

## Ricardo Bacelar - Sebastiana

The third solo album of the Brazilian pianist, composer and arranger Ricardo Bacelar, entitled "Sebastiana" is being released. Produced by Cesar Lemos (BMI and ASCAP awards in the USA), it was recorded and mixed in Miami, United States, at the legendary Hit Factory (Criteria) and Rebel 11 studios. Its concept gravitates around a Latin American rereading of a Brazilian music repertoire portion. "Sebastiana" was recorded by Brazilian, American, Cuban, Argentine, Venezuelan, Colombian and Peruvian musicians. By researching traditional rhythms, an arrangement laboratory was conceived to implement the fusion of Latin American and Brazilian music elements. It shows contemporary arrangements and a strong jazzy accent, with a subtle percussion that confirms South America's influence. The result is unusual and presents an important contribution to the Brazilian music scenario in the international context. It is an instrumental record, having four of its tracks sung. The album is being released in Latin America, Japan, Europe and in the United States, being promoted by several partners, available on digital platforms, CD and vinyl. The musician seeks to create a catalog with artistic quality, with no concern for the commercial market. However, it breaks geographic barriers and disseminates his music to many countries. "With quality music, we can conquer space in several places in the world at the same time," he says. The title "Sebastiana" pays homage to Jackson do Pandeiro, a Brazilian artist, in the 35th anniversary of his death, inserting excerpts from his voice in two tracks. The cover and graphic illustration elements reproduce "Carnival", an oil painting of the Brazilian modernist painter Emiliano di Cavalcanti. The repertoire was conceived four-handed by Ricardo Bacelar and Cesar Lemos. The album has five unpublished songs, in a set of fifteen recordings. Two of them were composed by Ricardo with Cesar Lemos ("Suco Verde" ("Green Juice") and "Sernambetiba", 1992). The album "Sebastiana" presents works by Brazilian composers: Luiz Gonzaga, Gilberto Gil, Lô Borges, Villa-Lobos, Milton Nascimento and Ronaldo Bastos, Tom Jobim and Vinicius de Moraes, Ivan Lins and Victor Martins, Flora Purim and Luiz Roberto Bertrami. Ricardo Bacelar wrote the arrangements, carried out the schedules with Cesar Lemos, recorded the acoustic piano, Hammond organ, synthesizers and sang the track "Oh Mana Deixa Eu Ir" ("Oh Sis Let me Go"). He searched for Latin music exponents in Miami for the recording of the album: Cesar Lemos - basses, guitars and vocals, Anderson Quintero (Venezuela) - drums and percussion, Mayer Osorio (USA) - vocal in "Nothing Will Be As It Was", Andrea Mangiamarchi (Venezuela) singing "Somewhere in the Hills", Rose Max and Ramatis Moraes (Brazil) in "Sambadouro"s, vocals, Steve Hinson (US) - steel guitar, Yoel del Sol

(Cuba) - percussion, Channo Tierra (Colombia) - diatonic accordion in "A Volta da Asa Branca"(The Return of the White Wing), Jose Sibaja (Colombia) - trumpet and flugelhorn in "Vento de Maio"(May Wind) and "Partido Alto", Jesus "el viejo" Rodriguez (Peru) - percussion and charango in "Vento de Maio"(May Wind), Gabriel Fernandez (Argentina) playing Bandoneón in "Depois dos Temporais"(After the Storms) and Ricardo's daughters, Maria and Sara Bacelar - percussion.

Ricardo Bacelar's first solo album, "In natura", is intimate and shows unpublished compositions at the piano, with participations and classical music influences. The second one, "Concerto para Moviola" (Concerto for Moviola), is a live album, recorded at a jazz festival, with an eight-member band, presenting a jazz fusion and Brazilian music repertoire. It was released in 2016 in Brazil and in the United States, on CD, digital, DVD and vinyl, obtaining a highly significant performance in the American jazz radios, with several reviews in important vehicles in the American press of the segment. Ricardo Bacelar joined a band in Brazil, called Hanoi Hanoi, in the 80s and 90s, with wide commercial success, whose repertoire was recorded by important Brazilian artists such as Caetano Veloso and Gilberto Gil. Polyvalent in arts and science, Ricardo is a lawyer and a fierce copyright defender. He organized and launched in 2017, in Brazil, the book "Contemporary Themes of Intellectual Property", a collection of articles with the most important Brazilian authorities in copyright and other branches of the subject.

