

Saturday, November 1, 2008, 8pm
Zellerbach Hall

Milton Nascimento & The Jobim Trio



Milton Nascimento *vocals*
Paulo Jobim *guitar*
Daniel Jobim *piano*
Paulo Braga *drums*
Rodrigo Villa *bass*

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Milton Nascimento & The Jobim Trio

- “Samba de Uma Nota Só” (Antônio Carlos Jobim/Newton Mendonça, Jobim Music)
- “Água de Beber” (Antônio Carlos Jobim/Vinicius de Moraes, Jobim Music/Tonga (BMG))
- “Águas de Março” (Antônio Carlos Jobim, Jobim Music)
- “Só Tinha Que Ser Com Você” (Antônio Carlos Jobim/Aloysio de Oliveira, Jobim Music)
- “O Vento” (Dorival Caymmi, Mangione)
- “Tarde” (Milton Nascimento/Márcio Borges, Nascimento/EMI)
- “Brigas Nunca Mais” (Antônio Carlos Jobim/Vinicius de Moraes, Jobim Music/Tonga (BMG))
- “Caminhos Cruzados” (Antônio Carlos Jobim/Newton Mendonça, Jobim Music)
- “Inútil Paisagem” (Antônio Carlos Jobim/Aloysio de Oliveira, Jobim Music)
- “Chega de Saudade” (Antônio Carlos Jobim/Vinicius de Moraes, Arapuá/Fermata)
- “Medo de Amar” (Vinicius de Moraes, Arapuá/Fermata)
- “Velho Riacho” (Para Não Sofrer) (Antônio Carlos Jobim, Jobim Music)
- “Esperança Perdida” (Antônio Carlos Jobim/Billy Blanco, Euterpe)
- “Eu Sei Que Vou te Amar” (Antônio Carlos Jobim/Vinicius de Moraes, Fermata)
- “Tudo o Que Você Podia Ser” (Lô Borges/Márcio Borges, EMI)
- “Dias Azuis” (Daniel Jobim, Jequitiba)
- “Cais” (Milton Nascimento/Ronaldo Bastos, Nascimento (EMI)/Três Pontas (Dubas))
- “Fé Cega, Faca Amolada” (Milton Nascimento/Fernando Brant, Nascimento (EMI)/Três Pontas (Dubas))
- “Para Lennon e McCartney” (Lô Borges/Márcio Borges, EMI)
- “Travessia” (Milton Nascimento/Fernando Brant, EMI)
- “Cravo e Canela” (Milton Nascimento/Ronaldo Bastos, Nascimento (EMI)/Três Pontas (Dubas))
- “Samba do Avião” (Antônio Carlos Jobim, Jobim Music)

Milton Nascimento and the Jobim Trio: Novas Bossas

Antônio Carlos “Tom” Jobim used to say that Milton Nascimento was the only singer capable of reaching the original pitches of his compositions. Story has it that it was in the town of Diamantina, Minas Gerais, that João Gilberto rehearsed to exhaustion the acoustic guitar beat that would be key to bossa nova’s birth in Rio de Janeiro. Nothing could be more appropriate, therefore, than Mr. Nascimento joining the Jobim Trio to record and tour in celebration of the genre’s 50th anniversary.

The seeds for the group’s new Blue Note album, *Novas Bossas*, were planted last year, in time for the celebration of what would have been Tom Jobim’s 80th birthday. Mr. Nascimento and the Jobim Trio performed together at Rio de Janeiro’s Botanical Garden, in a concert rendering homage to the supreme maestro. The event was a reunion of artists longtime acquainted. Mr. Nascimento was Tom Jobim’s friend, and Tom once wrote that Mr. Nascimento was a “true panther” and his “true songbird.” As for Paulo Jobim, he took part in the *Clube da Esquina 2* tour, carrying along with him his son, Daniel. “When I turned three years old, Milton dedicated a concert to me,” recalls Daniel.

The relationship between Mr. Nascimento and the genuine son of Minas Gerais, Paulo Braga, the third member of the Jobim Trio, remounts to the early days in their careers. “We began playing together back in the ’60s, as part of the Berimbau Trio, along with Wagner Tiso. We needed a bassist, and Milton, who was a skilled acoustic guitar player, in three months was playing bass better than his teacher,” recalls Mr. Braga.

