

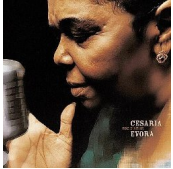
## Cesaria Evora - Voz D'Amor (2003)

Written by bluelover

Tuesday, 20 December 2011 19:07 - Last Updated Friday, 24 July 2015 13:37

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### Cesaria Evora - Voz D'Amor (2003)



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Cape Verde is famous for its Afro-Portuguese-influenced music genres: the haunting guitar-based morna and the percussive Cuba- and Brazil-influenced coladeras. Ever since her "discovery" in 1998, vocalist Cesaria Evora, the so-called "Barefoot Diva," has been her country's greatest musical ambassador. This recording features Evora interpreting old and new Cape Verdean and Brazilian songs. Under the expert leadership of her musical director, pianist Fernando Andrade, Evora's rich contralto is beautifully supported by guitars, the ukelele-like cavaquinho, mandolin, strings, clarinet, and percussion. Like Billie Holiday, Evora can inject a lyric with pathos and passion. That rare gift is heard on the mid-tempo "Isolada" ("Isolated"), an aching song about a beautiful, imprisoned mulatto girl, written by Evora's poet uncle, B. Leza, and the equally heart-wrenching "Amdjer De Nos Terra" ("Woman of Our Land"), which tells of the suffering of Cape Verdean women. The upbeat tracks include the sax-laced, vocal choired, "Pomba" ("The Dove") and Luis Morais's "Velocidade" ("Velocity"). "Jardim Prometido" ("Promised Garden") is a nice take on the American standard "Greenfields" by another Cape Verdean composer, Teofilo Chantre. The title track features Evora in pan-African fellowship with musicians from Cuba, Brazil, and Madagascar, showing that the music of her homeland has something for everyone. ---Eugene Holley, Jr., Editorial Reviews

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Césaria Évora, Cape Verde's "barefoot diva," has perfected her native morna style, and with her deep, soft-burred tenor, has gained an international audience for her blues-steeped laments. Voz d'Amor features several mornas, but up-tempo coladeras, as well, most notably the striking "Velocidade," written by Luis Morais, the father of modern Cape Verdean music, which spotlights a vocal choir and a lively lyrical clarinet line. But slow-burning, sad songs are Évora's specialty, and there are several striking examples here, including a cover of "Beijo Roubado," first recorded by Brazilian singer Ângela Maria. The opening track, "Isolada," a morna written by Évora's uncle, the poet B. Leza, features mandolin by Hamilton de Holanda and is perfectly suited to Évora's warm, honey-tinged voice. The single most striking track is the beautiful lament "Marde Canal," a traditional Cape Verde melody with lyrics from Fernando Andrade about the beauty and treachery of the sea channel between Sao Vicente and Santo Anton. Évora's vocal here is sad, resigned, and wise, by turns. Voz d'Amor is another fine collection from a remarkable singer. ---Steve Leggett, Rovi

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