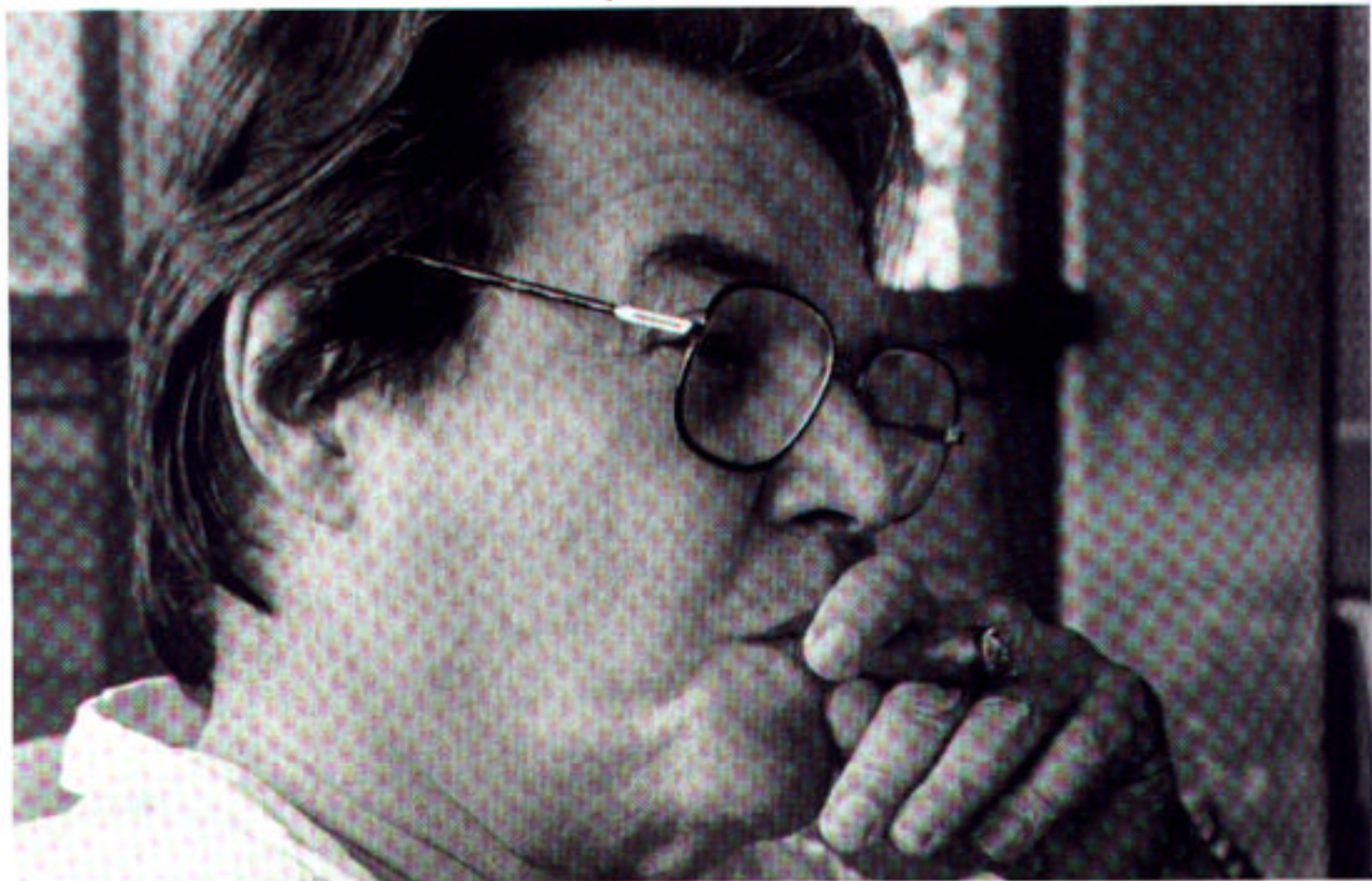


all that's left

the legacy of antonio carlos jobim

by mark helston



WHEN THE TRAGIC NEWS REACHED BRAZIL THAT PERHAPS the greatest figure in the history of that country's rich music tradition had unexpectedly died in a New York hospital, editors at the major newspapers were quick to look to the music Antonio Carlos Jobim had spent his life creating to find the best way to express the nation's collective sense of loss.

"It's the end of the road," headlined *Jornal Do Brasil*, quoting lyrics from "Aguas de Março" (Waters of March), a major hit for the composer in the early 1970s.

Two days later, after Jobim's body had been returned to Brazil with great ceremony and buried at a Rio cemetery, the same newspaper summed up the sad event by choosing for another headline the title of a song he had written three decades earlier: "All That's Left Is to Say Goodbye."

"We lost the greatest," notes Rio-based producer and critic Arnaldo De Souteiro, a longtime Jobim friend and admirer who had produced the musician's last recording session just days before his death on December 8, 1994. Ironically the composer's final recorded work, done for a forthcoming album by vocalist Itamar Koorax, was "All That's Left Is to Say Goodbye."

Characteristic of the busy and productive life he had led, Jobim's final months were accompanied by a swirl of activity

that helped define the many sides of his artistic personality.

In New York, he had begun to collaborate with Ettore Stratta, conductor of London's Royal Philharmonic Orchestra, to plan an album of his lesser known, classically-oriented works that would be sung by opera diva Kathleen Battle.

In Rio De Janeiro, the film *Erotique* opened, replete with a soundtrack scored by Jobim and his son Paulo, including two new compositions by the maestro.

In Japan, an album by British singer Salina Jones featuring Jobim's hits and instrumental accompaniment joined the swollen ranks of albums by artists throughout the world who have been drawn, as through hypnotized, to his work for almost half a century.

In Brazil, his latest album, titled simply *Antonio Brasileiro*, came to the market just one week before his passing. The recording, which has been released in the U.S. on the Sony Latin Jazz label, features new works such as his tribute to classical composer Radames Gnattali, and an updated version of "So Danco Samba," which Jobim arranged to include a quote from one of his favorite North American songs, big band leader Stan Kenton's "Intermission Riff."

And just about everywhere on the planet someone was listening to his recently recorded duet with Frank Sinatra,