

NONESUCH RECORDS AT BAM

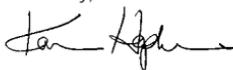
Greetings

At BAM, we work with fantastic artists from all over the world. It is no coincidence that time and again, we have presented artists who have found a recording home with Nonesuch. To help celebrate the label's 50th year, we are showcasing a diverse slate of the imprint's adventurous creators in 14 different programs—including many alumni, and quite a few who make exciting BAM debuts in the 2014 Next Wave.

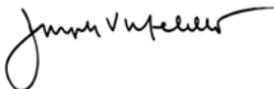
The range is astonishing. It includes artists who have revolutionized the contemporary classical canon, or have expanded it in ingenious ways. Those based in idioms like jazz, folk, and bluegrass who have honed remarkably distinct voices. International stars reaching passionate new audiences. And rock icons crafting fresh collaborations while reminding us of why they're so popular to begin with.

We salute Nonesuch on this milestone, and thank its president, Bob Hurwitz, for working with BAM to bring you this terrific lineup of intrepid musical artists.

Sincerely,



Karen Brooks Hopkins



Joseph V. Melillo

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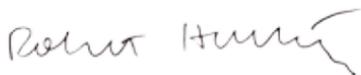
Greetings

BAM started the Next Wave Festival in 1983, a year before I got to Nonesuch. One day, out of the blue, Harvey Lichtenstein, the head of BAM, called my office at ECM Records, where I worked at that time, and insisted that I go that night to see a new show he was producing, *The Gospel at Colonus*. I dutifully changed my plans that night and saw the show—when Harvey called you had to take it seriously! And he was right—the next morning I called Mo Ostin, the head of our parent company, Warner Bros. Records, and strongly urged WB to record *Gospel* (which they ultimately did). Around the same time, I heard John Adams' music for the first time, and immediately called Harvey, who once again insisted I messenger a tape of John's music to him that afternoon. Three years later, BAM was one of the co-producers of *Nixon in China*, John's first opera, and we made the recording during the BAM run.

The first month I was at Nonesuch BAM premiered Steve Reich's *Desert Music* at the Next Wave Festival; a day after the run we recorded the piece. In 1983 we witnessed the brilliant production of Philip Glass' *Satyagraha* at BAM; the following year, we began working with Phil and BAM mounted an unforgettable production of *Einstein on the Beach*. A decade before we started working with Laurie Anderson, BAM presented one of her greatest achievements, *United States: Parts I—IV*. When we started working with the Kronos Quartet, BAM stepped in and became their home for many years. I remember going out to SUNY Purchase with Joe Melillo and John Adams to see Peter Sellars' *Così fan tutti* in the mid-80s, as we began together to plan the recording of *Nixon in China*. And David Bither, my colleague at Nonesuch who has brought so many wonderful artists and projects to the label, started his career at BAM, working at a desk right by another BAM newcomer, Karen Brooks Hopkins, now of course the president of BAM.

Our relationship with BAM has been deeply meaningful for all of us at Nonesuch. We are all grateful for the creativity, vision, hard work, and perseverance of Karen Brooks Hopkins and Executive Producer Joe Melillo in putting together this amazing series as well as for being so supportive to the creative community for the last three decades.

Best,



Bob Hurwitz
President, Nonesuch Records

Brooklyn Academy of Music

Alan H. Fishman,
Chairman of the Board

William I. Campbell,
Vice Chairman of the Board

Adam E. Max,
Vice Chairman of the Board

Karen Brooks Hopkins,
President

Joseph V. Melillo,
Executive Producer

**NONESUCH
RECORDS
AT BAM**

Caetano Veloso

BAM Howard Gilman Opera House

Sep 25 & 26, 8pm

Approximate running time: two hours, no intermission

Caetano Veloso performs from his
new album *Abraçoço*

Pedro Sá, guitars

Marcelo Callado, drums

Ricardo Dias Gomes, bass and keyboard

Season Sponsor:

**Bloomberg
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Leadership support for music at BAM provided by:

Frances Bermanzohn & Alan Roseman

Pablo J. Salame

Major support for Nonesuch Records at BAM provided by Gotham Organization, Inc.



Caetano Veloso. Photos: Marcos Hermes

CAETANO VELOSO

Caetano Veloso, dubbed “one of the greatest songwriters of the century” (*The New York Times*), is among the most influential and beloved artists to emerge from Brazil. Since the 1960s, Veloso has made more than 30 recordings to date and has developed a strong international following.

