

Diego Figueiredo

'Dadaio'



Stunt Records

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Diego Figueiredo was a sensation at last year's jazz festival in Copenhagen, as he has been in his native Brazil – or wherever else he has presented his amazing guitar skills. In Copenhagen, he performed with Brazilian vocalist Silvana Malta's group, and audiences refused to let the young virtuoso leave the stage. An unanimous press called his performance the high point of that year's festival. A solo performance was hastily arranged, and with rumors speeding ahead, it drew a huge crowd.

Rodolfo Stroeter is in great demand as bassist and producer on classic Brazilian recordings including those of Joyce and Gilberto Gil. When Stunt Records invited him to produce a CD with Diego, he was exuberant. And – how lucky can you be – the legendary drummer Robertinho Silva was close by. A Brazilian super trio was born on Danish ground, and a wonderful instrumental bossa record, that swings and sways and spreads great vibrations.

"We don't make this kind of album in Brazil anymore", Robertinho explained in between praising young Diego, "You are going to be... no, you ARE a star."

Despite the abundance of talent in Brazilian instrumental music, it is not easy to find a new artist with a combination of instrumental skills and the ability to move freely within various idioms. Diego Figueiredo has these gifts. He has done a lot of touring as a soloist and with his own trio in USA and southern Europe. He won the Gibson Guitar Contest at Montreux Jazz Festival in 2007, where George Benson presented the prize. (In 2005 he placed among the top three). He is widely recognized as one of the world's great guitarists today.



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In 2001 Rodolfo Stroeter judged a contest, the object of which was to find the year's biggest surprise in Brazilian instrumental music. It was at this event, that he first noticed the then 21-year old guitarist. Among all the contestants, he alone had the aura that is inherent in any true virtuoso. In Diego, Stroeter found an instrumentalist with the capacity to revise the traditional Brazilian samba and choro. Apart from his obvious technical ability and the clarity and timbre flowing from his instrument, he demonstrated that it was possible to combine elements in Brazilian tradition creating a result that was neither avant-garde nor traditional. His natural equilibrium and sophisticated mixture of improvisation and interpretation made it clear that they were witnessing a rare artist of the kind born out of dedication and originality. He combined samba, choro and jazz, and the Brazilian syncopations were integrated naturally in his playing – not as something studied, but as part of his musical personality. It was then, that Stroeter realized, that he and Diego must work together sometime.

Diego Figueiredo was born in 1980 in Franca, São Paulo, and began to play at the age of four. By the time he was twelve, he was causing attention locally, and at fifteen he was enthraling audiences all over Brazil. He has recorded several albums, as a soloist and in groups, and has toured extensively in Brazil, USA and Europe with great success.

Rodolfo Stroeter has worked with Robertinho Silva on numerous projects. He is an outstanding man. His rare skills as a sideman, his sensitivity and his sense of rhythm are legendary. He is known to always be in a good mood and never to take himself too seriously. Roberto is a citizen of the world. He possesses the rare talent of knowing how to accompany music. His good humor is reflected in every note, in every Afro-Brazilian cell, in every beat. But more than anyone, he knows that to accompany means to improvise together, adding to what already exists and never losing focus. The rhythm in his soul is the face of Brazil – his face.

Diego and Robertinho had never met. Robertinho had never even heard of Diego. But this is one of the magic coincidences that are common in music. It seemed certain that Robertinho would bring something extra to the session: His sensitivity, focus and extremely high level of expertise. The match between Diego's youthful skill and those of a mature rhythm section proved pure magic.

The repertoire consists of compositions by guitarist Baden Powell and classic tunes by Ary Barroso, Noel Rosa and Tom Jobim interpreted with a presence and grace that one could barely have dreamed for. DIEGO also includes the beautiful waltz Valda and a percussion solo by Robertinho, Dadaíô, which wound up giving the CD its title. Don't ask what that tune is made of, but the spirit of Brazil is present in every note, chord and beat. The trio now works together on a steady basis. The sound of their combined talents will touch every listener with the same sense of love that touched sound wizard Bjarne Hansen when he recorded them at Sun Studio in Copenhagen.

Dadaíô is a word invented by Robertinho. It is a way of saying "cuidado aí ô", which means something like "take it easy, be careful" – only pronounced in Robertinho's personal "goody moody" fashion.

Consolação / Deixa / A felicidade / O morro nao tem vez / All The Things You Are / Lamentos do morro / Berimbau / Ultimo desejo / Morena boca de ouro / Dadaeô / Samba de uma nota só / Valda / Na baixa do sapateiro.

Diego Figueiredo (g)
Rodolfo Stroeter (b)
Robertinho Silva (d, perc)



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