



**Pablo Jaurena**  
*Fueyerías*

iNB Música  
**9/10**



Since 2007, whether alongside the MJC Trio, the El Arranque Orchestra or leading his own sextet, bandoneonist Pablo Jaurena has been developing an outstanding musical career. His latest work – his second as a soloist – is one of the high points of that journey. Here, the composer has brought together 31 bandoneon players to pay homage to the defining instrument of tango. The album contains four amazing historical rescues. These are meticulous recreations or reinterpretations of emblematic works made with some

of the musicians who originally recorded them, such as 'Canaro en París', which features Victor Lavallén, Osvaldo Pugliese's bandoneon player. Five compositions were written especially for the record, among them, 'Un Dios Hecho Cenizas' by Rodolfo Mederos. Four pieces – such as the moving 'Responso' – feature previously unreleased arrangements by great masters of the genre. In summary, *Fueyerías* is a monumental work that should be celebrated and listened to with devotion.

GABRIEL CÓCARO  
**TRACK TO TRY** *Canaro en París*

**TOP  
OF THE  
WORLD**  
TRACK 7

**Fleurs Noires**  
*Tangos Aumentados*

Paraty  
**8/10**



Fleurs Noires are a Franco-Argentine orchestra composed entirely of women. In their 23-year career, they have

masterfully fused the sound of contemporary tango with the influence of jazz and elements of electronic music. On this album, their fifth, the group presents six suggestive and precious pieces, all composed by pianist Andrea Marsili. Three of these are set to texts by her father, the poet Omar Marsili, the father/daughter collaboration achieving outstanding moments such as those on 'Tus ojos me cerraron', which includes lyrical references to songs by Carlos Gardel. The voice of Aureliano Marín and the guitar of Tomás Gubitsch create an atmosphere that is at points as overwhelming as it is fascinating. In 'Pachamama Raymi', featuring singer Mandy Lerouge, the focus is on environmental issues – a tango with an ecological conscience, something rare in the history of the genre. The majestic 'Macrotango' and the experimental 'Riley meets Astor' help to make up an exceptional release.

GABRIEL CÓCARO  
**TRACK TO TRY** *Pachamama Raymi*

**Guachinangos**  
*Guachinangos Vol. 1*

Jalopy  
**7/10**



Guachinangos are a seven-piece son jarocho band based in New York City who regularly

perform along the East Coast. Led by Juan Carlos Marín (*requinto*, *jarana*, vocals) and Gabriella Grimaldi (violin, vocals), their debut album expands the canvas of the Mexican-born tradition, taking a traditional and also progressive approach. Two original compositions by Gabriel Guzmán, formerly of Radio Jarocho (he also plays electric guitar here), feature alongside older works like 'Dios Nunca Muere', composed by violinist Macedonio Alcalá in mid-19th century Oaxaca. The traditional strings of *jarana*, *requinto* and violin are joined by vocal harmonies, drums, bass, *zapateado* (tap dancing), *tambor alegre*, *quijada*, *tambora*, *maracas* and piano as well as Guzmán's guitar for a sound that fuses *cumbia*, *champeta*, rock and Veracruz traditions. They do an admirable job of capturing on record what is an ambitious project.

JUDE MONTAGUE  
**TRACK TO TRY** *Chuchumbé*

**Afro-Cuban All Stars**  
*A Toda Cuba Le Gusta*

World Circuit  
**10/10**



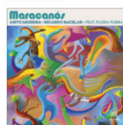
Back in 1996, before Buena Vista Social Club became a global brand, this gorgeous gem of a recording – the debut album by the Afro-Cuban All Stars – was recorded as part of the now-famous two-week session in Havana's EGREM studios. Conceived and co-produced by Cuban bandleader and *tres* player Juan de Marcos González, known for his work with son exponents Sierra Maestra, the album features a 13-strong, top-tier line-up diving into traditional Cuban styles from *danzón* and *guaguanco* to mambo and *son montuno* with palpable relish. Here, documented, is a cultural moment: an intergenerational joining of the great *soneros* of the 1940s and 50s (among them, Ibrahim Ferrer and Pío Leyva)

with rising stars including Félix Valoy. Their backing band featured pianist Rubén González, coaxed out of retirement; bassist Orlando 'Cachaíto' López; flautist Richard Egües; and a six-piece horn and percussion section. Oh, and on 'Alto Songo', Ry Cooder on guitar. Sumptuous and joyous, it's a project that begs repeated listening. 'All of Cuba Loves It' is the title's translation. All the world did, too.

