

MARIA BETHÂNIA ISSUES “MARICOTINHA AO VIVO” (MARICOTINHA LIVE)

The show that celebrates the 35th anniversary of Bethânia’s musical career, turns into a double album launched by Biscoito Fino

Maria Bethânia celebrates her 35th artistic anniversary assuming a bold attitude, in accordance with the posture that has converted her into an icon of the Brazilian music of all times. Bethânia issues her new record, the double album “Maricotinha ao vivo” (Maricotinha live), produced by Biscoito Fino, an independent label. After succeeding in establishing for herself a solid career in several multinational recording companies, Bethânia decided to issue a CD which combines quality and sensibility with a team also worthy of those attributes.

In 49 sound tracks, this album duplicates the repertory of “Maricotinha”, recorded live at the Directv Hall, in São Paulo. That concert has also been presented in Brazil’s other important cities. Under the musical direction of Jaime Alem, Bethânia included frequent names in her repertory during those three and a half decades, such as Chico Buarque, Caetano Veloso, Gilberto Gil, Antonio Carlos Jobim, Vinícius de Moraes, Paulo Vanzolini, Sueli Costa, Djavan and Dorival Caymmi.

From Caymmi comes the title song “Maricotinha”, recorded by Antonio Carlos Jobim in his last album, “Antonio Brasileiro” (1994) and title also of Maria Bethânia’s previous record, issued in 2001. “Sábado em Copacabana” written by Dorival and Carlos Guinle, is a pre-Bossa Nova samba which evokes the pictures narrated by Bethânia herself, describing the time when she moved from Salvador to Rio in 1965, and started to present herself in the night clubs of that district.

Among Bethânia’s greatest hits, this album includes “Alibi”, title of her album issued in 1978 and which projected decisively Djavan’s artistic career; “Ronda”, a paulista (from São Paulo state) classic samba, written by Paulo Vanzolini and that inspired Caetano Velloso to compose “Sampa”; “Anos Dourados” (Golden Years), created by Chico Buarque and Tom Jobim and which had been previously included in the album “Dezembros” (1988).

“Festa”, one of the first hits of Luiz Gonzaga Júnior, had been previously included by Bethânia in her album “Pássaro Proibido” (Forbidden Bird) in 1976; “Opinião” (Opinion), from Zé Ketí, was the samba which launched Bethânia throughout the whole country in 1965, when she substituted Nara Leão in the namesake show, one of the most important musicals in the history of the Brazilian modern show business.

From Caetano, Bethânia interprets “O Quereres” and “A Voz de uma pessoa vitoriosa” (with lyrics by Way Salomon). Concerning Chico Buarque, three decades are revisited through “Apesar de você” (Despite you), “Rosa dos Ventos” (Compass Card) of the sixties; “De todas as maneiras” (In all ways); “Sob Medida” (Custom Made) of the seventies; “Sobre todas as coisas” (Above all), composed in partnership with Edu Lobo, for the Grande Circo Místico show, from the eighties. In addition, in “Negue” (Deny it) she reflects the broken-heart mood of Adelino Moreira Mata and excels herself in “Todo amor que houver nessa vida” (All love that exists in this life), written by Cazuza and Frejat.

Bethânia’s singing is equally generous with the new generation, proving thus, that for her, there is no creativity crisis in the MPB (Brazilian Popular Music). She has disclosed new songs for the benefit of the new talents. Among the musics contained in her previous album, “Maricotinha”, she recreates “all the beauty that exists” in “Canto da Dona Sinhá” from the mato-grossense (from

the state of Mato Grosso) Vanessa da Mata; she reclaims the pernambucanos (from the state of Pernambuco) Lenine and Dudu Falcão (“Nem Sol, nem lua, nem eu” – neither sun, nor the moon, nor me myself); and the mineiros (from the state of Minas Gerais) Ana Carolina and Totonho Villeroy (“Pra rua me levar” – to be carried away by the street); confirms/ratifies the talent of the gaúcha (from the Rio Grande do Sul state) Adriana Calcanhoto (“Depois de ter você” – After having had you) and of the paraibano (from the state of Paraíba) Chico César (“Dona do Dom” – Gifted lady). Recorded live, those songs gain in emotion and intensity, qualities which magnify composer Gilson (“Casinha Branca” – White little house – and “Seu Jeito de amar” – His way of loving) to the size of artists such as Caetano, Chico or Roberto.

Recited by Maricotinha, the poems of Fernando Pessoa, Ferreira Gullar, José Vicente, Lya Luft, Sophia de Mello Breyner, Natalia Correa, populate the poetic imagination of Bethânia. Led by Jaime Alem, (arrangements, conduction, keyboard and guitar) the band is composed by João Carlos Coutinho (piano and accordion), João Castilho (guitar), Rômulo Gomes (bass), Márcio Mallard (cello), Bernardo Bessler and Ricardo Amado (violins), Carlos Bala (drums) and Reginaldo Vargas (percussion). Fauzi Arp is in charge of the general direction.

CD's Technical Record:

General Conception of this project: Kati de Almeida Braga and Maria Bethânia

Recording Engineer: Moogie Canazio

Recorded at the ARP mobile unit

Additional engineers: Gabriel Pinheiro and Roberto Marques

Recording Studio: Estudio Sarapuí and Studio AR

Recording assistants: Fernando Prado and André Wainer

Mixed by Moogie Canazio at the Castle Oaks Studio, Los Angeles, CA.

Mixing Assistant: Hatch Inagaki.

Masterization by Luiz Tornaghi and Moogie Canazio.

Produced by: Moogie Canazio.

Recorded live at the Directv Hall in December 2001