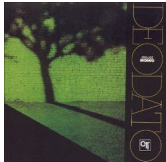


Eumir Deodato - Prelude (1972)

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1. *Also Sprach Zarathustra* 2. *Spirit of summer* 3. *Carly & Carole* 4. *Baubles, Bangles and Beads* 5. *Prelude to afternoon of a faun* 6. *September* Musicians: Eumir Deodato - piano, electric piano Ron Carter - bass, electric bass - solo on (4) Stanley Clarke - electric bass - solo on (1) Billy Cobham - drums) John Tropea - electric guitar - solo on (1,4,6); Jay Berliner - guitar - solo on (2) Airto Moreira - percussion Ray Barretto - congas Hubert Laws - flute - solo on (5)

Prior to *Prelude*, Eumir Deodato was primarily known, if at all, as a tasteful, lyrical, bossa nova-based sometime arranger for the likes of Antonio Carlos Jobim, Frank Sinatra, Wes Montgomery, and others. Enter Creed Taylor, who gave Deodato a chance to step out on his own as a pianist/leader, doing a few tunes of his own plus a healthy quota of CTI-patented jazz interpretations of classical pieces by Richard Strauss ("*Also Sprach Zarathustra* (2001)"), Debussy ("*Prelude to the Afternoon of a Faun*"), and bowdlerized Borodin ("*Baubles, Bangles and Beads*"). Well, "2001" -- a clever, up-tempo Latin-groove takeoff on the opening measures of Strauss' tone poem suddenly exploded and became an improbable hit single. In its wake, *Prelude* soared to number three on the pop LP charts, and Deodato was propelled out of the arranger-for-hire business. Though overshadowed by "2001," the other tracks also hold up well today, being mostly medium-tempo, sometimes lushly orchestrated, conga-accented affairs that provide velvety showcases for Deodato's lyrical electric piano solos. The record also made a temporary star out of John Tropea, whose electric guitar has a lot of rock & rolling zip and fire, and Hubert Laws, Stanley Clarke, and Marvin Stamm each get a little solo room too. This would be the biggest hit Deodato and CTI ever had, and though short on playing time (32 minutes), it still makes enjoyable listening. --- Richard S. Ginell

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