

MUSEU DA PESSOA

História

Entrevista de Wagner Tiso

História de: [Wagner Tiso](#)

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História completa

IDENTIFICATION Name/Place and date of birth My name is Wagner Tiso Veiga. I was born in Três Pontas, South of Minas Gerais, on the 12th of December, 1945—it's been a while. Family My father's name is Francisco Ribeiro Veiga and he was a bank employee; he used to work at the old Banco da Lovoura. Later, he retired from banking and became a diver for a fishing company. His function was to make a dive and untangle roots from the nets. He took those roots and became an artist. He began to work with those roots making beautiful forms from them. He still has a very big collection of them today. My mother was a piano teacher, Miss Walda Tiso Veiga. She taught many people in the interior of Minas. However, I was the most rebellious, I never wanted to study very much, but she forced me to study. My parents are Mineiros (people from the state of Minas Gerais). My father was born in Nepomuceno in the south of Minas. My mother was born in Três Pontas, the daughter of Italians that came from Italy. **FAMILY** Father My father is the only Ribeiro among his siblings, I don't know why... I think it's because in families from the interior of Brazil, they had that thing of honoring aunts and uncles and all. He had an uncle named Francisco Ribeiro Veiga and they gave him the same name. All the other siblings have the name Correa Veiga; only my father is Ribeiro Veiga. **FAMILY** Brothers and sister My parent's first child is Gileno, José Gileno Tiso Veiga. I am the second, Wagner Tiso Veiga. My sister, Isaura Clara Tiso Veiga, comes later with a great difference in age, 7 years. Later, with an even greater difference in age, André Luiz Tiso Veiga, who is my godson, you can imagine... Then comes, Marco Valério Tiso Veiga, even later who is the godson of Bituca (Milton Nascimento). The difference in age between Gileno and Marco is very great. **CHILDHOOD** Childhood memories There are many old memories, now the difficulty is to link the ideas together here. But I remember vividly my mother teaching piano. I remember that I was enraptured seeing my mother giving lessons to my older brother, and I was enthusiastic with that sound. He was studying Chopin and that was entering my head... Another memory is a trip that we took when I was four years old. The whole family went to São Paulo, staying at the house of some relatives. I thought the trip was great, very interesting. I also have memories of July holidays; generally we all went to Fazenda da Cachoeira (Farm of the Waterfall). This was also very early. And later, when I met Bituca, he went with us on all the holidays too. All of my cousins would get together, my brothers, and Bituca in the middle of the gang. The farm was fantastic; it was my aunt and uncle's farm and my grandmother lived there with them. We stayed at the farm, but I felt something strange. When it used to begin to get dark I would feel very frightened. At that moment, there at the Cachoeira, I used to look toward the top of the hill and see the lights of the city, and I had a desire to go to the city, I never wanted to stay on the farm. I only used to like the farm in the mornings, because we used to go swimming, go to the waterfall, all those things. At three, four in the afternoon, we'd be crazy to go to the city. It was always better, for me... I have that city spirit. I like cities. I've always liked big cities, civilization, where there are more things, more bars and bookstores, there's much more to see, more cinemas, more everything. But the farm was very important for our nuclear family, making music together, learning to read from one another. It was very important. **MUSICAL DEVELOPMENT** Musical initiation Music began for me with my mother giving classes to my brother and other students as well. And I, very little, already wanting to discover new chords, used to mess around on the family's accordion. At that time I knew two older cousins that were fundamental in pointing me in another direction, they are Djalma Tiso and Dúlio Colgo Tiso. Dúlio had a spirit a little different from the classical music that my family was making. My family played a lot of classical music, lots of gypsy music. The first contact that I had with a guy named Paulo Moura was with Djalma. Paulo was very young, and Djalma showed me a short play record in which Paulo played with Radamés Gnattali. This was in Três Pontas; I was still a boy. A little bit later, there were the activities of Rádio Clube de Três Pontas, where I was the accordionist. Really, I get the dates confused, but it was about then... I was the accordionist that accompanied the new talents. I already had that capacity to play accompaniment without rehearsal, to create an introduction; this was very good. Later it served me a lot when I played in the nightclubs in Rio and Belo Horizonte, where the singers only used to give the tone and I used to invent the introduction and everything. This began on Rádio Três Pontas. Bituca was also there, and became an announcer of the Rádio. But I knew Bituca before this. **MUSICAL DEVELOPMENT** The first instrument The first instrument that I took on was the accordion. I was always very timid, very inhibited to show myself. I never liked to play music or present myself in public. While I may have the appearance of being secure, because it appears that I trust my ability, I am a person a bit inhibited. I don't like to keep showing the things that I do; I like to guard them only for me. It was easier for me to take on the accordion than the piano because, first of all, there wasn't a piano anywhere, there was only one at the club in the city, and I used to study very little piano because I used to run away from my mother's classes. I remember that my mother used to even send Jacaré to run after me. Jacaré, our friend Jaca, used to run after me to take me back. Jaca was bigger than I was, so he used to take me