Novas Bossas is one more chapter of this story, one with more than four decades of collaboration behind it. “Our relationship is so fantastic that it seems as if we have always played together,” says Mr. Nascimento. “At first, we thought of doing the pre-production at Milton’s home studio, and recording later at some other place, but we felt such freedom and pleasure in his house that we never got to leave it,” laughs Daniel Jobim. The album also includes the contributions of bassist Rodrigo Villa, as well as Chico Neves’s co-production.

The first song recorded was “Samba do Avião,” which appeared in the soundtrack of the soap opera *Paraíso Tropical*. Daniel says that the track list emerged spontaneously, in afternoons of music and reminiscences. “Each day we would remember a story. The impression I have is that I was never apart from Milton, because of the complicity we have up to these days,” explains Paulo Braga.

“Milton wanted to record several pieces by my father,” says Paulo Jobim. Daniel suggested the inclusion of “Tudo Que Você Podia Ser.” “I have always been in love with this song, and I thought it had a lot to do with the album’s atmosphere. Milton loved the suggestion, because the only time he registered it was for *Clube da Esquina*, and he never sang it again, not even at concerts.” The songs taken from Mr. Nascimento’s repertoire were ideas of Paulo Jobim’s. “While I was playing at the studio, I felt an urge to reprise ‘Cais,’ and also suggested ‘Tarde,’ which has a beautiful harmony and reminds me a lot of the time Milton came to Rio.”

Mr. Nascimento agrees. “I thought it was great to have the opportunity to play my songs in a different way.” Paulo Jobim also wanted a song by Dorival Caymmi in the album. “Milton agreed with that right away, since he had shown interest in recording ‘O Vento’ for a long time.”

Paulo Jobim was responsible as well for the inclusion of Daniel’s composition, “Dias Azuis.” “I was playing it on my MP4 player and Milton asked to listen to it. He immediately decided to record it.” Daniel wasn’t in the studio the day the song was chosen. “If I had been there I would not have let my father show it. Luckily, I wasn’t,” jokes Daniel.

Mr. Nascimento also wanted to record a samba, and Daniel thought of “Velho Riacho.” He wanted a song in F, so Daniel brought in “Esperança Perdida.” Mr. Nascimento remembered Vinicius de Moraes’s melodies and decided to record them—the chosen one was “Medo de Amar,” a song with both lyrics and music by Mr. Moraes, aka “the poet.” And that is how the album evolved, in an intuitive way.

The arrangements were also born spontaneously. Paulo Braga explains: “We went on playing and playing, each time in a different way, without any concern. At times, we ended a song and in the next

day we felt like going back to it. It was a natural process, to the extent that now that we’re going out on tour, we have to remember everything, because we didn’t even get to write down the scores.”

“It was refreshing to revisit this repertoire—which I have known for long—next to Milton,” states Paulo Jobim. For Daniel, “One side inspires the other. And when Milton sings, music is reborn.” Paulo Braga feels that he is playing in a different, new way. “It was a great pleasure, I felt rejuvenated. Milton himself confided to me some days ago that

it is as if he has started to sing now, like in his old crooner days.”

Bossa nova’s greatest classic, “Chega De Saudade,” was not left out of the group’s repertoire. It emerges again, accompanied, at Daniel’s suggestion, by the sound of a Minas Gerais train. The old “Maria Fumaça” train is running the Minas-Rio route again.

As Tom Jobim’s lyrics to the bossa nova anthem “Desafinado” assert: “. . .this is ‘Novas Bossas.’ This is all very natural.”

About the Artists

International singing superstar and songwriter **Milton Nascimento** (*vocals*) may have his roots in Brazil, but his songs have touched audiences all over the world. Born in Rio de Janeiro, Mr. Nascimento was brought by his adoptive parents, both white, to Tres Pontas, a small town in the state of Minas Gerais, when he was two. His mother sang in a choir and at local music festivals, often accompanied by her son. Mr. Nascimento’s father was an electronics tinkerer, math teacher and, at one point, ran a local radio station, where a young Milton occasionally worked as a DJ. He began singing as a teenager. When he was 19, Mr. Nascimento moved to the capital, Belo Horizonte, and began singing wherever and whenever he could. His break came when the pop singer Elis Regina recorded one of his songs, “Canção do Sal,” in 1966. Ms. Regina got him a showcase on a popular Brazilian TV program, and after performing at Brazil’s International Song Festival the following year, his career was launched.

