

"It wasn't meant to be nine minutes long," she adds. "That's just what happened."

Of the 16 tracks on *Milton + esperança*, around a third are compositions from Nascimento's back catalogue. 'Outubro' (October), the album's first single, groovier than the Hancock-led original.

"That arrangement was perfect so redoing it was a struggle," Nascimento tells *Jazzwise*, "but at the last moment came this other arrangement, very unplanned, very magical."

Nascimento's voice is richer, deeper, more battleworn than of yore, his years of experience shining, gold-like, through the occasional crack. But when joined

by spalding on the duet performances that make up half the list, it's a forceful instrument utterly complemented by the American's airy, Joni Mitchell-like falsetto: "Joni Mitchell has totally influenced my singing style, and I embrace it," she's said.

Arrangements for the most part are impressionistic and spacious

(spalding produced, arranged and executive produced the whole thing). She says she wrote her four originals with Nascimento in mind, and sings these with a Brazilian-style lead, sliding artfully behind the beat, along the bottom of notes. The gorgeous 'Wings for the Thought Bird' finds her mimicking bird calls, as Elena Pinderhughes plays flute, Caroline Shorter chants a Buddhist prayer and the 20-strong Orquestra Ouro Preto send their strings soaring.

Still a huge Beatles fan (he has recorded a sophisticated ballad version of 'Hello, Goodbye' and composed his own tribute, 'Para Lennon e McCartney'), Nascimento interprets *Sgt Pepper's* 'A Day in the Life' in a playful, jazzy unison duet with his new musical partner.

"In the studio we figured out the key and just started doing it. We were like 'Let's just yell it'. It had to sound messy," says spalding, who has also said she remembers "Wayne talking about when you play, you should be having fun."

You can hear the joy and friendship in the snatches of

