

From the seed of Elizeth's record Bossa Nova blossomed, in a more definitive way, in the three first records of João Gilberto (1959, 1960 and 1961), all with Jobim as a major participant; not only in the compositions, but above all in the simple arrangements, for few instruments, collaborating with João's voice and guitar.

The beginning of Antônio Carlos Jobim's international career is the next chapter. It was more Bossa Nova in general than Jobim in particular that attracted the attention of Americans to the new type of music being produced in Brazil. Saxophonist Stan Getz and guitarist Charlie Bird had already recorded, in a Washington church, today's classic LP *Jazz Samba* and Getz had also done *Big Band Bossa Nova*, an LP with Gary McFarland arrangements. Then, the producer of the two records, Creed Taylor, invited Jobim to record *Antonio Carlos Jobim, the Composer of "Desafinado"* (1963), his debut as a solo performer. The idea was simple: Jobim performing solo, 12 of his own "one finger piano" compositions, with Claus Ogerman's soft string arrangements and, to guarantee the bossa nova character of the project, Édison Machado on drums. The LP was a success, opening the door to Jobim in the States, where he would record more than 16 records, not counting those which he would do as Tony Brazil.

The five solo LPs which followed had different purposes. *The Wonderful World of Antonio Carlos Jobim* (1965) was arranged by Nelson Riddle - Nat King Cole's, Frank Sinatra's and almost everyone else's favourite. On them the wind instruments prevail and although the Bossa Nova atmosphere is maintained, economy is put to one side, to be taken up in the next three projects. The first two, *A Certain Mr Jobim* and *Wave* (both from 1967) marked the meeting up again of Jobim with Claus Ogerman, the orchestrator who would become his musical twin soul in American projects. Almost simultaneously *Francis Albert Sinatra & Antonio Carlos Jobim* was produced, the definitive consecration of the composer abroad. All with the same accent: arrangements based on strings, Dom Um Romão's bossa nova beat, very intimate and smooth; "I've not sung so smoothly since I had laryngitis", Sinatra commented in the recording studio.

*Tide* and *Stone flower* (both recorded in June of 1970, but released with an interval of almost a year) were more Nelson Riddle than Claus Ogerman. As in all the others, the compositions are Jobim's, but his participation on piano or guitar is discreet, since Eumir Deodato's arrangements gave promi-