

Jeanette - Porque Te Vas (1994)

Wpisany przez bluelover

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01. Palabras, Promesas 02. Porque Te Vas 03. Que Le Han Hecho A Mi Cancion, Mama
04. Debajo Del Platanero 05. No Digas Nada 06. Soy rebelde 07. Estoy Triste 08. Oye Papa,
Oye Mama Arranged By – Eddy Guerin, Juan Marquez, Waldo De Los Rios

On this compilation of hits from her early career, Jeanette is at her best when sticking to melancholy with a helpful dose of realism. Garnering fame in the mid-seventies when a then unknown song "Porque te vas" was used in a film recognized at the Cannes Film Festival, propelled her to stardom. Jeanette continued turning out unique takes on romantic pop ballads which would go on to top and chart in several European and South American countries, as well as Japan. Being best described as alluringly detached, her voice elicits compassion amongst the heartache and tragedy that she sings about. "Soy rebelde" her first single, demonstrates the capabilities of her timid whisper flawlessly. Jeanette's delicate, soft spoken intonation and choice of words pull at the heartstrings while the accompanying orchestration adds to the feeling of isolation. Perhaps perfected with that song, other choices on the compilation continue the theme of forlorn love, both emotionally and physically. None sung with such abandonment as the former yet most still manage to bring about an inclination of rejection, even as the melodies begin to brighten. Amidst the longing for youth and possibility, there are a few songs which buck the trend and instead aim for more lightheartedness.

Having begun her career idolizing American folk singers, the pop tracks included on the disc discard the depression using cheerful and peppy guitar lines to accentuate the oral story telling found in traditional folk music. Tracks like "Qué le han hecho a mi canción, mamá?" and "Debajo del platanero", both sung in her native language of English, lack the tenderness and affection of their Spanish counterparts while demonstrating the swing and carefree attitude of a bygone era. The former employing the use of several brass instruments, towards the end, to pay tribute to Americana. However, the handful of upbeat selections take away from the touching sensibilities of the album. The flowery melodies accompanied by pleasant overtones of the two former songs appear out of place on a collection highlighting empathetic numbers.

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While by no means horrible, they just don't appear to fit amongst the anthologies atmosphere. As a whole, the album remains a solitary search for companionship and love in all the wrong places. While a great introduction to a singer who doesn't get her fair share of attention in the states, the compilation's overall disposition could benefit from either a better selection of songs or simply--fewer. Although, to its credit, the selections were never meant to be seen as a unified whole merely a collection of singles to broaden her appeal and to that extent, the album definitely succeeds. --- PiedradeLuna, sputnikmusic.com

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