Ricardo wrote this text in the CD and vinyl booklet:

"Sebastiana is a Latin American synthesis of Brazil. Nowadays, some Latin American countries, including Brazil, experience turmoil and divisions originating from populist regimes. However, music has the power to join different aesthetic standards, as a universal language that establishes links, transmuting the real world with a sophisticated degree of subjectivity. There is also a symbolic character in the Latin segments reunion, without getting into the geopolitical merit: exalting Latin America's values, where brotherly peoples strive not to be called "developing countries". Economic and social inequalities are still barriers to transpose. Nevertheless, Latin music's richness certifies the noblest elements of its history, culture and ancestral traditions. Trying to find sound signs fit to merge with the Brazilian music, research and laboratory were carried out for the free confection of the arrangements, with no academic connotation. We did not intend to record a folk disc, but to seek for a perfume, a scent, with Latin ambience, to ornament the Brazilian repertoire. Rhythmic textures and characteristic timbres were subjected to the harmonic structures' sway of the Brazilian music, which lacked, until then, a visit of its

closer brothers. In the disc, we present a Venezuelan rhythm called "Sangueo", interpreted with *cumaco* and *mina* drums, coming from the central portion of that country, evidencing African rhythms influences. We implemented a mixture with "Coco", from the composition Sebastiana, by Rosil Cavalcanti (1915-1968). Famous representative of the Northeastern Brazilian music, the song Sebastiana names the disc. The work was very successful in Brazil in the voice of Jackson do Pandeiro (1919-1982) having been originally recorded, in 1953. Jackson do Pandeiro, a great Brazilian artist, left us 35 years ago. We pay homage to this artist by inserting excerpts of his voice in the recording, with quotations from a 1979 TV Cultura show. Jackson was a master of syncopation - accentuations at different rhythm tempo - having influenced, and still influencing, many musicians around the world. Another visited rhythm is the "Vallenato", derived from the Colombian coast. Named by some as an ancestral musical genre of the ancient province of Padilla, with Spanish colonization and Afro-Colombian slaves' records, the "Vallenato" spread through Ecuador, Panama, Venezuela, Argentina, Mexico and Paraguay. Traditionally, it is performed by using the *acordeon diatônico* (diatonic accordion), *guacharaca* and *caja vallenata* (vallenata box). The "Vallenato", recognized as Intangible Cultural Heritage of Humanity by UNESCO, is incorporated, on the disc, to the Brazilian *baião* A Volta da Asa Branca, by Luiz Gonzaga (1912-1989) and Zé Dantas (1921-1962). O Rei do Baião (The King of Baião), Luiz Gonzaga, imprinted a strong mark on the Brazilian music. Latin rhythms are subtly placed, as if they were spices, in the arrangements conception. The "Bomba" is a musical genre of Puerto Rico, brought by slaves who came from the West Indies, derived from Africa's west coast. It is performed with drums made from barrels that used to store goat leather, adjusted by turnstiles, screws and wedges. Another element used is the "Timba", a rhythm from Cuba. It is a term of African origin, derived from the "Tambor", with a historical record dating from the slaves' arrival in Central America. In Cuban orchestras, they have invoked "Timba" to incite musicians to "raise the temperature" of the theme and energize the audience. In the universe of the complex Cuban rhythmic sauces, including the "Salsa Cubana" atmosphere, "Timba" has been merged with jazz and is part of the popular music of that country. It uses Latin percussion instruments such as *pailas*, *congas* and *güiro*, as well as characteristic choreographies. On the disc, we picked some musical instruments, which retain a lot of originality and are representative of their regions. The "Charango" or *quirquincho* (in the language of the Quíchua Andean people, *kirkinchu*), placed in the song Vento de Maio, by Lô Borges and Márcio Borges, is a string instrument that belongs to the lute family. Originally from Bolivia, it is originally made with the carapace of the armadillo's back. There are records that the Spaniards, in the sixteenth century, forbade the Bolivian