back, giving me a big pinch, to my mother's classes; but I didn't used to like them, I used to think they were horrible. My thing was discovering chords. For that reason I connected with these older guys that liked American music and the music from Rio de Janeiro. But I took on the accordion, I'd stay there in my little room, finding the harmonies, playing the bass, discovering chords. The possibilities of harmonic sequences were enchanting me. I already had a tendency to harmonize, to make harmonies, not the way people do today. This was fundamental for me in music. I was able to accompany on the accordion very well the first time around. The new talents used to give the tone and I would accompany them normally. I began on radio at some 7, 8 years old, around there. **MUSICAL DEVELOPMENT** Musical initiation My family used to think I was very audacious, a little different: first, because I didn't have the technique that the whole family had, because they all used to study; and secondly, because I wanted to make a music different from what they were making there. So they used to think I was a little strange because I wanted to make a different kind of music. I didn't play in the accordion groups of my aunts. In the piano audition, I only played after my mother forced the issue and made me memorize a simplified rendition of a piece by Mozart, the "Marcha Turca" (Turkish March). I entered the piano audition one time. But in the accordion groups that I dreamed of entering, I was never invited. **FAMILY ORIGINS** I think that everyone in my family was a musician. I asked for a family lineage search from the people that were studying at the Sorbonne and they discovered that my family originated in East Europe. In antiquity, this branch of nomads was born in the Ukraine and came down along the margins of the River Tisa. It comes from the Ukraine and flows into the Danube River, in Belgrade. The people that circulated along those margins of the river were called Tisos. A group of them arrived in Três Pontas; which was my grandfather's. There was the generation of my grandfather, who was born in Padova, Italy, and ended up going to Três Pontas. The clan of the Tisos of Três Pontas was formed there. It's a very musical region and all of my family played an instrument. They used to play in the style of the region, and liked the classics also, European family... And, what I remember, all of the aunts and uncles that I knew (because I lost contact a bit, I don't know the younger ones), all of them used to play, without exception. Of my generation, all of them used to play. Of the generation after mine, everyone played; until today my nieces and nephews also play. Only I don't know if the younger ones play, because I lost contact a little, but all of the Tisos play some instrument, and well. **MUSICAL DEVELOPMENT Influences** The religious processions in Três Pontas had a lot of influence in my musical development. Another influence, when I was a boy, was the impact of music in the movies. We used to see the cinema serials, and they used a lot of classical music, a lot of Wagner. That music, that orchestrated movement, enchanted me a lot. The scenes of the bandits running after the young girls, shooting, always had a very well orchestrated music that fit with the scene and that enchanted me a lot. This was the first impact on my musical development. Sacred music also had a very big impact. I remember that at 6:00 in the afternoon I'd become sad because it was getting dark, with that music from the church, the bells ringing, and that entered into me. In the processions, each family had its sidewalks... I used to decorate my grandfather's. We used to decorate the block with flowers, make those mosaics with flowers, and the procession passed by playing instruments and singing. I had older male cousins that sang tenor, female cousins that sang soprano. That whole thing, every year, when you are four, five, six, seven years old, is going to enter into you in some way... The organ in the church, all of this is part of it. I studied in a catholic high school because the training of musicians was important there. The training that I speak of is choirs. There had to be choirs, music classes. So this liturgical training, sacred training, is really important; I think it was important not only for me but also for everybody. I think that I used this more because I went out into the world to work and used a lot of orchestration; so this is always showing what influenced me. I have this opportunity to show the influences I had. **SONGS** "A Igreja Majestosa e os Cafézais sem fim" (The Majestic Church and the Endless Coffee Plantations) What used to call my attention on Sundays were those people that worked on the plantations and on the culling of coffee, the plantation workers. I used to see them all entering the church. I'd see them working all week, those simple clothes, all dirty, and everything; but, in the church, everyone very well dressed... sure with the pants a little short, with a suit coat, but everyone well dressed. That used to enchant me. It was because of this I wrote a theme called "The Majestic Church and the Endless Coffee Plantations", taken from a poem of my father. My father was the lyricist for my brother Gileno, who wrote the hymn of the city of Três Pontas. And there is a part in the song that says: "...the majestic church and the endless coffee plantations". And this inspired me to write the part about the workers entering the church. From that point on, the song became sacred, because it came from something joyful, from the workers. I think it's funny that in Brazil generally it's the poor workers that bring joy. The rich are the ones that bring the sadder ceremonies. This is funny. But it makes sense. My objective at that time was to do this. These were the influences that I had. **MUSICAL DEVELOPMENT Influences** My influences then were my family of Eastern European origin, influence of classical music, influence of the radio of Três Pontas, influence of cinema, influence of the farm, influence of the church... you were obliged to go to mass, otherwise you would be marked as absent for class on Monday. We were suckers... The father used to ask, "Did you go to mass on Sunday?" And if I hadn't gone, I'd say: "I didn't go". Fear of being punished or something. And I'd be marked as absent, even being present. Whoever confessed that they hadn't gone to mass were marked absent in school. But me, when I didn't go, I'd say, "I didn't go". I could have said, "I went". Nothing would have happened... **CHILDHOOD** Childhood games In my childhood I used to play ball, I always liked to play soccer, we had various little teams there. There were neighborhood teams; there were some ferocious games, neighborhood against neighborhood, that were smokin'. We used to adore playing ball; we used to play on the high school teams, we used to play soccer on the court of the city sports park. This was constant. I always had a life like this, divided a little between music and sports. I used to like music as much as soccer in the time that I played ball. I still like soccer a lot, not as much, because in that time everything was fantasy. You would say the star's name like: "Ademir". He was untouchable, he was a genius, you couldn't even get close. He went to play there with the millionaires of the time; he went to play in the centennial of Três Pontas against the city's team. When he arrived, the whole city went in procession to the airport to receive Ademir. It's not like this today. In that time everything was fantasy. You'd say the same about Garrincha... they were saints; they were untouchables. Not today, you meet up with famous players on the street. It doesn't have the same fantasy that it had. The soccer player was a genius or a saint, very impressive. **EDUCATION** Studies I studied in the Elementary School Canon José Maria. Later, I did a year of study for admission to Junior High School and then went to the São Luis Junior High School. Everybody who went to Junior High in Três Pontas studied there. In Junior High, my study with music was in choruses. They only had chorus, but it was important. It was chorus and soccer team, but it was very cool. Later I had to go to Alfenas because Três Pontas only had school up to Junior High. My whole family had to go with me, because Gileno, my brother, was in Belo Horizonte and living with my grandmother and my uncle. He was studying there in the Tamoio High School. He was also studying music with a well-known professor in Belo Horizonte, whose name I don't remember in the moment. At that time I was the oldest child in the house. I graduated from Junior High and took the family to Alfenas so that I could finish high school. **CITIES** Três Pontas Três Pontas was a very progressive city. It had a mayor that renovated the whole city. Many people complained because a group of beautiful old houses was destroyed. But the city was very progressive, a city of the coffee industry, a city of green gold, and always very party going. There were big carnivals. The soccer team was the champion of the south of Minas... Very interesting. On the other hand, it was a very prejudiced city, even with my family. They used to say that my family was a family that didn't work, as if playing music wasn't work "Those Tisos,

