

wrote pieces that I consider [to be] classical pieces, the ballads. If you hear the pieces he did with Elis Regina, for instance, some of them are little chamber-music works. They don't have the [flavor] of popular music but more that of an opera singer singing something "legit". He had several of those and, as far as I know, Jobim has a chest full of works unpublished.

There are also songs in 3/4 such as "Double Rainbow". It's kind of a Brazilian-jazz waltz. And Jobim wrote boleros such as "Anos Dourados" ("Looks Like December"), which he also wrote the lyrics for, based on the original lyrics by Chico Buarque.

RS: The Portuguese lyrics, so Jobim adapted them into English.

OC-N: When he came [to the US] he didn't speak much English - but he loved words and languages and he got so involved with the language, for instance, in the English lyrics of "Aguas de Março" (he wrote the Portuguese as well), all of the words are Anglo-Saxon aside from *March*, which is a Latin word.

RS: Was the first time that you worked with Jobim in the studio the *Elis & Tom* session?

OC-N: Yes, in 1974 Elis was married to a very good arranger and piano player, Cesar Camargo Mariano. They came from Brazil and stayed here at the Sunset Marquis hotel, working on the charts. The producer was Aloysio de Oliveira, who was responsible for releasing the very first bossa nova albums in Rio. He released João Gilberto and Antonio Carlos Jobim albums. He was responsible for launching their careers, among many others; he was the artistic director of EMI-Odeon in Brazil.

RS: What can you remember about the session?