

Paulo Moura – Quarteto (1968)

Wpisany przez bluesever

Piątek, 20 Lipiec 2012 17:00 - Zmieniony Niedziela, 15 Marzec 2015 09:33

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01 – *Lamento do Morro* (Tom Jobim / Vinicius de Moraes) 02 – *Eu e a Brisa* (Johnny Alf) 03 – *Meu Lugar* (Luis Fernando Werneck / Danilo Caymmi / Fernando Brant) 04 – *Aos Pés da Santa Cruz* (Marino Pinto / Zé da Zilda) 05 – *Yardbird Suíte* (C. Parker) 06 – *Sá Marina* (Antônio Adolfo / Tibério Gaspar) 07 – *Retrato de Benny Carter* (Wagner Tiso) 08 – *Razão* (Alberto Arantes / Sergio Bittencourt) 09 – *Feitio de Oração* (Vadico / Noel Rosa) 10 – *Terra* (Milton Nascimento / Márcio Borges) Musicians: Paulo Moura - sax alto Wagner Tiso – piano Luis Carlos - bass Paschoal Meirelles – drums

The saxophonist Paulo Moura is one of the few Brazilian musicians of note to be associated with the classic 60s period of bossa nova and Brazilian groove who also had a recording career pre-bossa. In the late 50s Moura was recording in a straight jazz style for the Brazilian RCA label. Both the artwork and the arrangements of his albums had more than a nod towards the West Coast jazz movement that so influenced the early creators of what became the bossa nova in Brasil. These records featured arrangements of jazz standards like 'East of the Sun' and 'Tenderly' by fellow 'jazzophiles' Moacir Santos and Cipó.

Paulo Moura was already a musician of some stature in Brasil by the time that the bossa nova phenomenon occurred, and, as such, was in a prime position to take part in the new experimental groups that were mixing bossa nova with the sound of American jazz from the 60s, such as Os Gatos and Os Catedráticos. Moura played with Sergio Mendes in a group that did exactly that and was part of the famous Cannonball Adderley Sextet in NY. He also played on countless record sessions where there was a need for improvised solos, however short. But Moura's twin loves of jazz and Brazilian popular music (later to be heard in his almost complete transition to a player of folkloric 'choros') reached their apogee in the few recordings that he made for the tiny, but highly influential, Equipe label during the second half of the 1960s.

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Of these three jazz recordings as leader, this album 'Paulo Moura Quarteto' is perhaps the rarest and least known. With a band that included the young pianist Wagner Tiso, fresh from Minas Gerais and the group Sambalanço, (later so instrumental in the career of Milton Nascimento) and the drummer Paschoal Meirelles (known to fusion fans as founder of Cama de Gato in the late 70s), Moura is in his element. Taking their cue from popular tunes of the day like Antonio Adolfo's 'Sá Marina' (which enjoyed massive success in the US with the Sergio Mendes version called 'Pretty World') the group show what the sidemen were capable of given a free rein and a willing producer. Forget the countless American tenor player's LPs in a 'bossa nova setting' - the Paulo Moura Quarteto improvise naturally over subtle and organic bossa rhythms that are the real thing! ---cdbaby.com

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