

Amália Baraona – 3 Mundus

Following on from her previous explorations of Brazilian jazz and bossa nova, *Mulheres* (2010) and *Menescantando* (2012), *3 Mundus* further pursues Amália Baraona's love of classical and jazz by re-imagining songs from the vast Brazilian songbook that has been her passion since moving to the country from her native Portugal at the age of 9.



Featuring 13 songs from the classical and jazz traditions, ranging from Heitor Villa-Lobos to Chico Buarque, and set to arrangements played by musicians from the Balkans, *3 Mundus* captures the essence of the Brazilian genre wonderfully. Cheery opener 'Primavera' sets the tone with a tasteful classical guitar introduction before Amália's floating vocal drifts in like sunshine through the curtains on a late spring day, epitomising the spirit that permeates the whole album. Whilst the spritely 'A Vizinha do Lado' benefits from the addition of clarinet, the generally light and sparse arrangements - drums and keyboards do not feature - enhance the texture of each song, no more so than on the reflective 'Inquietação'.

If Amália's gorgeous vocals are the focal point of the album, no less impressive is the elegant precision of the ensemble playing by guitarists Petrit Çeku (Kosovo/Croatia-classical), Toni Kitanovski (Macedonia-jazz who also co-produced the album) and Dinko Stipaničev (Croatia-Brazilian, jazz and classical) and accordion by Gent Rushi (Albania-jazz) whose contributions make the whole sound considerably more than the sum of its parts, especially on the beautifully ambient 'O que Será (A Flor de Pele)'.

Once again effortlessly blending the contrasting styles of Brazilian writing and Balkan musicianship, this exquisite album cements Amália Baraona's growing reputation as one of the finest interpreters of the Brazilian musical canon around.

Mark Reilly
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