nobody works. They play music around here, and so on... And the same with Bituca. I remember that Bituca couldn't even go to the club because he was black. It was a very prejudiced city, but this was stopped, with times things normalized. PEOPLE "Bituca" (Milton Nascimento) I remember that Bituca and I were very close friends. One time the Orquestra do Cazé (Cazé's Orchestra), he was a great saxophone player, was going to play at the Clube de Três Pontas. I wanted to see the show really bad. I thought, "Wow, I'm going to see this. I want to see this. But on the other hand I'm going to feel sorry for Bituca..."--because he couldn't go to the club. Then I made a deal with Bituca, "Let's stay here on the bench in the garden in front of the club". And the Orchestra was playing, and then those different sounds were coming to us, a baritone, sometimes a more high pitched trumpet, some other thing. So he was there saying like, "Look at that sound, what is it?" And I would go up there, looking, looking, looking... "Look, the sax player is playing in the middle, doing a solo; the baritone is at the left side of the sax section." I kept telling him. I was the reporter, because he couldn't enter the club, and I thought this absurd. And so I was the reporter of how the orchestras were being conducted. I went, came back, went, came back, went, came back, telling the things to Bituca. Bituca thought that whole thing was marvelous, "Wow, how is are they're doing this?" Very curious, wanting to know everything about how those things were happening and I used to report everything to him. I met Milton in that time I was going to Junior High; I always used to pass in front of his front porch. This was daily. And there was always music playing. It was Bituca sitting on the steps of the stairs to the front porch, with those skinny legs of his... He used to put a harmonica between his knees curled up to play the melody, and with the concertina under his arm, he used to play accompaniment. I thought that was really fantastic. "What a different way to play. What a strange dude. How is he able to do this?" He used to play some beautiful things, playing the harmonica and accompanying himself at the same time. He invented that story. And I was always very curious, "I need to meet that guy." We had a friend in common and Bituca was rehearsing with a vocal group in the house of Quitéria—where I also used to pass by and hear that sound of the vocal group, and I thought it very interesting. Then one day Dida, our friend, who was singing in that little group of Bituca's, took me there with my accordion, I must have been 11 years old. I sat down there, they were singing, and I began to accompany them. And Bituca liked what I did, he liked the way I was playing, he thought it was combining with the way the group played, that whole thing. But he confessed to me, "Man, I made a promise that a Tiso would never play music with me, because in Três Pontas they say that only Tiso's know how to play music." But he accepted me in that little group and there we became friends. And that day I discovered things. Later, he was an announcer on the radio. We kept choosing the records and listening to the things that we used to like the most. When we heard Ray Charles there, for the first time, singing "Stella by Starlight", we were so impassioned that the only thing lacking was to faint. We looked at each other and couldn't believe it. Bituca said to me, "Ya see, men also know how to sing." That whole thing was very interesting. And like this I knew Bituca. We became friends. I went to Alfenas, took Bituca, who came to live with my family, and we stayed there, living together. We formed the group the W's Boys, of which he was the crooner. Everybody's name began with W, except for the guitarist, Dalton, who came to be called Walton and Bituca who didn't want to be called Wilton; he thought it was ugly and used the name Milton Willer. Milton was the crooner and used to play that little bell. There we made our lifelong friendship. Later he went to Belo Horizonte. He saw a band playing that was really good. When he came back, he said, "We have to go to Belo Horizonte, there's a group there that plays really good. We are going to show them what we know and still are going to learn many things". I took him up on it. We arrived there together by bus. We arrived in Belo Horizonte, each one went their own way, to find a little boardinghouse and we stayed there. In the beginning, we were playing for little dances at the Ponto dos Músicos. MUSICAL DEVELOPMENT W's Boys The W's Boys were a group that played for dances; we formed it in order to play dances, even though we strived to be different, to be artists. I remember one time that a group arrived there at the radio in Três Pontas, a little bit before going to Alfenas, a group from the recording company called Chantecler. They did shows; so Bituca said, "Can you imagine us being contracted by Chantecler? And later we file by in the Três Pontas Square and everybody's applauding us?" I said, "Let's try." We tried to make friends with the group from Chantecler, but they didn't give us much attention. They left and we didn't have our triumphant parade in Três Pontas Square... It happened much later—in other ways, but it happened. Then I put a group together. I think that Bituca, before going to Alfenas, had a stint in the army. But I went there and told him, "I'm in a group. I'm rehearsing with them, they're fantastic musicians, very modern, they play modern music." Bituca left the army and went straight to Alfenas. He stayed there with me and we put together the group. At that time, we played dances all over the south of Minas; if there was some important dance in the region, shortly they'd go after the W's Boys. We became really proud of ourselves. We thought, "We are really good" The group's stage clothes weren't anything very chique, it was a cheap blazer, a little bowtie... it was what we were seeing on record covers, like, Biriba Boys, whatever, and we tried to imitate them, at least the clothes. There were two saxes, a trumpet—excellent—an acoustic standup bass, there were drums, percussion, Bituca's little bell, and his voice. This was the group. We were making very advanced arrangements for that time. We were beginning to hear bossa nova a little. There was a time when we were there in Alfenas, on the porch, and my mother arrived with a record. I said, "Mother, let me see." She said, "I'm not showing you." But she went to the record player and put it on. It was the Tamba Trio playing, "Moça Flor", something like that. It was the second mouth opener for us after Ray Charles. I said, "Music exists." We began to also develop things similar to those. So it was my mother who presented Tamba Trio to us, very impressive. She heard it in a store... she liked it, went in the store and said, "I think that Wagner and Bituca are going to like this." She suspected that we were going to like it. So, she bought it, took it home and surprised us with that thing there. It marked another change of direction in our lives... So, I used to play accordion in the W's Boys; in a club that had a piano I used to play one or another song on the piano. But I used to play the accordion. We used to make sax section with the accordion. I used to like those things. But I played the accordion, because in the backwater clubs they unfortunately didn't have quality pianos for you to play. We used to play what was good in that time: the best boleros, one thing or another of Ray Coniff to dance to. We used to play cha-cha, lots of Pérez Prado, what was good to dance to; Ed Lincoln, Walter Wanderley, we were already playing those kinds of things. MUSICAL DEVELOPMENT Compositions At the same time, in this phase in Alfenas, we composed a lot together. All of it went in the trunk. There may be a song that endured, a song that I wrote with Bituca, called "Aconteceu". Elis wanted to record it one time and ended up not recording it; she ended up recording "Canção do Sal". But "Aconteceu", is on that small record, that short play that we did, maybe the first record independently produced. Marilton even recorded it with us. The group that my brother was playing in also helped us to make that record. It was one of those compact short play records that has two songs on each side. One was "Aconteceu", one of the various partnerships that we had. But we forgot everything. MUSICAL DEVELOPMENT Recordings Before making this compact record, we had made one--this was ancient, we were living in Três Pontas—with Bituca's group, the "Luar de Prata". We went to record in Alfenas because there was a person there that was making acetates. He used to record on a little tape and from the little tape, he used to make the acetate. We made one of those 78's, huge, but only one song, only one side--it was what we could pay at that time. I remember that we recorded something with that group "Luar de Prata", that for this 78 the name was changed to "Milton Nascimento and his group"... I think so, because I get confused a little with this, but I think that it's this. Unhappily, I don't have this record; if I did have it, it would be hanging on the wall. I would like to have it. I really would like to have... MUSICAL

