

Elis Regina - Poema de Amor (1962)

Written by bluelover

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A1 Poema 3:12 A2 Pororó-Popó 1:55 A3 Dá-me Um Beijo (É Per Sempre) 3:20 A4 Nos Teus Lábios 2:24 A5 Vou Comprar Um Coração 1:50 A6 Meu Pequeno Mundo De Ilusão (My Little Corner Of The World) 2:34 B1 Las Secretarias 2:50 B2 Saudade É Recordar 2:17 B3 Pizzicati Pizzicato 3:11 B4 Canção De Enganar Despedida 3:25 B5 Confissão 2:00 B6 Podes Voltar 3:29

This early 60s recording captures the 17 year old Porto Alegre-city singer Elis Regina making her second trip north into the studios of Rio De Janeiro after her first successful recording, "Viva a Brotolândia" (Long Live Teenage Land), and clearly the producers and the singer were on the verge of something big that showed great potential. Indeed two songs show she was musically mature well beyond her years. Four years later at age 21, Elis Regina, after singing Edu Lobo's legendary "Arrastão" at a nationally broadcast songwriting contest, would become the biggest singing star in Brazil, smashing Carmen Miranda's best-selling song record, and becoming a dominant force in helping create "Música Popular Brasileira" (MPB), a mixture of popular, folk, and jazzy elements that was new and is still going strong in 2014. She also elevated the careers of many composers during her lifespan, cut short by a tragic accident. But this is a big part of where it started, before she became "O Furacão" (The Hurricane).

In front of various musical groups ranging from small combos to orchestras with full strings and vocal choruses, a youthful, daring Elis delivers powerhouse, captivating performances, over and over. From sambas, cha chas, bossa novas, tangos, waltzes, and mambos, to familiar American rock ballads of the 60's, she rises gloriously above each song. The producers spared no expense on lavish arrangements and excellent musicians. High points are "Poema" and "Confissao", among others. But the 'piece d'resistance' is the stunningly gorgeous tango-like "Cancao De Enganar Despedida" with it's breathtaking violin background. It's a timeless thing of awesome beauty featuring a dynamic arrangement, wonderful musicianship, and Elis beautifully soaring straight through, with almost imperceptible nuances. For a 17 year old to produce this impeccably controlled performance is amazing, even by today's standards. And right behind it is

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the sensous, scintillating "Nos Teus Labios" and "Pode Voltar". These three songs are worth the price of this MP3 all by themselves.

On the other hand, there are some admittedly dated songs out of the 12 tracks which attempt to appeal exclusively to the 'teenyboppers' of the 1960's ("Da-Me Um Beijo", "Pizzicati, Pizzicato") and a knockoff of "My Little Corner of the World" (Meu Pequeno Mundo De Ilusao), but she even sings these into submission. Sound quality is good, but thin at rare times when they required her to step back from the mike. Highly Recommended for Elis Regina fans and Regina record collection completists. A historic treasure of early MPB by one still considered by many to be Brazil's best singer, 30 years after her death. --- RBSProds, amazon.com

Poema de Amor (1962) est le second album d'Elis Regina après le très "sympathique" Viva a Brotolândia (1961). Ce "petit" album se présente comme une succession un peu kitch et rétro de Cha-cha-chas, de Ballades et de Boléros (rien de ringard cependant). Les influences sont plus latines (voire cubaines) que brésiliennes. "Pororó-Popó" permet d'entrevoir les qualités vocales d'Elis Regina qui se lâche un peu plus que sur les autres morceaux (avec un final Scat assez charmant que ne renierait pas Elza Soares). J'ai également un petit faible pour le Cha-cha-cha "sautillant" et "rieur" des secrétaires ("Las Secretárias"). Plus de sérieux avec le mélancolique "Saudade é Recordar" qui est peut être le morceau le plus brésilien de l'album. Poema de Amor est un album qui manque à mon goût cruellement de Pop et de peps. Une forme de "cruauté" artistique à brider une adolescente avec un tel potentiel et lui faire interpréter des airs "vieillots" (objectivité à postérieur bien sûr). Ellis avec deux "LL" sur la pochette ne sera "libérée" qu'à partir de 1965, année où elle partira de CBS pour rejoindre Phillips . --- Dominique Deret, AMG

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