



MILTON NASCIMENTO AND THE JOBIM TRIO

'NOVAS BOSSAS'

Tribute to 50 years of *bossa nova*

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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 more appropriate, therefore, than **Milton Nascimento** joining the **Jobim Trio** to celebrate the genre's fiftieth anniversary with the release of the CD '**Novas Bossas**' and a national tour kicking off March 14th, at **Mistura Fina**.

The seeds for '**Novas Bossas**' were germinated last year, in virtue of the celebrations for 80 years of Tom Jobim. **Milton 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, actually, a reunion of artists longtime acquainted. **Milton** was Tom Jobim's friend, and Jobim once wrote a text calling him his "true panther" and his "true song-bird". 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 **Milton** and the genuine son of Minas Gerais **Paulo Braga**, 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 **Paulo Braga**.

'**Novas Bossas**' is one more chapter of this story, which already sums up to more than four decades. It was born without any rush, in a friendly atmosphere. "Our relationship is so fantastic that it seems as if we have always played together", states **Milton**. "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**. "The album also brings a collaboration from bassist **Rodrigo Villa**, as well as **Chico Neves**' co-production.

The first song recorded was 'Samba do Avião', which appeared in the soundtrack of 'Paraíso Tropical' soap opera. **Daniel Jobim** explains 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 from 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 couple of recordings that came from **Milton's** repertoire were ideas from **Paulo Jobim**. "While I was playing at the studio, I felt an urge to remember 'Cais' and also suggested 'Tarde', which has a beautiful harmony and reminds me a lot of the time **Milton** came to Rio."

"I thought it was great to have the opportunity to play my songs in a different way", adds **Milton. Paulo** also wanted a song from Caymmi in the album. "**Milton** agreed with that right away, since he had been showing interest in recording 'O Vento' for a long time."

Paulo Jobim was responsible as well for the inclusion of **Daniel Jobim'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**.

Milton also felt like recording a samba – **Daniel Jobim** thought of 'Velho Riacho'. Milton wanted a song in F – **Daniel** brought in 'Esperança Perdida'. **Milton** remembered Vinicius de Moraes' melodies and decided to record them – the chosen one was 'Medo de Amar', song with lyrics and music from Moraes, aka "the poet". And that is how the album evolved, in an absolutely intuitive way.

The arrangements were also born spontaneously. "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 music scores", explains **Paulo Braga**.

"It was refreshing to revisit this repertoire – which I have known for long – next to **Milton**", states **Paulo Jobim**. For **Daniel Jobim**, "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', wasn't left out of the repertoire. It emerges again, however, accompanied by a Minas Gerais' train sound, which was **Daniel Jobim's** suggestion. The old "Maria Fumaça" train is taking the Minas-Rio path again. Based on Tom Jobim words in his classic song 'Desafinado', *this is 'Novas Bossas'. This is all very natural.*

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