DEVELOPMENT Compositions And so we composed many songs that we didn't utilize later. Milton entered a new phase. All of us began a new phase after discovering jazz, discovering a series of things about the development of solos and new harmonies, that were entering our lives, and the other songs were left behind. I still know various songs, but I don't know of any that we rerecorded. There's maybe only "Barulho de Trem" that Bituca sang on the record "Crooner", singing the songs of the dance epoch. I did a new arrangement for "Barulho de Trem" that is also on that compact short play record together with "Aconteceu" and two other songs.

CITIES Belo Horizonte Then the desire to leave Alfenas and go to Belo Horizonte began to appear. We needed an impulse, because we discovered that we had to be musicians or artists. I wanted to be a musician, I wanted to learn a lot, to know many things about music, to know how to play well, this is what I wanted. I wanted to learn to write music, to write arrangements. Bituca wanted to know about singing, to demonstrate the possibilities that he had; he always was a super-inventive singer, since he was a boy. Bituca was a little bird singing, he was impressive; and he always retained this. But we had the necessity to find new paths. And so we ended up in Belo Horizonte, where we began a new phase in our careers. We did many dances with the groups in the city. We met Nivaldo Ornelas and began to visit his house where he showed us a bunch of John Coltrane, Miles Davis, marvelous things, and those things were enchanting us.

MUSICAL DEVELOPMENT Berimbau Trio At that time, we formed a trio, the Berimbau Trio, together with Paulinho Braga, to play in the music house in the Maleta Building. The music house was called Berimbau and we formed the Berimbau Trio. Beside this I also used to play in the little shows they had during the break. I remember that at the time I was very broke, and Bolão, who was the manager of the house, would spread a sheet out for me on one of the benches and I would sleep there. Now imagine how bad that was for my lungs... I slept at the music house for some time. After the gig we would go to the Bar de Adão, Restaurant Adão, or wherever... Later we would go to the famous red light district and stay until the wee hours of the morning and were getting sleepy and-- there were various epochs when we didn't have a place to sleep, because in those days we earned little, enough to eat and amuse ourselves a bit. And so, we used to go to the church and pretend we were praying, but we were sleeping. We used to kneel down and sleep on the bench, me and Paulinho Braga; we did this a number of times. Every time we didn't have a room and board we used to sleep in the Church of São José. It was our salvation. Bituca played standup bass in the Berimbau Trio. He didn't use to play the standup bass, but I know that one appeared. And since I knew how to play scales, I showed him one. He came to play the standup bass as if he was a professional. He used to sing together with his solos, the introductions. Recently he even recorded something to remember that time. He used to sing melody while playing the standup bass. Many people did this on the guitar, vocalizing or singing while playing, but Bituca did this on the standup bass. I played acoustic piano and Paulinho Braga, the drums. We had a repertoire. Many times, Nivaldo Ornelas, who also played in the shows during the breaks, used to be added to the trio. Besides doing dances, we were doing small shows—and we were becoming even more proud of ourselves—so that when there was a small show at the Secretary of Education, places like these, we used to take Nivaldo to fill us out.

PEOPLE Marilton Borges I met Marilton Borges in the days of the Berimbau. I became good friends with Marilton. I identified marvelously well with him, the way of thinking about music, of harmonizing. We even put together a group, which was Bituca, Marilton, and I think that the third person was called Marcelinho—there had to be fourth voice, he was baritone. Bituca played guitar, I played piano and the four of us sang at the Berimbau. This group was called Evolusamba, if I remember correctly. We used to rehearse in the Levy Building; first, on the stairways between one floor and another; then later we came to rehearse in one of the bedrooms of the Borges family. It was at that time that the relationship of Bituca with the Borges family in general began, starting with the old Salomão to the youngest ones. Bituca stayed there.

CITIES Rio de Janeiro After this—I stayed a short time—I went to try my luck in Rio. My desire was to try being a musician in Rio de Janeiro. I wanted to prove to myself that I could do this. Maybe I was the first to go after Chiquito Braga.