In 1972, he collaborated with fellow lyricists Márcio Borges, Fernando Brant, Ronaldo Bastos and other friends to record *Clube da Esquina*, a double album that spurred three hit singles, including “Cais (Dock)” and “Cravo é Canela (Clove and Cinnamon).” Over the years, these songs have

become standards in Brazil. Since he began recording with his self-titled debut in 1967 for the Codil label, Mr. Nascimento has written and recorded nearly 40 albums.

Mr. Nascimento’s many achievements include Grammy Award nominations for his *O Planeta Blue na Estrada do Sol* in 1992, and for his Warner Bros. debut, *Angelus*, in 1995. Mr. Nascimento is also winner of the 1992 *Down Beat* International Critics’ Poll and the 1991 *Down Beat* Readers’ Poll. Mr. Nascimento has toured throughout the United States, Europe, Japan and Latin America.

In 1997, he won his first Grammy Award for the album *Nascimento*, and in 2000 he won a Latin Grammy for the album *Crooner*. In 2003 and 2004, he won Latin Grammys for Best Brazilian Song with “Tristess” and “A Festa.” On his album *Angelus*, he is joined by saxophonist Wayne Shorter, who pays tribute to Mr. Nascimento’s 1975 *Native Dancer* LP, the high point of which was the synthesis between Mr. Nascimento’s voice and Mr. Shorter’s saxophone. That album helped to solidify Mr. Nascimento’s place on the international jazz and pop scene in the 1970s. Whatever he writes and sings about, be it the planet or ways of living and loving and dying, his music has always carried an eternally optimistic spirit.

About the Artists

The first child of Antônio Carlos “Tom” Jobim, **Paulo Jobim** (*guitar*) was born in 1950. He played with his father on many important recordings, acting as arranger and producer for some of them, and joined his father’s Nova Banda in 1984. He has appeared on more than 40 albums. **Daniel Jobim** (*piano*), Paulo’s son and Tom Jobim’s first grandson, was born in 1973. He was in charge of keyboards, mixing and production—along with his father—on *Antonio Brasileiro*, Tom Jobim’s final masterpiece and winner of a Grammy Award. Both Paulo and Daniel are members of Quarteto Jobim Morelenbaum, and work with many other Brazilian artists.

Paulo Braga (*drums*) is known as an innovator and father of the modern Brazilian drums. His musical career is characterized by collaboration with many Brazilian and international drummers. Mr. Braga was born in a region known as Zona da Mata in the state of Minas Gerais, in a small city in the heart of Brazil called Guarani. At a young age, he moved to Belo Horizonte, the capital of Minas, and later to Rio de Janeiro. For more than three decades, he recorded and performed with the biggest Brazilian stars, including Antônio Carlos Jobim, with whom he recorded and toured for 15 years. Mr. Braga moved to New York in 1995 made his mark on the international jazz scene with frequent tours to Europe and Japan. He also recorded and

played for two years with one of the giants of the tenor saxophone, Joe Henderson.

With Mr. Henderson, Mr. Braga recorded two CDs, *Double Rainbow* and *Joe Henderson Big Band*. Also in New York, Mr. Braga played and recorded with Pat Metheny, David Sanborn, Michael Brecker and Gil Goldstein, and participated in the all-star band of the Thelonious Monk Institute of Jazz in Washington, D.C., with Eliane Elias, Naná Vasconcelos, Flora Purim, Aírto Moreira and Lee Ritenour. He may be heard on some of the most important albums of Brazilian popular music, such as Tom Jobim’s *Passarim*, *Inédito* and *Antonio Brasileiro*; Elis Regina’s *Bala com Bala*, *Montreux Live* and *Elis and Tom*; Milton Nascimento’s *Milagre dos Peixes* and *Minas*; and Toninho Horta’s *From Tom to Tom*.

Mr. Braga won Grammy Awards for his work with Yo-Yo Ma (*Obrigado Brasil*, 2004), Paquito D’Rivera and the New York Voices (2003), Joe Henderson (1997) and Tom Jobim (*Antonio Brasileiro*, 1995).

In October 2005, Mr. Braga began to divide his time between New York and Brazil. His first solo CD, *Grooveland*, was released in 2003. He is currently working on his second solo disc.

Rodrigo Villa (*bass*), “our adopted son” and “the fourth of our trio,” according to Mr. Nascimento, may be heard on *Novas Bossas*.