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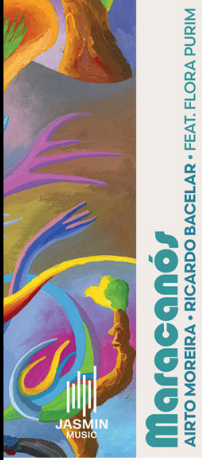


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AIRTO MOREIRA / RICARDO BACELAR 'MARACANÓS' CD (JASMIN MUSIC) 4/5

6TH APRIL 2026 UKVIBE



Few musicians carry the quiet authority that Airoto Moreira does. From the electric shifts of Miles Davis' early-seventies groups to decades of boundary-pushing work alongside Flora Purim, his presence has long signalled rhythmic invention at its most instinctive. Maracanós, recorded across sessions in 2024 at Bacelar's studio in Fortaleza, arrives with that weight behind it – but its tone is markedly different. Time and circumstance are clearly part of the story. The sessions are shaped with care and restraint, placing Ricardo Bacelar at the centre while Airoto and Purim contribute in more measured ways.

Their imprint remains unmistakable even in these reduced roles, and the album carries a strong sense of respect – music grounded in relationship, trust and continuity.

That context throws Bacelar's contribution into sharp focus. Through Jasmin Music, he has cultivated a catalogue that treats Brazilian music as both foundation and springboard. His background – rock stages, studio production, film scoring, collaborations with figures such as Gilberto Gil and Ivan Lins – feeds directly into this project. On Maracanós he operates as composer, arranger and producer, but also as the connective tissue between a carefully assembled group of musicians. Bassist Nélio Costa and drummer Panticco Rocha provide a flexible rhythmic base, locking into the percussion layers without crowding them; Hoto Júnior adds further depth to the album's dense percussive fabric. Márcio Resende's reeds and flute lines cut through with clarity, often acting as melodic guides within the looser structures, while guitarist Stênio Gonçalves brings a subtle textural edge, particularly on the more atmospheric pieces. The Kalimera String Quartet – arranged by Liduíno Pitombeira – adds a chamber-like dimension, expanding the album's tonal range without diluting its rhythmic core.



Airoto Moreira by Maria Bacelar

Musically, Maracanós moves through a wide Brazilian jazz spectrum, grounded in rhythm but open in form. "Pé no Chão" and the title track balance layered percussion with those string arrangements, while "Submersivos" and "Bumbo Meu Boi" favour texture and interplay – flute, guitar and electronics folding into Airoto's percussive language. "Voo da Tarde" offers a brief, affecting vocal from Purim, and "Mestre Novo da Guiné", the album's only lyric-led piece, draws directly on Afro-Brazilian identity, its narrative carried by Bacelar's vocal and ensemble backing. Improvisation is present throughout but never pushed to the foreground; atmosphere, colour and pacing take precedence, giving the music a sense of space that suits the circumstances of its making.

Maracanós is, finally, a Ricardo Bacelar album – shaped by his vision and carried by his musicianship. What Airoto Moreira, honoured this April as an NEA Jazz Master, and Flora Purim bring is something less tangible but deeply felt: presence, history and a musical language that continues to resonate.

[Steve Williams](#)

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