PEOPLE Pacifico Mascarenhas I knew Pacifico Mascarenhas for two reasons: one is that he used to frequent the Berimbau. He became enthusiastic about us and became our friend. I was dating a young woman in the Funcionarios neighborhood, who was living in the house next to Pacifico. So, I was visiting her there and Pacifico passed by and called out, "Hey, kid" We became good friends. He introduced me to Luiz Cláudio—one of the people that gave me shelter here in Rio de Janeiro. Luiz Cláudio was a great singer and composer, from the old guard. Pacifico had a wonderful kindness with us; he put together another vocal group to sing his songs. We were even recording a record with Pacifico's songs when I came to Rio de Janeiro, but I moved and we only recorded half of the album. The other half was finished with my brother Gileno substituting for me in the group. The group was called Sambacana—the other was Evolusamba. The first time I came to Rio was when Pacifico brought us to record on an album of a singer named Luiza, with arrangements by Moacir Santos. He brought us to sing back up on it. We were a chorus of three or four voices for Luiza's album. I have a photo of this even today. This was when we met Elis for the first time, at Luiza's house, where we played "Aconteceu". Bituca played "Canção do Sal", the songs that we had at the time. Pacifico was the intermediary for this. After that trip, we returned to Belo Horizonte. I remember that there was a club before getting into the city and we were playing in Balona's group there. We arrived in the clothes we were traveling in. Pacifico left us off at the bus station and we ran to the club to close the show. We got a scolding from Balona but we were still able to do half of the gig. This was on returning from Rio.

CITIES Rio de Janeiro I became enchanted with Rio at once: "I think that my life is going to be here in this place." Pacifico returned to Belo Horizonte to finish that record of his—the one I did half of. I stayed here. I hid myself. Everyone returned, but I hid myself I asked help from Luiz Carlos. I said, "Luiz Carlos, can you lend the little room of the domestic help?" I didn't live there; I went there one day or other. Later I began to circulate in the city and became friends with people that gave me help. But I didn't return. I did go back to Belo Horizonte, but only to return to Rio—I think it was to pick up some things, because I had already convinced myself that I was going to stay in Rio. I remember that Bituca said to me, "Wagner, its not time yet, you still have to whatever...". I said, "I know, Bituca but I'm anxious, I want to go soon." And I stayed in Rio. I know that one year later Bituca went to São Paulo, there was that story of his in São Paulo. I was only going to reencounter with Bituca at the time of the Festival.

PEOPLE "Bituca" (Milton Nascimento) We had a friend in common, Agostinho dos Santos, who was a good friend of mine and of Paulo Moura. And Agostinho, everybody knows this story, entered Bituca's songs in the Festival without Bituca knowing, that whole thing. There were some meetings in the house of Augusto Margazão and we were always hanging out with the people there. After going to São Paulo, Bituca came and became part of the scene too. I was already in Rio for some two years. In that epoch, I was playing with a group. I had already played with the Édson Machado Quarteto, and the Quarteto e Octeto of Paulo Moura.

PLACES RIO DE JANEIRO Canecão In this year, I orchestrated the album of Maysa recorded at the Canecão, which was the inauguration of their stage. It was a beer garden with a rotating stage in the middle of it where the musicians played--a gaudy thing. But they made that stage there and Maysa inaugurated it. And me and Paulo Moura did the arrangements, half Paulo's and half mine. I was the pianist of the orchestra and Paulo was the director.

PEOPLE Paulo Moura My encounter with Paulo Moura was very important for me. I was playing at the Arpege, Walter Calmon's club, and when I left during my break to rest and have a coffee in the bar in the front, there was that handsome mulatto looking at me. I asked, "Aren't you Paulo Moura?" "I am." He greeted me and said, "Look, I need your help." I said, "Why me?" "Because people around here have said that there is a boy from Minas that plays beautifully, that harmonizes really well, and I want to test you." I said, "Oh, Paulo, what test is that?" "We

have a quartet called the Edson Machado Quartet and the pianist is going to study in the United States.”—it was Osmar Milito—“...and we want you to do a tour to see if you’re approved.” I stayed in the group, it was wonderful; that was a great school for me, it was a victory. I said, “I think it was worth it to have run away, hiding myself in Rio.” I remember that Edson went to live in the United States and we formed the Paulo Moura Quartet and the Paulo Moura Octet, which made some four or five very interesting records in the ‘60s. Paulo always encouraged me. He used to say, “Wagner, you are a born orchestrator, all the arrangements you make for a small group, you direction for something big. The things you do gain body. And you get many ideas quickly to resolve problems.” This is Paulo talking. I became very vain with what he said. He said, “You have to study orchestration.” But I, lazy as always, only asked for some pointers: “How do you distribute the music?” And Paulo taught me how he used to distribute the music for all the instruments, the extension of the instruments. At that time he was a master for me and I am very grateful for this encounter with Paulo.

MUSICAL DEVELOPMENT Refinement/Som Imaginário (Imaginary Sound) In the time that I met Paulo, Luis Alves and Robertinho, had a trio that used to play in all the nightclubs. When one went to play in a club, one used to seek to take the other along. If one changed, then call I don’t know who, we were always trying to play together. And that was the thread, the vertebral column; it was the base of Som Imaginário, that later we came to do shows with Bituca. Bituca was returning from the United States; he and Marcos Vale were working together. At that time, we put the group together to form a strong current, Milton and a group that had weight. And so we made the group Som Imaginário, which was part jazz and part Brazilian. We were: me, Luis and Albertinho, plus Tavito, of Belo Horizonte—who was very influenced by the Beatles and used to play a 12 string guitar—and Zé Rodix—who was a crooner and used to play at times the organ, at times the piano, and would trade off with me. That was the first base of Som Imaginário, because Naná Vasconcelos who recorded the record with us had to go to the United States. Laudir Oliveira took his place. So, we played the season at the Teatro Opinião in 1970. I was studying theory over time. If I was to take from ‘66 until now—since I began to write for orchestra—you could say that in this whole period I may have studied some four years of music, because if you boil it down, that’s what it amounts to. I was studying like this: that year I learned one thing, another year, something else. The first thing that was useful as a study for me was: everything that I didn’t like, I would never write again. This is a fantastic learning process. After 30 years you see it was worth it to throw many things out. And the few things that I thought were working very well, I kept storing. What I didn’t know technically or school things, I used to ask from someone who knew. Later when I was with Odeon Records, Gaia was a master. “Gaia, how do you write this, how do you do that? How do you write for harp?” They are things that you are keep learning throughout your life. I’ve written almost 40 years for orchestra, almost 40 years... So let’s say that I may have studied, in fact, five years. That was what worth it to me in these 40 years.

