

1. João Gilberto, Astrud Gilberto and Stan Getz: “The Girl from Ipanema”

(A. C. Jobim / V. de Moraes / N. Gimbel) Corcovado Music Corp. - Moraes Edition Vinicius / MCA Music GmbH (Hamburg)

From *Getz/Gilberto*; orig. LP: Verve V6-8545;

Rec. March 18, 1963; prod. by Creed Taylor; © 1963 Verve

João Gilberto, vocal & guitar; Astrud Gilberto, vocal; Stan Getz, tenor sax; Antonio Carlos Jobim, piano;
Sebastião Neto, bass; Milton Banana, drums

Another huge hit, “The Girl from Ipanema” was released one year after its recording, when many critics thought that bossa nova was virtually dead. But, thanks to Taylor’s perseverance, Getz/Gilberto came out and was to remain 96 weeks on Billboard’s pop chart, reaching No. 2 (the Beatles monopolized the top spot throughout 1964). Released as a single, without João’s vocal part, its main track reached No. 5, helping the album to receive 7 Grammy nominations and 4 awards! Nothing less than “album of the year” (for João and Stan), “record of the year” (“The Girl from Ipanema” in its single version by Stan and Astrud), “best instrumental jazz performance by soloist with small group” (Stan), and “best engineering” (Phil Ramone). Astrud and Jobim were nominated for “best new artists” (they lost to the Beatles), João for “best male vocalist” (Louis Armstrong got it with “Hello, Dolly!”), and Gene Lees for “best album notes.” Enough said? Not yet: in all reissues, Tommy Williams (who used to play with Getz but didn’t play a note on Getz/Gilberto) has been credited as the album bassist, taking the glory that belongs to Sebastião Neto.

2. Luiz Bonfá: Manhã de Carnaval

(L. Bonfá / A. Maria / F. Llenas) Meridian Editiones Sarl - Euterpe Edicoes Ltda / Edition Marbot GmbH (Hamburg)

From *Luiz Bonfá Composer of Black Orpheus Plays and Sings Bossa Nova*; orig. LP: Verve V6-8522

Rec. December 31, 1962; prod. by Creed Taylor; © 1963 Verve

Luiz Bonfá, guitar & vocal; Iko Castro-Neves, bass; Roberto Pontes Dias, drums; arr. by Lalo Schifrin

Thanks to the Black Orpheus score, Bonfá was already established in the New York scene when he appeared at the “Bossa Nova at Carnegie Hall” concert in 1962. That evening, after performing “Manhã de Carnaval” (the main theme from Black Orpheus), he became the only artist to receive a standing ovation. Impressed, Taylor immediately offered him a contract. His Verve debut album was recorded with Lalo Schifrin and the members of a quartet led by Oscar Castro-Neves, which was Bonfá’s backing group at Carnegie Hall. According to its publishing company, “Manhã de Carnaval” is the second most recorded song of all times, by such artists as Plácido Domingo, Julio Iglesias, Frank Sinatra, and several jazzmen.