natives to practice their ancestral music. The "Charango" was an instrument conceived to be hidden under the robes, measuring, on average, 66 centimeters and built with ten strings. It is representative of the "Andean Music", characterized by nostalgic and evocative melodies with *flautas de caña* (cane flutes) textures. In the song *Depois dos Temporais* (After the Storms), by Ivan Lins and Vitor Martins, we used the "Bandoneón", main member of the "Tango" orchestra. The genre was established as Intangible Cultural Heritage of Humanity by UNESCO. The "Bandoneón" was declared Cultural Patrimony of Argentina, by law. A close relative of the *concertina*, it is also used in the Rio de la Plata and Uruguay region. It produces the sound from the vibration of steel reeds, driven by the displacement of the air in the bellows. The "Bandoneón" was created in Germany, to be used as a portable organ in religious manifestations, but it spread as the "Tango" protagonist, in Argentina. The images we chose to illustrate the disc are parts of the work "Carnaval" (1969 - 1970, oil on canvas, 1.07 X 1.57) by the Brazilian artist, the modernist Emiliano di Cavalcanti. The picture inspired me very much in the alchemy of axioms for the making of *Sebastiana. Evoe!*".

## REPERTOIRE

1. **A Volta da Asa Branca** - Luiz Gonzaga and Zé Dantas
2. **Suco Verde** - Ricardo Bacelar and Cesar Lemos
3. **Nothing Will Be As it Was** - Milton Nascimento, Ronaldo Bastos and Renee Vincent
4. **River of Emotions** - Ricardo Bacelar
5. **Menina Baiana** - Gilberto Gil
6. **Somewhere in the Hills** - Tom Jobim, Vinícius de Moraes and Ray Gilbert
7. **Partido Alto** - Flora Purim, Alex Malheiros and José Roberto Bertrami

**8. Parts of Me** - Ricardo Bacelar

**9. Sambadouro** - Ivan Lins and Vitor Martins

**10. Oh Mana Deixa Eu Ir (Caicó Cantiga)** - Heitor Villa-Lobos, Milton Nascimento and Teca Calazans

**11. Sebastiana** - Rosil Cacalcanti

**12. Depois dos Temporais** - Ivan Lins and Vitor Martins

**13. Vento de Maio** - Lô Borges and Márcio Borges

**14. Sernambetiba, 1992** - Ricardo Bacelar and Cesar Lemos

**15. The Best Years** - Ricardo Bacelar

Total time - 54:43

Ricardo Bacelar (Brazil)

Acoustic piano, Hammond B3 organ, Moog synthesizer, keyboards and vsti orchestra

Vocals on Oh Mana Deixa eu Ir (Caicó Cantiga)

Cesar Lemos (Brazil)

Bass guitar and electric guitar (except 4, 8 and 15)

Vocals on Sernambetiba 1992 and Vento de Maio

Maye Osorio (USA)

Vocals on Nothing Will Be As it Was

Steve Hinson (USA)

Pedal Steel Guitar on Nothing Will Be As it Was

Anderson Quintero (Venezuela)

Drums (except 3, 4, 8 and 15)

Percussion on Sebastiana, Depois dos Temporais, A Volta da Asa Branca, Somewhere in the Hills and Partido Alto

Andrea Mangiamarchi (Venezuela)

Vocals on Somewhere in the Hills

Yoel del Sol (Cuba)

Percussion on Menina Baiana and Sambadouro

Channo Tierra (Colombia)

Acordeón diatónico on Voo da Asa Branca

Jose Sibaja (Colombia)

Trumpet and Flugelhorn on Vento de Maio and Partido Alto

Jesus "el viejo" Rodriguez (Peru)

Percussion and Charango on Vento de Maio

Gabriel Fernandez (Argentina)

Bandoneón on Depois dos Temporais

Maria and Sara Queiroz Bacelar (Brazil)

Percussion on Sebastiana

Rose Max (Brazil)

Vocals on Sambadouro

Ramatis Moraes (Brazil)

Vocals on Sambadouro