Records “Milton” After the show at the Opinião, came the record “Milton” in 1970, recorded with Som Imaginário, Naná and all. Then we made a series of records, most of them with the people of the Clube da Esquina. The first official arrangement I did for Bituca was for the song of Lô Borges, “Nuven Cigana”, that is from the record “Clube da Esquina”. I remember that Eumir was going to write for the orchestra and Lô was very nervous, because he had to go to Eumir’s house to show him the songs—Eumir wrote marvelously well. Lô took me and I went. Lô was a young man. He showed the songs and Eumir was thrilled. So, I explained, “No, this here is such and such.” Maybe as a reward, Lô asked me to write “Nuven Cigana”; I think it turned out very pretty.

RECORDS “Clube da Esquina” The recording of “Clube da Esquina” was at the Odeon Studios in Rio. I played the majority of the songs on the organ. The arrangements for “Clube da Esquina” were made there at the studio. Odeon gave an enormous amount of time to make this record, there wasn’t this problem that exists today, of studio time. Odeon used to liberate the studio for you to create your record there, because they believed in the artist. Milton, Caetano and many others took a long time to have good record sales. Today companies believe in the product, but at Odeon they believed in the artist. I remember that we all were there, Bituca used to bring his things practically ready, those things of his with the voices and the guitar. I used to distribute the parts for the people of the group: “The bass is going to do this.” The same thing with “Trem Azul”: “Who’s going to solo? Toninho solos here, the organ enters here.” We were distributing those things there in the studio, because there was no orchestra. The basic arrangements were made together; this was a wonderful thing You could see that those records had warmth. Besides the sound being analogical, it was delightful to hear, it didn’t have that perfect, sharp mixing of today. It had that human warmth of everyone being together making music, because we were making music inside the studio. There was a time, later, when producer were calling and saying “Wagner, I want you to chords in the arrangement.” “But what arrangement? I want to know the arrangement.” “No, the base is already done, so-and-so did the metals, so-and-so did the percussion arrangements, and you are going to put the chords.” I thought, “That’s the coldest thing in world; each one comes in, puts in his part and leaves. In that recording, no. In the “Clube da Esquina”, it really seemed like a club, functioning. Everyone was working together, each one was coming with their ideas ready; the composers and the musicians were participating, giving ideas, everyone playing together, making the thing together. This is what gave warmth to that phase. Even the proper “Minas”, in which I did 80% of the orchestrations, we did in the studio, beautiful. It is a record that has remarkable human warmth. It was when I was truly free to be an orchestrator; Trastevere and other things that we did there gave me a camp to experiment in. Have you already thought about being able to experiment of a popular record? This isn’t normal. But this was happening with us in that epoca. Bituca used to arrive, staying in the studio, repeating the same song. Sometime I changed things, “No Toninho is going to play bass on this. No, Its Luis, because Luis...” It seemed that we were on the stairway of the Levy; this was wonderful. Later I was orchestrating it, which for me was wonderful. And it was giving me that camp. “Now do the orchestration you want, because the ambience is there.” Orchestra is this; it is a question of coloring. Let’s color this beauty. The process of recording is totally different from what it was 30 years ago. In the recording of “Clube da Esquina 1”, before going to the studio, we used to spend hours at Bituca’s house—we were a little nuts, we can’t deny it... we were quite a bit crazy. He used to turn on a tape recorder and kept singing a song the whole night. Later, we went to the studio. There were songs of Bituca where he wrote the music while improvising, later they wrote the lyrics—I don’t know is it was Marcinho, maybe... He kept improvising all night. Later he used to put it together on one tape, on the tape recorder. One time he came up to me and said, “Make something of this, okay?” So I took that thing, and I kept listening. It had mysterious timings, and it gave me a headache to distribute to the group I think that was the great experiment of Brazilian music in my case, because there were no rules. I think that the great experiment that helped me to do the things that I do today was this moment of 70 to 75, when we also went to the United States to make a record with Wayne Shorter.

FESTIVALS The Montreaux Jazz Festival We went to play at the Montreaux Jazz Festival for the first time. It was the first time there was a Brazilian singer at the Montreaux Jazz Festival, which we went to do with Flora, Bituca, Airton, and Ron Carter. We returned to the United States in 1974 to record “Native Dancer”.

RECORDS “Matança do Porco” / “Milagre dos Peixes Ao Vivo” Many things were happening at this time. In 70, 72, I had made the first records of Som Imaginário, one of which included “Feira Moderna”. Besides this, when I returned from Europe from the tour I did with Paulo Moura, shortly after the show of Bituca with “Clube da Esquina” at the Teatro da Lagoa, I made a record of all the music I composed there called “Matança do Porco”. This music is on the concert album of Bituca, “Milagre dos Peixes”, recorded live at the Municipal Teatro de São Paulo. I think that this is an historic record, even while the sound may not be the best, because it was recorded live and it wasn’t very common to record a