Born in Santo Amaro, Bahia, in 1942, Veloso began his professional musical career in 1965 in São Paulo. In his first compositions he drew on the bossa novas of João 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 Bethânia, Tom Zé, and a number of other poets and intellectuals, founded a movement called Tropicália. By experimenting with new sounds and words, adding electric guitars to their bands, and utilizing the imagery of modern poetry, Veloso 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 Tropicália had remained intact and their audience had continued to grow.

Although Tropicália set the tone for Caetano's career, his music has evolved greatly over the years. Incorporating elements of rock, reggae, fado, tango, samba canção, 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, with 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. Later that year came *Omaggio a Federico e Giulietta*, a live recording made in 1997 in Rimini in honor of two masters of Italian cinema, Federico Fellini and Giulietta Masina. The following year brought another live album, a double disc recorded in Caetano's home state, called *Live in Bahia*, released in conjunction with the publication, by Knopf, of Caetano's long-awaited memoir, *Tropical Truth: A Story of Music and Revolution in Brazil*.

In September 2003, Nonesuch released *The Best of Caetano Veloso*, a retrospective of Veloso's work from 1989 to 2001, including a live rendition of the haunting “Cucurrucucú Paloma,” featured in Pedro Almodovar's *Talk to Her*. The following spring came *A Foreign Sound*, his first all-English set, paying tribute to 20th-century American pop composers, from Cole Porter to Kurt Cobain. And in January 2007, Veloso, backed by a young Brazilian trio, created a surprisingly brash rock sound for the album *Cê*, about which *The Boston Globe* notes, “The man's voice is as richly seductive and thoughtful as ever.” His lyrics “offer intellectual and cultural queries ... suffused with yearning and ambiguous eroticism.”

ON ABRAÇAÇO

Nonesuch Records released Caetano Veloso's album *Abraço* in North America on March 25, 2014. The album, 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. Produced by Pedro Sá and Caetano Veloso's son Moreno Veloso, *Abraço* 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. "We are people of different generations sharing similar musical and human interests," Veloso says. A fusion of the traditional Tropicália style and the indie pop of contemporary Rio,

Abraço includes 11 original songs written by Veloso.

The title of the record, *Abraço*, 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."



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**NONESUCH
RECORDS
AT BAM**

Robert Plant and the Sensational Space Shifters

BAM Howard Gilman Opera House
Sep 27 & 28, 8pm

Performers:

Justin Adams bendirs, djembe, guitars,
tehardant, background vocals

John Baggott keyboards, loops, moog
bass, piano, tabal, background vocals

Juldeh Camara kologo, ritti, Fulani vocals

Billy Fuller bass, drum programming,
omnichord, upright bass

Robert Plant vocals

Dave Smith drum set

Liam "Skin" Tyson banjo, guitar,
background vocals

Season Sponsor:

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SENSATIONAL SPACE SHIFTERS

Robert Plant is one of a generation of British kids drawn without rhyme or reason to sounds from a far-away world. A world of field holler, despair, levee camp and chain-gang moans; of Saturday night fish-fry and juke joint foot stomp. A million miles lay between the brooding pulse of Mississippi Delta life and the sanitized shelter of the timid English boy, circa 1962.

50 years on—drawing from a lifetime of adventures, tracking the dark, beautiful resonator, Plant follows his heart and lifts his voice higher and joyously ever away... and beyond. A voice of experience and learning from the sounds of southside Chicago electric blues; of Griot mantras from West Africa; from Louisiana Dance Halls; Greenwich Village folk hangover; Haight Ashbury indulgences; Moroccan medina breakbeat; the early English radical techno materials; Texas two-step and Bristol Dubstep with new blood.

Before his recent projects in Nashville with Alison Krauss and Band of Joy, Plant worked alongside the very interesting force Strange Sensation, recording the critically-acclaimed, multi-Grammy nominated albums *Dreamland* and *Mighty Rearranger*; others joined that group, which eventually developed into the Sensational Space Shifters. Together these confederates and conspirators dig deeper and more intensely, always twisting and turning, bringing the past into a brilliant technicolor present.

