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**ANTONIO ADOLFO**  
*HYBRIDO*  
— From Rio to Wayne Shorter



**Personnel:**  
Antonio Adolfo (piano and arrangements), Lula Galvão (electric guitar), Jorge Helder (double bass), Rafael Barata (drums and percussion), André Siqueira (percussion), Jessé Sadoc (trumpet), Marcelo Martins (tenor/soprano saxes and flute), Serginho Trombone (trombone), Claudio Spiewak (acoustic guitar on Beauty and The Beast), Zé Renato (vocals on Footprints).

**Tracks:**  
Deluge  
Footprints  
Beauty And The Beast  
Prince Of Darkness  
Black Nile  
Speak No Evil  
E.S.P.  
Ana Maria  
Afosamba

All compositions by Wayne Shorter, except Afosamba, by Antonio Adolfo.

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Eliane Elias' new album is titled *Dance Of Time*.

PHILIPPE SALOMON

## Eliane Elias Returns to Samba

**SAMBA IS IN ELIANE ELIAS' BLOOD, BUT IT** was not the Brazilian singer-pianist's first love. A piano prodigy in her native São Paulo, she was copping Red Garland licks as a jazz-besotted 12-year-old. Jazz always came first.

It still does. "My first great love was jazz," she said recently. "At age 10 and 11, I used to spend hours and hours transcribing my mother's jazz records; [by contrast,] the samba and bossa nova were just part of the DNA of the culture."

For most of her career, including more than two dozen albums, her focus was on her spectacular straightahead jazz piano style. In 2015, however, she returned to Brazil to record for the first time since she emigrated to New York in 1981. The result was 2015's Grammy-winning *Made In Brazil*. For her latest album, *Dance Of Time* (Concord), which commemorates the 100th anniversary of the first samba recording ("Pelo Telefone"), she once again chose to record in Brazil. The album includes a mix of samba classics ("Copacabana," "O Pato," "Sambou, Sambou"), original ballads and standards. The album features a panapoly of distinguished guests, including Randy Brecker, Matt Mainieri, Mark Kibble and—from Brazil—pianist Amilton Godoy, guitarist João Bosco and singer-songwriter Toquinho.

DownBeat recently sat down with Elias to discuss the making of her new album and her pivot toward a more Brazilian sound.

**DO YOU THINK OF YOURSELF THESE DAYS AS A PIANIST WHO HAPPENS TO SING, OR DO YOU GIVE BOTH EQUAL WEIGHT?**

I feel I am a pianist first, although I've been singing for a long time, and it's an integral part

of what I do. But the piano—that's my instrument. It's like the continuation of my body, my soul.

**HOW DO YOU BALANCE SINGING AND PLAYING?**

Maybe 15 years ago I wasn't as comfortable doing it as now. But I have gotten to a place where I love singing and playing. In fact, when I'm playing Brazilian things and doing all the syncopation, just the piano alone—with lots of offbeats in the left hand and improvising with the right—already that's like two people. And then you add the voice, and it's like, wow, OK! [laughs].

**WHY DID YOU DECIDE TO RECORD *DANCE OF TIME* IN BRAZIL?**

I wanted to celebrate the samba, but I also wanted to celebrate these great Brazilian musicians who were so important in my life.

**THE FINAL SONG ON THE ALBUM, "NOT TO CRY (PRA NAO CHORAR)," A DUET WITH TOQUINHO, IS ESPECIALLY TOUCHING.**

When Toquinho was in the studio with me, I reminded him that he had started a song back in 1978. I played a little of it, and he said, "Oh my, I forgot." At the time he had called the song "Eliane," but it was unfinished. The lyrics [in Portuguese] are all about our story—how he and I used to tour together in the 1970s with [the great Brazilian poet, lyricist and entertainer] Vinicius de Moraes, and how now he looks at photographs of that time and tries not to cry. So we finished it together. The lyrics he wrote are so beautiful they made me cry.

—Allen Morrison



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