

9. Dom Um Romão: Telefone

(R. Menescal / R. Boscoli) IMG Editions (SUISA)
from *Dom Um*; orig. LP: Philips 632713
Rec. 1964; prod. by A. Pittigliani; © 1964 Philips

Dom Um Romão, drums; Toninho Oliveira, piano; Manuel Gusmão, bass; Pedro Paulo, Hamilton and Formiga, trumpets;
Norato, Edson Maciel, Edmundo Maciel and Macaxeira, trombones; Paulo Moura, alto sax; Cipó, tenor sax;
Aurino Ferreira and Sandoval, baritone saxes; Meirelles, flute; arr. by Cipó

Three Menescals in a row. This tune comes from Romão's debut album as a leader. Acclaimed as one of Brazil's best drummers ever, Romão was a hero in Rio's bossa clubs circuit in the '60s, and at that time married to Flora Purim. Later on, he went to the USA and became a legend in jazz circles, recording with Helen Merrill, Frank Sinatra, Weather Report, and thousands of others. The density of this big-band arrangement is quite impressive, including a short Afro-tinged drum solo. Listen to Romão's typical sound, achieved by crossing the two sticks over the snare's rim-shot.

10. Carlos Lyra: Influência do Jazz

(C. Lyra) Matador Music Publ. Co / Melodie der Welt J. Michel KG Musikverlag (Frankfurt)
from *Depois do Carnaval, O Sambalanço de Carlos Lyra*; orig. LP: Philips 630492
Rec. 1963; prod. by A. Pittigliani; © 1963 Philips

Carlos Lyra, vocal & guitar; Luiz Eça, piano; Bebeto, bass; Helcio Milito, drums & percussion; arr. by Carlos Lyra and Luiz Eça

This is one of the most controversial songs in bossa's history. The title refers to the strong jazz influence upon bossa's composers and musicians. The lyrics also criticize the Afro-Cuban rhythms, which inspired Donato and others in their performances. Maybe Lyra's judgment was premature; nowadays there is little doubt that bossa nova influenced jazz much more (and in very deep and multiple aspects) than it was influenced by jazz. Whatever, it is a great tune, and the backing is by none less than the Tamba Trio in its original setup.