

Two Commentaries

by Normal Gimbel

Home for Antonio Carlos Jobim is Rio--the Rio of blue waters and bluer skies, of black coffee and green growing things, of Sugarloaf Mountain and Ipanema, of his wife and children. To Jobim, Rio is a place of peace and pleasurable leisure, a place without pressures. Understandably, it is not easy for him to leave it, and when he does so, it is always with a purpose. He once told me that he leaves home only to see that his songs are properly recorded. "The first recordings of a song," he said, "is the seed from which the song will grow. I come here to plant seeds."

The seeds in this package are ten sensitive jazz inventions by the composer-pianist-guitarist who made the world aware of the lilting, languorous rhythms of Brazil with such songs as *The Girl From Ipanema*, *One Note Samba*, and *Desafinado*. These songs are representative of the Bossa Nova, a music which has influenced countless musicians, composers and listeners; this man has written songs which could conceivably replace coffee as Brazil's leading export.

The Girl from Ipanema, *One Note Samba*, and *Desafinado*--a hard act to follow, but Jobim has done it. Under the sympathetic, empathetic direction of Claus Ogerman, his frequent arranger-and-conductor, he now delivers a collection of new jazz sounds and songs that will be heard for a long, long time. The numbers are all in the best Jobim tradition, faultlessly performed by a top-flight cast, with results uniformly excellent and exciting.

Jobim has planted the seeds and flown back down to Rio. What remains for us is the reaping of the harvest.

by George Frazier IV

Jobim's music is basically an offshoot of traditional Brazilian forms and its introduction to this country has produced popular hits as well as some imposingly successful jazz albums. On this LP, Jobim plays piano or guitar on all numbers except *Antigua*, on which he plays harpsichord for the first time on records. His one vocal--*Lamento*--is in Portuguese and is characterized by a unique and plaintive lyrical quality. Incidentally, Jobim wrote *Lamento* with Vinicius de Moraes, who is considered, along with Jobim, the co-founder of Bossa Nova.

The inspiration for these songs comes from everyday life (*The Red Blouse*, *Dialogo*, for example) and, with one exception, the songs are all Brazil-oriented. The exception is *Mojave*, a number spawned when Jobim had his first view of our Mojave Desert.

Claus Ogerman is a personal and professional friend of Jobim's. Among the musicians Ogerman leads are Dom Um Romao and Claudio Slon, two of Brazil's best young drummers; Ron Carter, Miles Davis's bassist; and Bobby Rosengarden, whose percussion displays on the *Tonight Show* have brought him considerable renown. The two trombonists are Jimmy Cleveland and Urbie Green; Green's solos are heard on almost every track. The orchestration is diverse and imaginative--*Dialogo*, for example, is a duet between Green's trombone and Romeo Penque's bass flute. And one must single out again the percussionists for their aptitude and experience. Claudio Slon, the driving force in this album, has worked with Walter Wanderley, who recorded *Summer Samba*; Dom Um Romao was with Astrud Gilberto; Bobby Rosengarden, though North American, has made the percussion aspect of Brazilian music a personal hobby and has become one of this country's leading authorities on it.

I find Jobim's treatment of his material inventive and almost

incredibly versatile. Robert Benchley once said of Larry Hart's lyrics that there were unmistakable signs that Hart had given the matter some thought. Jobim has given what you hear here an awful lot of thought.