

BIOGRAPHY

For over 35 years, Grammy Award winning **Caetano Veloso** has been a major musical, social and cultural force in Brazil, and an influential figure to musicians all over the world. He is perhaps Brazil's greatest contemporary songwriter and is among the most significant artists to come out of the late 60s *Tropicália* movement. Jon Pareles of *The New York Times* calls him "one of the greatest songwriters of the century." His latest release, ***Abraçoço*** is the final installment of a trilogy with the youthful trio he employed on 2007's ***Cê*** and 2009's ***zii e zie*** known as the **Banda Cê**: Pedro Sá on electric guitar, Ricardo Dias Gomes on bass and Rhodes piano, and Marcelo Callado on drums. *Abraçoço*, which was released in 2012 in South America and Europe, won a Latin Grammy for Best Singer-Songwriter Album and earned the #1 spot on Rolling Stone Brazil's Best National Albums of 2012 list.

Caetano performed a five star concert at Barbican Hall in May 2014 as part of its month-long celebration of the Nonesuch label's 50th anniversary. The concert, featuring songs from *Abraçoço*, was described by *The Times* as "a perfect evening," *The Guardian* "exquisite." *The Arts Desk* says: "Caetano Veloso gets more extraordinary."

A fusion of the traditional Tropicália style and the indie pop of contemporary Rio, *Abraçoço* includes 11 original songs written by Veloso. The title of the record, *Abraçoço*, meaning "big hug," is an expression the singer uses to sign off on emails and is employed here to mark the end of the critically acclaimed musical trilogy. David Byrne said of ***Cê*** in Artforum, "Veloso has found a sparse, post-rock beauty in which strange yet simple rock instrumentation is juxtaposed with softly seething vocals." Of ***zii e zie***, the *Times (UK)* says, "The Brazilian master remains in a league of his own. Forty years after injecting a rock beat into Brazilian pop (and earning the disapproval of the country's military rulers in the process), Veloso has returned to similar territory ... fans won't be disappointed."

Caetano Veloso is among the most influential and beloved artists to emerge from Brazil, where he began his musical career in the 1960s. He has over 50 recordings to his credit, including 14 on Nonesuch. Absorbing musical and aesthetic ideas from sources as diverse as The Beatles, concrete poetry, the French Dadaists, and the Brazilian modernist poets of the 1920s, Veloso—together with Gilberto Gil, Gal Costa, Tom Zé, his sister Maria Bethânia, and a number of other poets and intellectuals—founded the Tropicália movement and permanently altered the course of his country's popular music.

Born in Santo Amaro, Bahia, in 1942, Caetano Veloso began his professional musical career in 1965 in Sao Paulo. In his first compositions he drew on the bossa novas of Joao Gilberto, but rapidly began to develop his own distinctive style. Absorbing musical and aesthetic ideas from sources as diverse as The Beatles, concrete poetry, the French Dadaists and the Brazilian modernist poets of the 1920s, Caetano, together with Gilberto Gil, Gal Costa, his sister Maria Bethania, and a number of other poets and

intellectuals, founded a movement called Tropicalismo. By experimenting with new sounds and words, adding electric guitars to their bands and utilizing the imagery of modern poetry, Caetano became a musical revolutionary.

This short-lived movement, founded in 1968, ended abruptly when Caetano and Gil were sent into exile and lived in London. Now universally credited with redefining what is known as Brazilian music, it laid the groundwork for a renaissance of Brazilian popular music both at home and abroad. Caetano and Gil returned to Brazil in 1972 and found that Tropicalismo had remained intact and their audience had continued to grow.

Although Tropicalismo set the tone for Caetano's career, his music has evolved greatly over the years. Incorporating elements of rock, reggae, fado, tango, samba canao, baião and rap-- with lyrics containing some of the best poetry in a musical tradition rich in verse-- Caetano's music is sometimes traditional, sometimes contemporary, often hybrid. At once an astute social commentator and balladeer of highly emotive love songs, Caetano is one of the most respected poets in the Portuguese language. Indeed he is one of only a handful of artists who has resolved how to be musically modern and still undeniably Brazilian.

Veloso followed his 1999 Grammy Award-Winning Nonesuch release *Livro*, an album which garnered widespread critical acclaim in the US and brought with it his first-ever US tour, followed by a soundtrack for the Carlos Diegues film *Orfeu*.

In spring 2001 Nonesuch released *Noites do Norte* (Nights of the North), a meditation on themes of race, slavery and Brazil's quest for a national identity.

Caetano's long-awaited memoir, *Tropical Truth: A Story of Music and Revolution in Brazil*, was published by Knopf in Fall 2002, alongside the release of a 2-CD set, *Live in Bahia*, signaling a period of unprecedented activity in the U.S.

His first album sung entirely in English, *A Foreign Sound* (released in 2004) was a culmination of Veloso's longstanding and multifarious exploration of American music. Surprising and imaginative interpretations of American songs have been a staple of his recent live shows, and they have made occasional appearances on his studio albums over the years. As he explains in his acclaimed memoir, *Tropical Truth: A Story of Music & Revolution in Brazil* (Knopf 2002), he came to some of his favorite American singers and musicians—including Billie Holiday, Ella Fitzgerald, Chet Baker, Miles Davis, and the Modern Jazz Quartet—by tracing the steps of his foremost musical hero, Joao Gilberto. On *A Foreign Sound*, Veloso interprets several songs he first learned listening to these artists in the early 1960s, including "So In Love," "Love for Sale," "Manhattan," and "Body and Soul." Other songs have particular significance in the context of Brazilian culture.