



Press Information

Morello And Barth

feat. Alaíde Costa & Johnny Alf

„Fim De Semana Em
Eldorado“

IOR CD 77055-2

It was meant to be a special kind of transatlantic short trip, when the German-Danish jazz duo Morello-Barth embarked for Rio in the autumn of 2001. Paulo Morello had acquired his versatility in guitar playing at the renowned New School in New York, his companion Kim Barth, sax and flute player by trade, had sharpened his understanding for Latin styles through extensive stays overseas.

What had been planned as a quick visit to the Sugar Loaf and the local samba and bossa scene, very soon developed into something more concrete. The two Europeans were so cordially welcomed by the Brazilian musicians that they settled down in Rua Nascimento Silva, the very same road, where bossa doyen Antonio Carlos Jobim had been living. In the relaxed Ipanema atmosphere a plethora of ideas for original compositions was maturing, which was to connect the lightness of bossa nova with the vocabulary of jazz improvisation. Furthermore they tackled classics from the Fifties and Sixties with a fresh approach.

Within a few weeks Morello and Barth had gathered enough material to fill an album with excellent, diverse tracks. They invited musicians from the band of Leny Andrade, one of the most multifaceted voices in the triangle of jazz, bossa and samba. These musicians regularly associate

with the big names of the música brasileira such as Gilberto Gil, Maria Bethânia, Djavan or Milton Nascimento.

The two drummers Fernando Pereira and Adriano de Oliveira prove that they are equally capable of accompanying Jobim evergreens like “Outra Vez” or romantic guitar themes (“Balada Pra J.”) with their sensitive brushing, or they create ingenious rhythmical patterns in “Samba Horizontal”. The funky bass of Lúcio Nascimento refines the straightforward samba opener. Decent chords and solos from the Fender Rhodes of João Carlos Coutinho casually fit into the airy melody of “Luciana”, concluding with an earthy batucada.

Not only bossa nova has made his entry into the range of „Fim De Semana Em Eldorado“: Stamping maracatú rhythms from the Brazilian North East teams brilliantly up in a composition of B3 master Kiko Continentino with the flexible passages by Barth and Morello`s uplifting guitar lines. In “Botafogo Bounce” funky, disco-like grooves unite with a samba rhythm filled up by the cavaquinho.

Paulo Morello`s und Kim Barth`s role as „hosts abroad“ cannot be overrated. Barth masterfully handles his bebop sax as he does with his fluent Latin flute contributions; dense, always melodious

and perfectly phrased lines mark Morello's guitar playing – jazz intensity in its essence, sometimes evoking the laid-back flair of George Benson, but also reminding of some recordings by Cannonball Adderley or Sergio Mendes.



PAULO MORELLO & KIM BARTH



Eventually, two vocal legends of bossa nova put the finishing touch to the tropical magic. Alaíde Costa (pronounced “ala’eejee”) has already gone down to the annals of her countries’ musical history as the Billie Holiday of Brazil. João Gilberto himself discovered the lady with the smooth alto voice in 1959, and within a short time she reached stardom among the wild youngsters of Copacabana. Her hit of that time, “Chora Tua

The guests:

Alaíde Costa

The public outside Brazil might not be so familiar with her name, but nonetheless Alaíde Costa (pronounced ala’eedjee) played a crucial part in bossa nova’s coming into being at Copacabana. Originally lending her dark and smooth alto voice to the interpretation of boleros she was soon discovered by João Gilberto himself in 1959, who kindled her interest in the new genre. On September 22nd she rose to stardom during the “Samba Session Festival” (the name “bossa nova” still hadn’t become established yet), where the outstanding musicians of this new wave had

Tristeza”, has been covered by almost all bossa greats and has been re-recorded for “Fim De Semana...” as a tribute to this legendary era. Since then, Costa has only released a few records which are all collector’s items, and thus her guest appearances on this album are priceless to every bossa aficionado.

Her duet partner Johnny Alf is said to be the spiritual father of bossa nova. As early as in the Fifties he paved the way for the new genre with his sensitive treatment of harmonic progression, being influenced by Nat King Cole, Gershwin and Sinatra. His way of playing the piano was admired by the young Jobim and rubbed off on countless Brazilian musicians. Later collaborations stretched from Egberto Gismonti to Gilberto Gil. At the age of seventy Alf recently received the Shell award for his lifetime work. With his charming voice he escorts through the title track, one of his timeless compositions, which truly creates atmosphere of a relaxed week-end between Ipanema and the Sugar Loaf. Besides “Chora Tua Tristeza” Costa and Alf sing a moving duet in Jobim’s “Outra Vez” as well as in the love hymn “O Que É Amar”, another pearl of Alf’s making.

