

The record mixes all these Brazilian flavours in its music and lyrics, and begins to turn "Águas de Março" into a kind of hymn of the composer's creative phase. It is the rise of "Tom the Ecologist", as he has been referred to by those who fear to classify him. From a Tom who, recording in America, has his eyes glued to Brazilian nature which he sincerely loves.

The album also contains some ambitious orchestral pieces that give a preview of a Jobim following in the steps of Villa-Lobos, getting closer and closer to the concert hall: "Tempo do Mar", the suite from the film soundtrack *A Casa Assassinada*, "Saudade do Brasil", "Arquitetura de Morar" and "O Homem".

To the surprise of everyone who accompanied his steps, Jobim did not pursue this path further. After his last record with Claus Orgeman, *Terra Brasilis* (1980), a double album on which he would catalogue his work up till then, diverse projects followed with several partners (Edu Lobo, for example), special participations on other artist's records, the last show with Vinícius and, finally, the unexpected formation of the Nova Banda, with his sons and close friends, as well as his wife, the mother of one of his sons, and the wives of his close friends, to record gems that had nothing to do with anything, neither with the old samba-canção, nor with the Bossa Nova, nor with jazz samba, not with symphonic music. Only with him.

This last phase begins with *Passarim* (1987), in which Tom the Brazilian and ecologist appears not only in poetic themes, but also in scores rich in simplicity (piano, flute, violins, cello) and, once again, uncommitted, the female chorus sounding refreshingly new at a time when vocal groups were said to be out. In that same year, in another inventory, Jobim recorded with his family group a double album, a Christmas present: *Tom Jobim*. It is a reaffirmation of his simple arrangements, of his adventures among the mysteries of nature, of his faith in human voices, of his conviction that his path had to be traced far from the major trends. That's how it was, through to his last record *Antonio Brasileiro* (1994). This formidable ability to keep away from the prevailing tendencies was what made Antonio Carlos Brasileiro de Almeida a great and unique artist.