big orchestra with groups of guitar and all; but the ideas were there. The laboratory was ready. It was our epoch of experimentation. It served us for the rest of our lives. This year makes it 30 years, look at that... Seems like it was yesterday But many good things happened for everybody, that's what's important. RECORDS "Milagre dos Peixes" There was the album "Milagre dos Peixes" that was done in the studio. It had a problem of censorship, and Bituca recorded the whole thing without lyrics. There was Naná playing percussion, Som Imaginário, plus the musicians gathered around there, the whole crew. It was recorded in São Paulo. I did the orchestral arrangements, Paulo Moura ruled. That is to say, I did the arrangements of what was already prepared. The song "Milagre dos Peixes", for example, is a song that was born ready; I only had to—as always, using our laboratory—color it in a way to present for whole world to here. It was terrific. What is on the album is what we recorded. Nothing was changed. Only there's that story: with our little experience at the time, during the mixing, all of us were sitting around the beleaguered sound tech, Nivaldo Duarte... each one pushing their part up higher and him trying to keep it together. One pushed up the piano, another came and pushed up the bass, Bituca put his voice way on the top... Nivaldo put up with us. I think that later he pretended that everything was fine and went a changed it all. They were warm, wonderful sounds. FESTIVALS Montreux Jazz Festival / "Native Dancer" We were invited by Airton and Flora to do the Montreux Jazz Festival with Ron Carter. Bituca, me, and Robertinho Silva went. Robertinho must have told this story. We went to rehearse in New York and did the arrangements together. There were a song of Chick Correa and the songs of Bituca that we wrote on the spot. I did an arrangement at that time for a song of Ari Barroso called "Bahia"—which in reality is "Na Baixa do Sapateiro"—and we played this in Montreux. An album was recorded, "500 Miles High", which is the name of the song of Chick Correa that we played. I was revising the Hammond organ with a piano, together with Pat Rablow, a great piano player from New York. We rehearsed two weeks in New York, preparing this and went to Montreux. In that epoch, it was only jazz, it didn't have a night of this or that. It was a festival of jazz. And we were included in this, to our happiness. From there, we returned to Los Angeles, to record "Native Dancer", which was Wayne Shorter's record presenting Milton. PEOPLE Quincy Jones Then we arrived in Los Angeles. First thing was that swarm of musicians wanting to meet us, the latest thing from Brazil: "There's a musician here, Milton Nascimento, that's the biggest novelty, he's spectacular" The big name musicians, Quincy Jones, Canon Ball Adderly, came to where we were staying and passed the afternoon with us. One time, Quincy Jones invited us to his house in Bel Air, because he wanted to know the things we were doing. We played a song called "Maria Três Filhos". I even wrote the melody quickly for Canon Ball who was there also. I remember that Quincy Jones asked for us to play it so he could understand the rhythm that Bituca was doing and that we were doing together, because he couldn't understand the time. The maestro Quincy Jones I stayed quiet, because it really is complicated. There not a musician here that doesn't find the rhythm strange. If you measure it, everything's fine. Only he did the timing of the accompaniment intuitively, which seemed that everything was out of place. And Robertinho, who is a scholar of rhythm, created a rhythm that gathered it into the whole. We kept playing that song some three hours, only this song, and Quincy Jones trying to understand. I only know that, a week later Quincy Jones had an aneurysm. But that has nothing to do with it; it was a coincidence. But that he heard "Maria Três Filhos" for two hours, he heard it. PEOPLE "Bituca" (Milton Nascimento) At that time, Bituca really began to be known. I know that, for example, here in Brazil, Bituca caused wonder; a mixture of euphoria and wonder among the people that composed here. Big composers stopped composing trying to reorganize themselves, because Bituca arrived with something that was a little Edu Lobo, a little Belo Horizonte, a little him, a little Três Pontas, that is to say, nobody was understanding what that thing was. He came with a new way to make music and with a way of singing that nobody had ever sung yet. At that time, Tom Jobim took long time off for recycling, in order to do "Matita Perê" later, to do I don't know what. But even Tom went into hiding. Various high quality composers in Brazil put on the brakes. Something new and different arrived, of real worth that they had to pay attention to. Rio de Janeiro went a little catatonic because of that figure that was making music that nobody had ever heard. I am telling a long story, but I know that it caused a very big impact here. And later, with Som Imaginário, with the arrival of the Clube da Esquina, becoming a model, that music was becoming a little more popular. Until the arrival of the Clube da Esquina, the music of Milton was a bit hermetic. Not that it was hermetic, it had a very great quality that the perhaps the people weren't understanding. Today, perhaps it is heard as something normal, but thirty odd years ago, it was heard like this: "Wow, there's something different in the air." Today it is not so different, because time passes; everybody is going to listen to it and do more or less the same things. It caused something interesting here in Rio. SONGS "Clube da Esquina" "Clube da Esquina" was a song that had extreme quality, which joined with the music of Milton. It put the music of Milton to be heard by many more people than had heard him before. It was extremely important for Milton's career, and extremely important for the people that came along with him, like Lô Borges, Beto Guedes—I'm speaking of the composers, not the lyricists, that's another department. But for Lô, for Beto, for Toninho, for example, it raised those people to a very great artist level, because Milton being a person that the public in general was listening to, understanding and liking now. Until then, only the great musicians heard; the geniuses heard Bituca and liked it. This was of great important in order for a uniform and popular movement to exist. You don't get anywhere making a movement that doesn't have a popular figure. You have to reach the people. This mixture, of Milton coming with harmonies, progressions in fourths, minor chords with fourths, progressions without having to do the famous 2-5-1 to resolve the harmonic passages—Milton didn't do this. He had other solutions for this--notes that weren't common in melodies, like a major chord, like an augmented fourth holding for a long time, they are things that he brought to singing in Brazil as well as the way of presenting the music. Som Imaginário gave a Brazilian-jazz base and brought a rock and roll quality that Lô and Beto had. Toninho is in the more jazzlike part, but Lô and Beto brought some rock information of great harmonic quality to the Clube da Esquina. If you listen to the songs of Lô, for example, the harmonies are all first class. Beto also had a very big inventiveness. Then that mixture that I am talking about here, that caldron of things, was very important for Brazilian music. Its not about putting in an electric guitar that's in style, that's easy. What's difficult is to have a series of information that few people have heard, mix it and take it to the grand public. MUSICAL DEVELOPMENT Clube da Esquina: Evaluation About the discussion of whether or not the Clube da Esquina was a movement, I'm not very qualified to discern this. I know that the Clube da Esquina was a desire to make music. This began in the stairways of the Levy Building, went to the corner there in Santa Thereza, and later to the Odeon recording studios. We used to spend the whole day to do, sometimes, two songs We'd be there, talking and playing. On the other hand, there was Marcinho, Fernando and Ronaldo Bastos that brought the musical ideas to a linguistic understanding that all popular music has to have. And it was a language with energy, an innovative language for the time. I don't know if it was a movement. It had the interest of making the best thing possible. In many types of musical movements that exist in Brazil, the great preoccupation is to be known by the grand public. Our preoccupation as a group and personally was to make the thing with the best quality possible, without worrying if the public would like it or not. That question of the public liking it was the chance happening of having many things inserted into the same movement. Maybe it became a movement because of this, but not because we said, "Let's make a movement, let's raise a flag." No, we are a crew that likes to make music and let's make music the best way that we can manage. Music, lyrics, accompaniment, solo. When Nivaldo soloed, it was the best solo possible; when Marcinho wrote lyrics, it was the best lyrics possible for that type of song; along with the approximation of the people of Latin America with Milton, all of this turned into a

