting New Sound of Brazil — a tribute to the men and the music who have given it birth and life. It is an album well worth hearing both for the sheer pleasure of the listening and its authentic flavor of THE NEW SOUND OF BRAZIL.

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