Quaterna Requiem - Velha Gravura (1990)



1. Ramoniana (6:20) 2. Aquartha (5:04) 3. Velha Gravura (12:17) 4. Tempestade (10:13) 5. Madrugada (10:32) 6. Toccata (6:00) Bonus tracks on CD. 7. Cárceres (3:34) 8. Elegia (4:43) Bass Guitar – Marco Lauria Drums, Percussion – Cláudio Dantas Flute – Roberto Meyer Guitar, Violin – Jones Júnior Oboe – Adauro Vilarinho Piano, Synthesizer – Elisa Wiermann Violin – Kleber Vogel

Quaterna Réquiem's debut album "Velha Gravura" is an exhibition of compellingly beautiful musical pictures, mostly conceived under a symphonic drive, but leaving room for a varied array of folkish sorts and some jazz rock leanings. As points of reference I can mention 'Snow Goose' Camel, 'W&W'-era Genesis and The Enid, but I think it is fair to point out that this quintet manages to create and convey their own signature sound in the general context of vintage symphonic tradition. Since I regard QR as my all-time favourite Brazilian prog act, it may come as no wonder that I am so in awe with each piece contained in the album's tracklist. My only objection is a formal (not substantial) one: the opening number should not have been 'Ramoniana', since it is not precisely indicative of the overall symphonic pomp and circumstance that expands all throughout the entire remaining repertoire. But now that I mention it, let me tell you that this Creole folk based number is so beautiful, that all in all, I can't help but enjoy it regardless of the location it is in. That interplay between acoustic guitar and flute (the latter played by a guest), with a violin and an oboe intruding softly in order to add some ceremonious colours, and that high spirited coda that fills the last minute and a half, all these things are simply irresistible. The band's caliber comes to the fore in full exposure in tracks 2, 3 and 6, which IMHO are the most notable numbers in the repertoire: 'Aquartha' and 'Toccata' are intense and complex, while keeping an appealing, clear sense of melodic sensibility; the namesake number incarnates a perfect balance between orchestral majesty and rock driven punch. 'Tempestade' and 'Madrugada' find the band sliding along the calmer side of things: the former is serene, something like a contemplation, and the latter is more notoriously introspective, as a reflection that revolves around the mysteries of the inner self. The colourful splendour of 'Toccata' lights things up at the end of the record's official repertoire. The last 2 numbers in the CD tracklist are bonus tracks, very much in the vein of tracks 2, 4 and 6: had they been developed further and arranged with a major dose of symphonic magnificence, each

one might have overshadowed some of the official tracks. Since even the bonus tracks in this CD are so good, my rating must indicate "Velha Gravura" as an excellent addition to any good prog collection. ---Cesar Inca, progarchives.com

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