

Maria Bethania – Encanteria (2009)

Wpisany przez bluelover

Środa, 17 Marzec 2010 23:03 - Zmieniony Czwartek, 26 Listopad 2015 18:14

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- 1 *Bárbara* 3:14
- 2 *Na Bahia* 2:54
- 3 *Do Mar* 2:56
- 4 *Encanteria* 2:46
- 5 *Saudade Dela* 3:28
- 6 *Linha De Caboclo* 2:26
- 7 *Estrela* 3:04
- 8 *Minha Rede* 3:15
- 9 *Doce Viola* 3:06
- 10 *É Senhora/Batatinha Roxa* 3:21
- 11 *Trovas* 2:43

Maria Bethânia - Vocals Jaime Alem - Viola, Viola Caipira, Violao Pedro Amorim - Bandolim, Cavaquinho Cristóvão Bastos - Piano Maurício Carrilho - Violao Marcelo Costa - Drums Jorge Helder - Baixo Magno Júlio - Agogo, Surdo Everson Moraes - Trombone Ana Rabello - Cavaquinho Luciana Rabello - Cavaquinho Denize Rodrigues - Sax (Alto) Glauber Seixas - Violao Celsinho Silva - Pandeiro Marcus Thadeu - Pandeiro Andre Vasconcelos - Bass

From the late '60s to the early '90s Maria Bethânia was one of Brazil's best, but also most successful, female singers. In many ways, the fading of her commercial appeal represented a liberation of sorts for the magnificent Bahia singer. No longer forced to please a massive audience, in the 21st century Bethânia positively embraced her new creative freedom through a series of outstanding artistic projects, admirable in both their aesthetic coherence and their peerless realization. At 63, a thoroughly rejuvenated Bethânia is also still amazingly prolific, as attested by the simultaneous release of her two new 2009 studio albums, *Encanteria* and *Tua*. As it is the norm in this new phase of Bethânia's career, each album has an overall theme or concept: love for *Tua*, and devotion for *Encanteria*. In an enchantingly (and all-too Brazilian) counterintuitive way, the former is a stately collection of autumnal ballads, while the latter is quite an upbeat affair. Indeed, *Encanteria* draws its inspiration from Brazilian regional religious festivities -- particularly from Bahia, of course -- and the overall mood of the record is of joyful

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celebration. A collection of sambas in their multiple regional variations and derivations (samba de roda, samba macumba, xote), Encanteria effortlessly accommodates several compositions by new rising stars such as Bethânia protégé Roque Ferreira and Vanessa da Mata, as well as tributes to old composers or performers such as Edith do Prato and Jaime Alem. As if all that were not splendid enough, Caetano Veloso and Gilberto Gil drop by to join Bethânia in "Saudade Dela," by default turning it into the automatic highlight of this album and gifting Brazilian music fans worldwide with the chance to hear these three colossal artists and lifetime friends singing together one more time. Sheer magic. ---Mariano Prunes, Rovi

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