

rhythms) and, suddenly and quite effectively, Gonzalo Rubalcaba's acoustic piano. By the end of the song, Ithamara turns her voice into another piece of percussion. The album's producer, Arnaldo DeSouteiro, came up with the arrangement.

Ithamara must be a big fan of the movies, because many of her favorite songs come from films. "Un Homme et une Femme" is, of course, the original French title of *A Man and a Woman*, the Francis Lai-Pierre Barouh theme song to Claude Lelouch's 1966 Oscar winner for Best Foreign Language Film. In fact, Lai's score for the film was obviously influenced by bossa nova, and Ithamara, singing in French, brings the music back home while throwing in a very up-to-date drum-and-bass element. She did the arrangement with Fabio Fonseca and it's a multi-generational brew that, while hip and modern, references the great bossa nova era Brazilian organist Walter Wanderley. At song's end, Ithamara reminds us of another 1960s icon, "The Girl from Ipanema", but, tells us, in a quote from Jobim's "How Insensitive", "it's over, it's over, it's over, it's over, it's over, it's over, it's over, it's over". And the song is over. Cool.

Back to the movies for "Moon River", the Henry Mancini-Johnny Mercer classic first sung by Audrey Hepburn in *Breakfast at*

*Tiffany's*. It won the Grammy Award for Song of the Year and the Oscar for Song of the Year in 1961 and Ithamara breathes new life into it by singing it in English in a soft, breathy tone more reminiscent of Hepburn than Andy Williams. She's surrounded, brilliantly, with almost nothing but harp (Bertrami adds some gentle synthesized moonglow, and, towards the end, thunder). If you think this is a song you've heard enough, listen up: you've never heard it quite like this.

Did somebody mention Walter Wanderley? Martini-sipping lounge music fans rediscovered Wanderley in the 1990s but, in 1966, the organist had a Top 40 hit on the American pop charts with his version of "Summer Samba" (the song actually peaked in the fall of that year). It's up there with "Mas Que Nada" in the Brazilian standard department, and Ithamara goes right back to the source: the song's composer, Marcos Valle, arranged the track and joins Azymuth on keyboards. The song had English lyrics that translated as "So Nice", but this version, in the original Portuguese, has summer written all over it: it's a musical day at the beach.

"Aranjuez (Follow Me)" was adapted from the famous "Concierto de Aranjuez" by the great Spanish composer Joaquin Rodrigo. It's no stranger to jazz fans, of course - it's part of the