

4. Tamba Trio: O Barquinho

(R. Menescal / R. Boscoli) Editiora Sacha Ltda. / Tropical Music GmbH (Hamburg)
From *Tamba Trio*; orig. LP: Philips 632129
Rec. 1962; prod. by Armando Pittigliani; © 1962 Philips

Luiz Eça, piano & vocal; Bebeto, bass, flute & vocal; Helcio Milito, drums & vocal; arr. by Luiz Eça

One of the best tracks from the debut album of one of the best bossa groups. The title of the album derived from a percussion instrument created by Milito, who used to play the tamba only at live performances. The group had a very distinctive sound because all its members loved to sing, too, while all the other groups – except for Os Cariocas – were purely instrumental or vocal groups. Besides, the bassist, Bebeto, used to overdub on sax or flute in the recordings, and the pianist, Luiz Eça, took advantage of his classical studies with Hans Graff and Friedrich Gulda in Vienna.

5. Sergio Mendes Trio, featuring Hubert Laws: Batida Diferente

(D. Ferreira / M. Einhorn) Herbie Mann Music Corp. (ASCAP)
From *Bossa Nova York*; orig. LP: Elenco MEV-2
Rec. 1964; prod. by Nesuhi Ertegun; © 1964 Elenco

Sergio Mendes, piano; Sebastião Neto, bass; Edison Machado, drums; Hubert Laws, flute; arr. by Sergio Mendes

Although Mendes made his New York debut at the famous “Bossa Nova at Carnegie Hall” concert in 1962, his first US tour only took place two years later. While in the Big Apple, his first trio recorded an album featuring three top jazzmen: Art Farmer, Phil Woods, and Hubert Laws, the supreme jazz flutist heard here in a great solo on “Batida Diferente.” This is real samba-jazz, including a surprisingly inventive solo by Mendes, who evokes the influences of Thelonious Monk and Horace Silver.

6. Sylvia Telles: Samba de Uma Nota Só

(A. C. Jobim / N. Mendonça) Corcovado Music Corp. - Mendonca Newton
Ralph Maria Siegel Musik Edition Nachfolger GmbH & Co. KG (München)
From *Amor em Hi-Fi*; orig. LP: Philips 630419
Rec. 1960; prod. by A. Pittigliani; © 1960 Philips

Sylvia Telles, vocal; arr. by Lindolpho Gaya

One of the best voices of the first generation of bossa singers, Sylvia Telles was married to producer Aloysio de Oliveira, who signed her for the Odeon and Elenco labels. However, in the early '60s, she recorded for Philips for a brief period. This track, as well all the other tunes composed by Jobim and the great pianist Newton Mendonça, had the melody and the lyrics written by both men, although many historians think Jobim used to write the music and Mendonça the lyrics.