With „Fim De Semana Em Eldorado“ Morello and Barth impressively add a new chapter to one of the most thrilling stories in musical history, that of the encounter between jazz and the rich sounds of Brazil. According to the Latin musicians that were part of the project, these impressions from the Guanabara bay will linger, because they affirmed that these recordings were the most wonderful ones to which they had the chance to contribute since the last ten years.

gathered around the unifying figure of Ronaldo Bôscoli. Costa scintillated with “Chora Tua Tristeza”, the very same song which has been re-recorded for this CD as a reminiscence of that thrilling days. Highly estimated by critics and connoisseurs Alaíde Costa recorded her legendary LP “Canta Suavemente” in 1960, a rare collector’s item nowadays, and was dropped by her record company little later. Latent racism surely played a role, since as a “mulata”, Costa didn’t fit in the brand philosophy of the bossa, mainly a domain of white musicians. However she managed to get some popularity in São Paulo in the Mid-Sixties

where she recorded „Afinal“, a brilliant bossa long player, that still is available to the present day. In the following decades Costa’s career was marked by many ups and downs, but again and again she went to the studio for famous compatriots like samba legend Paulinho Da Viola and bossa poet Vinicius De Moraes. She even teamed up with Milton Nascimento on „Clube Da Esquina“, one of the most important milestone albums of the Música Popular Brasileira.

club concert named “Eu E A Bossa”. In 1999, at the age of seventy, he was given the Shell award for his crucial part as precursor of the bossa.



ALAÍDE COSTA & JOHNNY ALF

Johnny Alf

is said to be one of the most important forerunners of bossa nova in the Fifties. Alfredo José da Silva started his musical career with classical piano studies, but soon developed a strong interest in songs by Gershwin, Sinatra and Nat King Cole. At the age of 23 he began to perform professionally in the night bars at Copacabana under his new name Johnny Alf and made acquaintance with the scene forming around João Gilberto and João Donato. Trained by jazz harmonies he composed „Rapaz De Bem“, one of the first songs ever to hint at the burgeoning of the bossa through its harmonic refinement. Legions of Brazilian musicians have been influenced by his way of playing the piano as well as by his elegant voice. In the Seventies he recorded first-rate LPs, supported y Egberto Gismonti or Gilberto Gil. Up to the present day Johnny Alf continues his career: A few years ago he demonstrated his live qualities with a taping of a

1. SAMBA I	4:44
2. EU VOU VOLTAR	4:29
3. O QUE É AMAR feat. Johnny Alf & Alaíde Costa	4:25
4. LUCIANA	3:34
5. EU TE VI	4:17
6. FIM DE SEMANA EM ELDOorado feat. Johnny Alf	3:32
7. PÉ QUEBRADO	3:56
8. BALADA PRA J.	6:21
9. OUTRA VEZ feat. Alaíde Costa	4:35
10. SAMBA HORIZONTAL	3:58
11. BOTAFOGO BOUNCE	4:02
12. ONDA TUA TRISTEZA feat. Johnny Alf & Alaíde Costa	3:18
13. SONHITO	3:52
14. PIU-PIU	1:08

PRODUCERS: Paulo Motta and Eric Berti (www.motta.com.br) • CO-PRODUCER: Lídio Fleckerman
 EXECUTIVE PRODUCER: Frank Kasperfeldt • Recorded November 2001 at Cassino Station, Rio de Janeiro
 by Cassino • Additional recording, digital mastering & mix at (bach) producers, Germany • Engineering and
 mixed by Arlindo Rezende (www.larck-produtores.de) Mastered by Wilton Layral (Rampalido) Lark (www.karpe-
 studio.com.br) • Art Direction and Design: g.l.s. (www.g.l.s.-design.com) Cover Photograph: Pedro Baptista (www.pedrobaptista.com)
 Foto: Frank Beth • Film Production Assistant: Maria de Mae
ACKNOWLEDGMENTS • First of all, we
 would like to thank our families for their great support throughout the years. • We would like also to thank our
 "Baptista" family, all the musicians and friends who have identified their creativity and ability. • Anita, Johnny,
 Lúcia, Fernando, Adriano, João, Kátia, Negritinho, Alberto, Jorge, Ceci, Jeremias, and Wolfgang • Special thanks
 to all our friends who have supported us during the project with their great help and work: Daniela, Patrick, Maria,
 Lú, Soraya, Clara, Luciana, Maria, Gábor, Michael and Frank • A very special thanks goes to Patrick Barth for his
 first and the photos and to Antônio Nascimento from (bach) production for being such a great help on the album!
 We're all excited for making this up an exceptional quality project dedicated to the bossa at: <http://www.bach.com.br/album.html>

© 2003
 07588
 www.inandout-records.com
 9874 73552 5