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## Isaar - her voice and her Light Blue

What first caught my attention was Isaar's tone. She sings softly, sweetly, but not just that. It's also precise, and it's melancholic. It's the kind of singing in which you can hear a bit of that memory, imprinted in the DNA of all African descendants. It's smooth, and pleasant, but it's got groove and extent when required by the song. During the years of 1999 - 2004, when she was part of Comadre Fulozinha, the singularity of her voice wasn't as visible as now, probably because it was an all-girls group.

This doesn't mean that her talent as a singer went undetected then - Comadre Fulozinha was a well known group, and had a nice repercussion along critics and audience. This alone was a great achievement considering the difficulties posed to new artists when it comes to radio and TV exposition. I particularly enjoy Isaar in "A cidade ta subindo", a song from Comadre Fulozinha's cd *Tocar na Banda*, which I believe was her last recording as a group member. In this song her voice sounds a bit like a flute, and a bit like mourning, in a sort of modern ciranda. Opposite to her voice there is a "póica", a northeastern percussion instrument.

As a music critic, I would constantly ask her music partners: "She's got all that voice - why hasn't she gone solo yet?" And I remember I would add the inevitable "if...": "If she were from Bahia..." . And then I'd move on to examples, such as Virginia Rodrigues, who quickly made the charts due to Caetano Veloso's public praises...well she would've made it on her own - that powerful voice of hers - but the point is Isaar is slowly making it without the compliments from "heavy godfathers".

After all the touring with Antonio Nóbrega and DJ Dolores and taking part in countless compilations, she has finally recorded a solo project, "Azul Claro" (Light Blue), a cd that has placed her amongst the best and most original singers of the first 21st century years - Céu, Maria Rita, Ana Diniz, Roberta Sá...each with their own style and heritage. Eventhough Isaar's line of work is based on African sounds, it is also soaked in the rich and refreshing musical manifestations from Pernambuco - so many of them, it's impossible to stay unaware.

Years ago, after a few drinks in a bar, percussionist Airto Moreira told me it's impossible to come to Pernambuco and ignore the richness of its rhythms, beats, of its music. Now we can only imagine how a girl who was brought up in the area, under the influence of all these sounds, had the talent to seize all these references, reprocess them and hand it on to us... and she's been doing that for ten years.

So, no doubt about it - she's got a bright future ahead of her, with plenty of light blue in her skies. Lets keep our eyes and ears wide open for what's to come from her and her voice! (*Words of journalist-writer-critic José Teles*)

**BIO** - Carnival and São João celebrations played a major role in the beginning of Isaar's career. She first started in the Piaba de Ouro Maracatu, in 1995. In the years between 1997 and 2004 she was a member of Comadre Florzinha, in which she recorded two cds. In 1999 and 2000 she took part in a concert named "Pernambuco falando para o mundo", with artist Antonio Carlos Nóbrega, and toured through Brazil and French Avignon Festival. She also took part in DJ Dolores' project Orquestra Santa Massa in 2001 and Aparelhagem in 2004 (as co-author and lead singer on the latter). She has also participated as featured artist in the recording of many cds, with bands like Mundo Livre S/A, Eddie, Siba e a Fuloresta, Cidadão Instigado, Gonzaga Leal and Silvério Pessoa. Her voice can also be found in soundtracks produced for movies and plays, such as Deus é Brasileiro (directed by Cacá Diegues), A Máquina (directed by João Falcão) and Narradores de Javé (by Eliana Café).

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