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## LUIZ MURA

*Origem*



Born in Rio de Janeiro, Luiz always had been close to a musical atmosphere. Listening to samba on the bars and streets of Brazil together with by his multicultural family: Japanese, Portuguese, Brazilian, Sicilian and Calabrese, mixing music and Cultures have been present in his nature since before he was even born.

After long studies in three important schools in Brazil, Universidade livre Tom Jobim, Universidade Berklee Souza Lima “Faculdade Santa Marcelina” he got the “Premios Estimúlos Música” in 2008, a prize for new songwriters/composers in São Paulo which allows him to record his first album. This album was released by Tratore Label and one of his songs was featured at the “DVD multishow ao vivo singer Maria Gadú” wich was broadcasted in national television in 2010.

Have worked with many important musicians from the world scene including Maria Gadú, Ubaldo Versolato, Luiz Guello, Sylvinho Mazzuca, Sebastian Notini, Niclas Höglind, Kristoffer Johanson, Ricardo Vogt, Magnus Lindgren and Gustav Lundgren.



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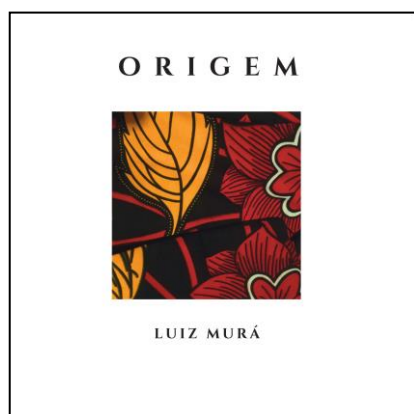


With a huge fascination of bossa nova, improvisation, Jazz and Traditional music, he seeks to connect Brazil with the other melodies and rhythms around the world.

His new album “Origem” is a tribute to the music of João Gilberto that passed away last summer of 2019. With a Brazilian rosewood “Jacarandá Bahia” guitar, a voice and two sensitive microphones, he seeks to connect with the intimacy and detail of the origins of bossa nova. With this he also connects with his own personal origin and seeks to move an authentic step forward from the bossa nova tradition.

You can listen the **Origem** [here](#).

You can watch the album introduction song **Butterfly** [here](#).



Artist:	Luiz Mura
Title:	Origem
Format:	CD
Label:	NarRator Records Ltd.
Kat. No.:	NRR185
Release date:	2021.11.27.
File under:	Bossa nova
EAN:	559873310185

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# Origem

by songs

## 1 - Bahia com H

The song is an introduction to the whole journey of the album. *Origem* discovers the different origins, and here we start at the origins of Brazil. The song is an ode to Bahia, an incredibly beautiful region, where Brazil's history as a country began. The beginning words, "Dá Licença" ("to give permission") are used as a tradition in samba and have a ritualistic significance to Luiz. The song also has a special personal meaning to him ever since he heard it live at João Gilberto's last concert in São Paulo, where Gilberto sang it twice in the same concert.

## 2 - Corcovado

This is one of the classical bossa nova songs of all time. Luiz loves the song, and here he explores the intimacy between the voice of João Gilberto and the sound of the *bossa nova*. The song is also a reflection of the relationship between music and silence, which is valued so highly by the Japanese.

## 3 - Isso aqui é o que é

It's an old classic from Brazil written by Ary Barroso, which was famous even before *bossa nova* became popular. João Gilberto used to sing this song in search of a way to connect the traditional with modernity, and Luiz also follows this choreography in his own interpretation.

## 4 - Até o Sol Raiar

The first original song on the album, and one of the first sambas Luiz ever wrote. It clearly reflects his jazz influences, blended into the bohemian atmosphere that most Brazilian samba songs carry.

## 5 - Butterfly

This is the only song in English on the album, another original composition. It was written in a particular spot of Park Güell in Barcelona where Luiz used to play a lot, and where lots of butterflies happened to be flying around all the time. The song reflects his special connection to this truly international place, where he would communicate with his random listeners from all over the world through English language and music.

## 6 - Kitaguni no Haru

An Enka song (Enka is a Japanese music genre), which ends with the words "Kaero Kana", meaning "Will I return?" It was the hymn of the many Japanese who emigrated to Brazil, like Luiz's grandparents also did. This "bossa-Gilberto" version is like a bridge connecting Brazil and Japan – a connection which is naturally there inside Luiz, being of both origins. The song evokes the spirit of the immigrant who does not know if he would ever be able to return to his hometown.



### 7 - **Bate o Pé**

A Portuguese song from Madeira – an island in the Atlantic Ocean that belongs to Portugal –, where Luiz's grandfather had origins on his mother's side. It is a cheerful song: the chorus sings "Vê como a gente se ajeita", meaning, "let's see how we can work it out", but in a sweet and affectionate way. It has the beautiful message of "making it work despite the difficulties", which is a very common part of life when you live on a small island in the middle of the Atlantic.

### 8 - **Jão**

This one is the most experimental song on the album, written together with Swedish guitar player Gustav Lundgren. "Jão" is short for "João", but in São Paulo it is also a slang for "brother". The song creates a link between Barcelona, Brazil, Africa, and folk. It's one of Luiz's favourite songs from the album. It's a coincidence that this song was written *before* the idea of the album even came up, and then fit perfectly into an album inspired by *João* Gilberto.

### 9 - **Flor de Maracujá**

Maracujá is the Portuguese word for passion fruit. This song is a "Baião-Ijexá" dance, which carries the energy of the North-East of Brazil, the region where Luiz lived for some time after his father moved there. It's a tropical, fresh, and romantic song.

### 10 - **Samciúme**

This song is a typical Brazilian samba, twisted around a little by syncope and improvisation. Here, Luiz is very free with his voice and the guitar and displays a lot of virtuosity in the groove and harmonies. The song talks about the "samba lifestyle", about how it can be really bohemian and cheerful.

### 11 - **Marchinha**

An original song inspired by the old carnival songs called "marchinhas de carnaval". Luiz grew up listening to many of these songs sung by his parents and grandparents. In the romantic "samba march", people would – and still do – sing the songs and march along the avenues of small towns and villages in Brazil.

### 12 - **Calabrisela**

It is a tribute to another maternal origin of Luiz: southern Italy, more precisely, Calabria and Sicily. This is a romantic song about a Calabrian girl, her beauty and uniqueness.

### 13 - **Skoda Lasky**

The last song of the album offers a hint on where diversity can lead. Luiz was well-received in the Czech Republic, and when in one of his concerts he performed this well-known Czech song in bossa nova style, the audience really loved it. So as a thankful gesture he sings it here in Brazilian style, and this gives us the opportunity to imagine: "where else can this music take us?"