JANE CORNWELL  
**TRACK TO TRY** *Amor Verdadero*

**Airto Moreira & Ricardo Bacelar**  
*feat. Flora Purim*  
*Maracanós*

Jasmin Music  
**7/10**



Airto Moreira will turn 85 this summer, and it's good to have him back after a hiatus. Good, too, to have

Flora Purim feature on one of the standout tracks, 'Voo da Tarde'. Multi-instrumentalist, singer and arranger Ricardo Bacelar met the lifelong partners and jazz-fusion alchemists while working on the soundtrack for the feature film, *Flora & Airto: Sins of a Marriage*. It inspired what Bacelar describes as a fusion of "acoustic music with percussion, strings and electronic textures". Although 'Mestre Novo da Guiné' is a belter, up there with Moreira's best, the other seven numbers are defined more by grace and elegance, with the percussionist's contributions a key but subtle element of Bacelar's textural concept. The closing '3 Minutos de Paz' and 'Pau Rolou' are prime Moreira: his vocal flourishes on the former and *berimbau* playing on the latter recall another legend of Brazilian percussion, Naná Vasconcelos.

MARK SAMPSON  
**TRACK TO TRY** *Mestre Novo da Guiné*

**Rattling Ark**  
**Top of a Mountain**Rattling Ark  
**7/10**

The brainchild of Dublin-based cellist Kevin Murphy, this project began as an itch to see if he could make the cello

the defining sound in a set of traditional Irish tunes. It has grown into something very beautiful. Murphy initiated American classical cellist Lizzi Murtough into traditional folk, and the trio was completed by Thomas Haugh on zithers, percussion and electronics. They are joined by Aki, a guest from Murphy's other project – the Nordic-inspired folk band Slow Moving Clouds – on *nyckelharpa* and self-designed *violyra*. There is something in the mournful tone of the cello that feels especially suited to Celtic traditional music and, from the first moment, *Top of a Mountain* brings those qualities through. There's darkness, playfulness, beauty and discordance. Something is tapped into that goes to the heart of folk tradition: the notion of spirits moving among us and through our landscape, the

shapeshifting nature of life itself.

NATHANIEL HANDY

TRACK TO TRY *Top of a Mountain***Myer U Clark**  
**Tinderbox**Broadside Hacks  
**8/10**

There is something determinedly off-kilter about Myer U Clark's second album. The songs have an easy, sunny character to them, which is quite deceptive, considering the complex chord shifts and instrumentation framing them. Clark's vocals have hints of Cameron Winter's in places, with their casual, minor-key energy, and songs like 'Make a Bet', with its warm chorus and spunky banjo line, are reminiscent of early Noah & the Whale. The music is actually pretty tricky to pigeonhole, with more than a sprinkle of jazz on songs like the twisty 'As a Sparrow', which uses quick and unexpected chord and vocal changes to keep the music surprising, underpinned by lurking double bass and dashes of oboe. And then up pops that banjo, which brings a country feel to the sound.

There's shade too, on 'More than Assure You', with bowed double bass and natural reverb bringing a seriousness to things. Fascinating and fun throughout.

GLENN KIMPTON

TRACK TO TRY *More Than Assure You***sgo**  
**Eòlas-Charm**  
Chamber Music Scotland  
**7/10**

The atmospheric soundworld of *Eòlas-Charm* marks the inspiring debut by Isle of Skye sisters Steaph and Ciorstaidh Chaimbeul. Ten "charms" (as the sisters call them) are each stirred by a tree native to the Gaelic world and brought to story through harp, accordion and sound design. The *Carmina Gadelica* and the *Tobar an Dualchais/Kist o Riches* archives have both been excavated for oral histories, providing tales of blessings and curses, wisdom and protections, and a key to the otherworld. Spirituality abounds. 'Beith' touches on the story of the birch and a narrative of new beginnings, felt in



the hypnotic opening which sparkles with a budding harp. Meanwhile, 'Eadha', meaning aspen, bursts into life in a vibrant, thrilling gallop on the theme of transformation. *Eòlas-Charm* proves an impressive debut: an exciting and evocative exploration of ancient spirituality and Gaelic lore.

BILLY ROUGH

TRACK TO TRY *Beith***Maracanós**

AIRTO MOREIRA • RICARDO BACELAR • FEAT. FLORA PURIM



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