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# JAZZ SCENE

**Brazilian Summer Nites Presents**  
MARCOS ARIEL TRIBUTE TO TOM JOBIM  
OPENING SET BY TED & PABLO  
TEMPLE BAR

Multi-instrumentalist Ted Falcon grew up hearing Luiz Bonfã, João Gilberto, Sérgio Mendes, and other Brazilian music around the house. His father, a professional guitarist who was Ted's main musical influence was always playing Villa-Lobos, possibly the most famous South American classical composer. Recently while in NYC jamming in the Village, Ted met harmonica player Pablo Fagundes. The next night at Joe's Pub Ted invited Pablo to sit in on a tune, and as they say... Their new release Transcontinental Music Express, including original compositions can be found by contacting Ted at [www.myspace.com/tedandpablo](http://www.myspace.com/tedandpablo).

At temple Bar joined by Fabiano Nascimento on 7 string guitar, Ted and Pablo create a dynamic experience on stage. Focusing on their passion for choro music, these players build a visual and evocative environment. Choro is perfectly wedged between the future and the past with its immediacy and great melodies. Regardless whether on violin, mandolin, or cavaquinho, Ted's playing is effortless and displays his dexterity on an elevated level. Ted and Pablo's take on "Estamos Ai", by Mauricio Einhorn, Durval Ferreira, and Regina Werneck has a contagious groove, and on "Partiu do Alto" by Pablo Fagundes, Ted's mandolin and Pablo's gorgeous harmonica combine to form a rhythmic feast. They step off the stage and perform in the middle of the crowd to dancing, clapping, and pure joy. Closing the set with "Asa Branca", by Luiz Gonzaga/Zé Dantas, and "O Ovo", by Hermeto Pascal, Ted and Pablo have shared their passion and made new fans in doing so.

Pianist Marcos Ariel believes in a life made by encounters and passion. He first saw Antônio Carlos Jobim at the age of fourteen in Rio de Janeiro which marked him during his formative musical development. Many years later in Los Angeles Marcos met Jobim at the latter's performance at the Hollywood Bowl which only increased his admiration. The spirit of Jobim channels through Ariel all the way down to the white straw fedora. Marcos Ariel returns to Los Angeles to promote his CD release (Brazil only) Piano com Tom Jobim on Rob Filmes and Humaitá Music. Look for the upcoming US release soon.

Performing solo piano is something Marcos Ariel excels at, proved by three recorded projects, Ballet Sertanejo, Piano Brasileiro, and Piano displaying his relationship and sophistication with the instrument. Jobim, one of the most recorded and performed composers in the twentieth century is a wonderful stepping-off point for Ariel's distinguished arrangements. Simplicity was key to Jobim's essence and Ariel contributes with a delicate and refined approach.

From the openers "Luiza", with its melancholy waltz context, to "Wave"

with its original intro, Marcos exhibits his personalized interpretations as a true craftsman. "Samba do Avião" generated a glorious chorus from the attendees honoring the "marvelous city" of Rio. "The Girl from Ipanema", which was bumped from its number one slot on the charts by the Beatles' "Yesterday" was rendered elegantly into a jazz idiom swinging loud and soft like the sea. On "Desafinado", Marcos traded off vocals with the crowd. On "Waters of March", again with vocal styling uniquely his own, he inspired a lone dancer on the dance floor with her samba beauty, sensual and self assured. Marcos was moved by her presence and her fluid interpretation. His voice is clear and resonant on

"O Pato", samba bossa at its best. Segueing nicely into the choro classic "Tico-Tico no Fubá" by Zequinha de Abreu. On "One Note Samba", his "woodpecker" technique was faster than a three am taxi ride through Rio taking the audience on a journey, causing a rupture of applause and laughter. Leaping off the piano stool with explosive energy, bringing cheers from the crowd.

He then invited Ted, Pablo, and Fabiano and finally broke out his flute, which was his first instrument. Ted Falcon elicits incantations, Pablo fierce and poised, and Fabiano, all mixing in on the magic creating a superb connection with Marcos. A glorious blend of sounds. Pablo asked if it was too fast, Ariel answers, "no way" and blasts off into bliss on "Apanhei-te Cavaquinho" by Ernesto Nazareth. Marcos' flute playing possesses cleansing light and brilliance, spellbinding the crowd. The flavor of Rio from another century feels perfectly at home in the moment and forces me out onto the dance floor to take it all in. Find Marcos Ariel's complete catalogue by contacting him at [ariel@humaitamusic.com.br](mailto:ariel@humaitamusic.com.br).

**Mauro Werneck Monteiro**