ROBERT PLANT

Legendary British singer/songwriter Robert Plant is newly-signed to Nonesuch Records. The Sensational Space Shifters developed out of Plant's work with Strange Sensation, with whom he recorded the critically acclaimed,

multi-Grammy-nominated albums *Dreamland* and *Mighty Rearranger*. Plant made his first commercial recordings in 1966. In 1967, he formed a group called the Band of Joy with drummer John Bonham. Soon Bonham, Plant, guitarist Jimmy Page, and bassist John Paul Jones formed The New Yardbirds, which eventually became Led Zeppelin. The Led Zeppelin era ended in 1980, when Bonham died. Since that time, Plant has turned his wide-ranging musical talents toward solo albums as well as recordings with Jimmy Page and with bands like the Honeydrippers, Priory of Brion, Strange Sensation, and Band of Joy. Plant's writing and performing reflects his infinite artistic and intellectual curiosity, fed by his global travels, with influences from West Coast psychedelic rock, roots blues, African music, and traditional American and European folk. His collaboration with Alison Krauss, *Raising Sand*, further expanded his horizons. Produced by T Bone Burnett, the album won six Grammy Awards, including Album of the Year and Record of the Year. His next release, *Band of Joy*, was co-produced by Buddy Miller and revived his 1967 band's name. It featured several stellar country/Americana musicians performing music from Low, Townes Van Zant, Richard Thompson, and others. His latest Space Shifters project finds Plant and his companions careening wildly into a new unknown landscape, a hybrid and collision of sound, rhythm, and attitude—hypnotic and compulsive, a truly new sensation.

Nonesuch released Robert Plant and the Sensational Space Shifter's label debut, *Lullaby and... The Ceaseless Roar* on Sep 9. The album, produced by Plant, features 11 new songs, nine of which the band wrote.

JUSTIN ADAMS

A childhood in the Middle East and teenage years with a soundtrack of UK punk set the tone for Adams' musical adventures. He has produced Grammy-winning desert poets Tinariwen and Algerian Rai rebel Rachid Taha, as well as playing guitar and writing with Jah Wobble, Sinead O'Connor, Natasha Atlas, and many others. Three award-winning albums with Juldeh Camara for Peter Gabriel's Real World label have been the latest in a series of collaborations with master musicians from North and West Africa.

JOHN BAGGOTT

John Baggott is one of the originators of the Bristol Trip hop sound. He cut his teeth as a teenage piano prodigy playing with visiting US legends like Jimmy Witherspoon and Charlie Feathers. He contributed to seminal work by Portishead, combining musicality with cutting-edge sonic texturing and sampling, which led him to become a member of the Massive Attack team. He has also composed film and tv music for Emmy award-winning documentaries and most recently worked with songstress Anna Calvi on a new album.

JULDEH CAMARA

Juldeh Camara was taught the Ritti (one-string African violin) by his blind Griot father, who was reputedly taught himself by the forest spirits of Gambia who took his eyesight in return for the gift. A traditional Fulani village musician, Camara's exceptional talent and charisma took him first to Banjul, Gambia's capital, and then around the world with Ifang Bondi. Upon hearing Justin Adams' desert inflected blues, he decided the two should collaborate. This led to the groundbreaking Juju albums, and in turn to his work with Plant, where the connections between the blues and Mother Africa come full circle.

BILLY FULLER

Billy Fuller is a founding member of post-rock trio Beak. With Portishead's Geoff Barrow, he has made two albums and performed at the All Tomorrow's Parties Festival, among many others. He has contributed to albums by Massive Attack, the soundtrack for the Banksy movie *Exit Via the Gift Shop*, guested with Portishead, and toured with Adams and Camara in JuJu. A rock solid bassist, he is a vinyl junkie with consummate taste.

DAVE SMITH

Smith originally trained as a jazz drummer and orchestral percussionist. A chance encounter with West African music led Smith to study sabar drumming in Gambia over a 10-year period. He is the hub of a scene of jazz and electronic improvisers based around the Vortex club in London, where he leads groups such as Fofoulah and Ruhabi, incorporating polyrhythmic African drive into their music. Sought out by Adams and Camara, he brought a Ginger Baker-like energy to their music which now moves to another level with the Sensational Space Shifters.

LIAM "SKIN" TYSON

Tyson is a surreal Scouser (Liverpoolian) who now lives in the Misty Mountains of North Wales. His combination of pastoral acoustic, open-tuned guitars, and electric 21st-century psychedelia make him a perfect foil for Plant's balladry and fire. He made a massive impact with Brit Pop group Cast in the '90s; they had a succession of chart hits mentored by figures like producer John Leckie. He built a studio in his barn where he recorded his *Men from Mars* project and from where he nurtures local bands in between surfing and touring.