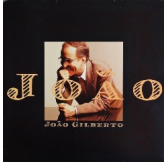


## João Gilberto - Joao (1991)

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## João Gilberto - Joao (1991)



1 *Eu Sambo Mesmo (I Really Samba)* 4:09 2 *Siga (Go On)* 4:14 3 *Rosinha (Little Rose)* 3:52 4 *Málaga (Malaga)* 5:02 5 *Una Mujer (A Woman)* 3:44 6 *Eu E Meu Coração (My Heart And I)* 5:12 7 *You Do Something To Me* 2:42 8 *Palpite Infeliz (Unhappy Remark)* 3:55 9 *Ave Maria No Morro (Ave Maria On The Hill)* 4:16 10 *Sampa* 5:02 11 *Sorriu Para Mim (Smiled At Me)* 3:06 12 *Que Reste-T-Il De Nos Amours (I Wish You Love)* 5:03 João Gilberto - Acoustic Guitar, Vocals Jim Hughart - Acoustic Bass – Jim Hughart Joe Correro - Drums Michito Sanchez - Percussion

In the 1950s, by harnessing the exuberant power of samba in gently plucked rhythms and his soft, intimate whispering of the lyrics, guitarist-singer-songwriter João Gilberto helped launch a musical revolution. While not its most important composer, Gilberto became bossa nova's premier interpreter. João, recorded in 1991, features him and his guitar backed by an orchestra (arranged by Clare Fischer) and shows a master in complete control of his craft and his powers. He navigates the lyrics with impeccable diction and uncanny phrasing, heightening the drama by seemingly staying half a breath behind the beat then landing precisely on a particular word, for emphasis. He makes even Italian ("Malaga"), English (Cole Porter's "You Do Something to Me"), and French ("Que Reste-t-il de Nos Amours") sound like natural bossa nova languages. Gilberto's seductive style is smooth, casual, and deceptively easy on the ear; but even in a set with no classics, as this one, each of its miniatures seems to hide a reward to a closer listening. ---Fernando Gonzalez, Editorial Reviews

Recent but classic jazz-bossa is played by one of its defining spirits. Vocally, Gilberto is in fine muttering form, communicating intensely with somebody in his breast pocket, and his guitar is as delicate as ever. This recording expresses the close links of bossa nova and jazz. Joao has

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Clare Fisher arranging and on some cuts playing keyboards, along with one of those saccharin string-sections even the most avant-garde Brazilians love. ---John Storm Roberts, AllMusic Review

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