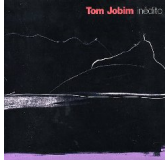


Antonio Carlos Jobim - Inédito (2006)

Written by bluesever

Friday, 24 August 2012 16:18 - Last Updated Saturday, 19 July 2014 13:42

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CD 1 01 Wave 02 Chega de Saudade 03 Sabia 04 Samba Do Aviao 05 Garota de Ipanema
06 Retrato em Branco E Preto 07 Modinha (Seresta No 5) 08 Modinha 09 Canta, Canta Mais
10 Eu Nao Existo Sem Voce 11 Por Causa de Voce 12 Sucedeu Assim CD 2 01
Imagina 02 Eu Sei que Vou Te Amar 03 Cancao Do Amor Demais 04 Falando de Amor 05
Inutil Paisagem 06 Derradeira Primavera 07 Cancao em Modo Menor 08 Estrada Do Sol 09
Aguas de Marco 10 Samba de Uma Nota So 11 Desafinado 12 A Felicidade
Antonio Carlos Jobim - Guitar, Piano, Primary Artist, Vocals

As a celebration of "Tom" Jobim's 60th birthday in 1987, a Brazilian consort simply called the Organization sponsored an album that anthologized his output as a composer. Jobim made the final choices of 24 tunes, recorded them with his band of family and friends, and the results were released privately in a limited edition. Recorded at around the same time as *Passarim*, it's possible that Jobim did not want this retrospective to compete with his new material. Not until 1995 did the Brazilian arm of BMG put out a commercial edition of this project in a very handsome two-CD box with a beautifully illustrated 38-page color booklet (alas, the contents could have been easily squeezed onto only one CD). It's far from a casual project, obviously carefully rehearsed and polished; rather it's an intimate one, using a minimum of resources, backed only by Jobim's simply-stated piano on several tracks. There is the expected quota of greatest hits like "Desafinado," "One Note Samba," "Chega de Saudades," and "Wave," yet the bulk of the material is not very familiar, often dispatched in to-the-point slices that sometimes clock in at less than two minutes. Jobim also takes a personal flyer by including his countryman Heitor Villa-Lobos' haunting "Seresta No. 5," with just himself on piano backing Danilo Caymmi's vocal, followed by his own "Modinha." Jaques Morelenbaum provides the occasional string arrangements and cello solos, again keeping things uncluttered and decidedly less ambitious than Claus Ogerman's charts on a previous Jobim retrospective, *Terra Brasilis*. Sometimes the arrangements are unpredictable; "The Girl From Ipanema" omits the words of the first chorus, picking up the thread on the bridge, and the stunning "Estrada do Sol" shifts gears several times. The feeling of *saudade* is very much front and center on Jobim's birthday present to himself -- he later said that this was his favorite album -- and all of his connoisseurs should try to hunt it down in the import bins. --- Richard S. Ginell, Rovi

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