

Brooklyn Academy of Music

Adam E. Max,
BAM Board Chair

Katy Clark,
President

William I. Campbell and Nora Ann Wallace
BAM Board Vice Chairs

David Binder,
Artistic Director

Ofertório

Caetano, Moreno, Zeca, and Tom Veloso

BAM Howard Gilman Opera House
Apr 12 & 13 at 8pm

Caetano Veloso voice, guitar

Moreno Veloso voice, bass, tambourine

Zeca Veloso voice, keyboard, bass

Tom Veloso voice, guitar

Running time: approx. one hour and 40 minutes, no intermission

2019 Winter/Spring is programmed by Joseph V. Melillo.

Season Sponsor:

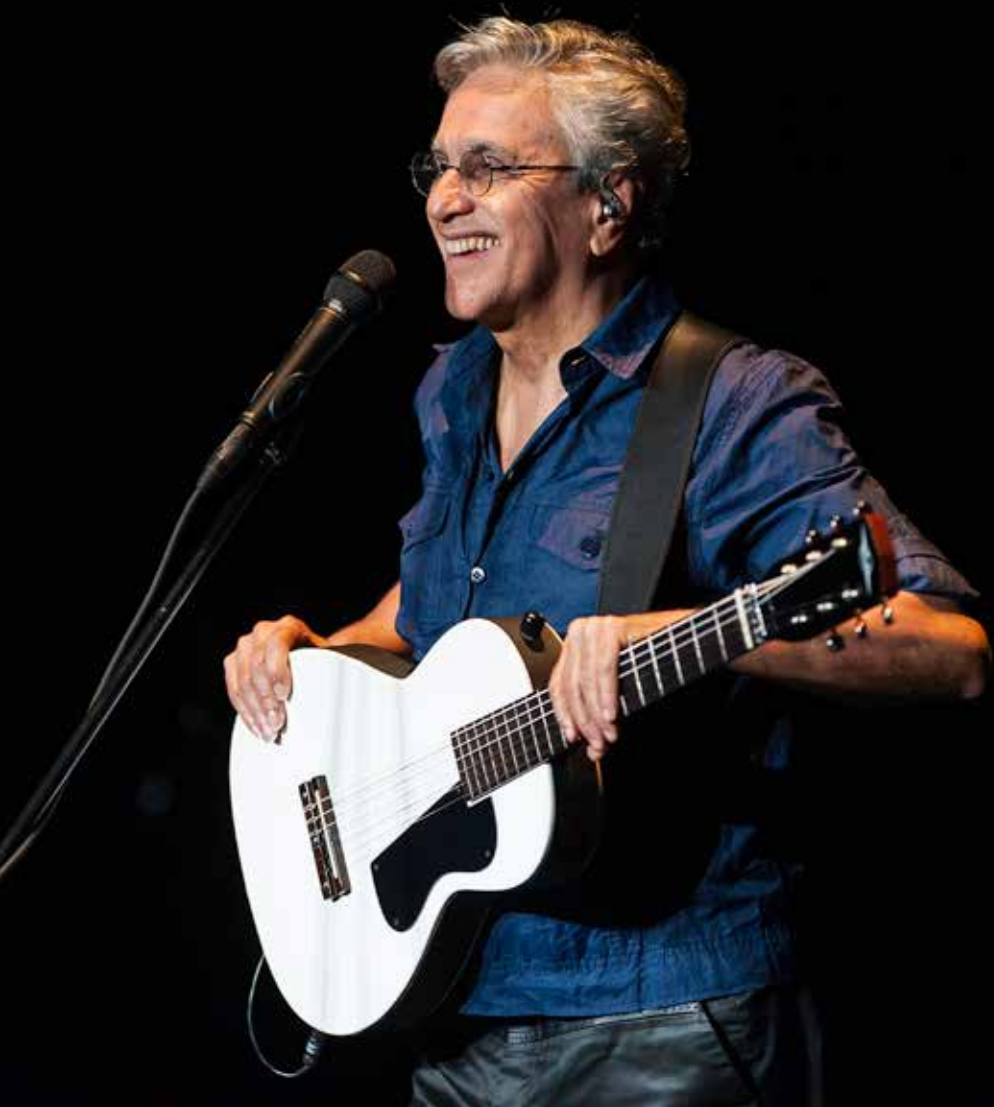
**Bloomberg
Philanthropies**

Support for the Signature Artists Series provided by the Howard Gilman Foundation

I have wanted to make music with my sons for a long time. When they were children, I always sang them to sleep. Moreno and Zeca liked it, while Tom used to ask me to stop. Although they took different paths, they each moved towards music at some point in their lives.

Singing with my family is like a celebration that fills me with happiness. I went on tour with Moreno some years ago and now we are joined by Zeca and Tom on this new concert called *Ofertório*. We will be performing some of our favorite songs like “Um Canto de Afoxé Para o Bloco do Ilê,” plus some contemporary music, as well as a selection of my songs chosen by my sons. For instance, “O Leãozinho,” a song often requested by other people’s sons, was a song my sons always liked to ask me to sing. We will play some of the hits from my career, and also music that is new to all four of us.

During our first talks, we thought about inviting other musicians to enrich the arrangements. But we decided to keep it to only us four on stage—acoustic and simple. I’m the one who only plays guitar. Moreno, Zeca, and Tom take turns on various instruments. It’s an intimate concert, born from my will of being happy. Having kids was the most important thing that happened in my adulthood. This concert is dedicated to their moms, to Cezar Mendes, and in memory of my mother.



Caetano Veloso, dubbed “one of the greatest songwriters of the century” (*New York Times*), is among the most influential and beloved artists to emerge from Brazil. Known there 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, Caetano 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, 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, 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, Tropicália 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 “Cucurucucú 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.”



BAM GALA 2019

HONORING

William I. Campbell & Christine Wächter-Campbell
Ethan Hawke
Walter Mosley

FEATURING

Neneh Cherry

WEDNESDAY, MAY 15 AT 6:30PM

Brooklyn Expo Center
72 Noble Street / Greenpoint, Brooklyn

Join us for this festive evening, which celebrates some of our closest partners and helps raise vital funds for BAM artistic programming.

BAM.org/gala | 718.636.4182 | PatronServices@BAM.org