movement. But really, what I see, this wasn't the intention. It wasn't to raise a flag: "The music of Minas, we are the best"—nothing like this. We liked to make music. I liked to make music, until today I like to, it's what I do. I don't live without it. So this is it. RECORDS "Minas" I orchestrated 80% of the album "Minas". It was that epoch a little crazy and lots of consciousness on our part. Bituca got the guitar, turned on the recorder and spent the whole night singing. "Minas" was created like this. Various themes were created like this. "Minas" was the moment of the grand laboratory, of everyone doing as they liked. I think that in this moment the songs presented by Bituca, by Nelson Angelo, and other composers that participated, are the best possible of that time. I think that they weren't making music of such quality in that time. I sought to make the best orchestrations that I could, within the possibilities that I had, with total liberty. Records were never made like the ones Milton, Clube da Esquina and Som Imaginário made, with total liberty, for the popular music market. This is fantastic. MUSICAL DEVELOPMENT Recordings About my solo records. Well, we had the ideal of the group Som Imaginário. We had already made two records and later made a third, "Matança do Porco", that is only instrumental, with a mixture of jazz, Brazil, and rock. It is a very trippy record. It was the time of trips. At that time, I used to dream about this. I went to live in the United States after that phase, from 76 to 77, in Los Angeles. When I returned, I tried every way possible to raise up Som Imaginário again, but Odeon didn't agree, because they thought it strange for a group that stopped for 6 years to return. At that time, Gisele, my wife, piloted the idea of me making a record. I said that I didn't want to, that I wanted to go back to my dream—that was Som Imaginário. But she ended up winning, because Odeon didn't want to do Som Imaginário anymore. RECORDS "Zagreb" Then I made the record in 1978, in which I bring a bit of Minas—the Minas I'm talking about is Três Pontas, the music that we were making at that time—the time of coffee plantations, of the Majestic Church, of my experiences of "Zagreb". When I saw Zagreb passing through Yugoslavia, the people in the street looking very much like my family, playing in the public squares, guitar, tambourines and all, I said, "This here is my family in Três Pontas" And so I did "Zagreb". I made that record in 78, which was produced by Gisele. The song "Mineiro Pau" is on that record, which is another moment that mixes the farm with sacred music. I remember that in the middle of "Minas Pau", Bituca suddenly appears on solo accordion; and on "Seis Horas da Tarde" as well. Bituca did the liturgical part of the song, I did the part of the farm, which is a country dance, in reality it is a ????????, WORK Evaluation If I could edit all of the 30 records that I have made, I would make some 10. I was editing, because it's like this: I'm always experimenting. I am a person that never had fear of experimenting. Originally I came to Rio de Janeiro because I wanted to be a jazz musician, I wanted to play jazz and bossa nova, that was my idea. And I learned. It was here what I learned with Paulo Moura, Édson Machado, the whole crew. That was my first idea. With the Clube da Esquina, my head turned in another direction, that was more trippy, that had that acid rock of the time. That affected everybody's head. At that time, music began to have those mixtures. I left jazz proper a little for a more trippy phase in general, but I never abandoned any of those questions. I never had fear of experimenting. I never had fear of what the public and the critics were going to say. RECORDS "Manu Saruê" I made a record, which is an operetta called "Manu Saruê". It is derived from a character of Villa-Lobos, "Mandu Sarará", that comes from "Martin Sererê", which comes from others, from saci-pererê. The operetta is about a simple-minded country person whichever, who slips and falls into a computer. And there the story begins to happen. We recorded the album live in a theater here. Now, it's very crazy music; it's completely electronic music. I wasn't afraid of doing this, I thought that I had to experiment. RECORDS "Baobá" Later, I made "Baobá", because I was thinking that I had to explore my gypsy roots. I went to Spain to study this a little and to study the roots of African influence in Brazil. There is even the participation of Salif Keita singing, and Vincent Amico playing flamenco, mixed with a Brazilian thing. So it is a life of many mixtures. MUSICAL DEVELOPMENT Recordings I have made albums of everything. I have made albums with orchestras. I made an album with a symphony that won BR (Brazil Refineries) award for best album of the year. It's not even the best instrumental album; it is the best album, the best product of the year. It is an album about Brazilian rhythm, I take rhythms from the Northeast to the South, traveling across the whole country, with a Brazilian rhythm and an orchestra present. I made records with cello octet and quartet playing Tom Jobim and Villa-Lobos. I did Debussy, Foret. I have done everything, I'm not afraid to experiment. In this moment, I am putting out an album returning a little to my jazz improvisation phase, because I don't want to throw this out. It's something I've had since my youth. Why am I going to throw it out? I made a duo with an Argentinean-Brazilian guitarist, Victor Biglione, and I am releasing this album in this moment. I am going to do something very interesting, that even I am thinking is funny: I am going to get an concert piano, put it front of the lair of Vinicius, on the street Vinicius de Moraes, old Monte Negro, and play a duo of piano and guitar for whoever was passing on the street? The record release is going to be that. I am enchanted with that idea, because it doesn't even need to be announced—just begin to play, the people are coming to the beach, stop there and such, everybody. I think the idea is fantastic. Then, I have done everything. I haven't run from any experience. I like everything that I do. The experiences with the Clube da Esquina were fantastic. The experiences with Paulo Moura and Édson Machado were fantastic; the things that I have done with the Orchestra Sinfônica are fantastic. PEOPLE Tavinho Moura I made a record with Tavinho Moura, orchestrating his work. It is a singular work, very, very Brazilian, with very, very sophisticated harmonies. He gave me the opportunity to be able to orchestrate those songs of his that are on a very elevated level, to do something symphonic with them. It is already on the market. I'm around here. I am doing everything. Every kind of music you can imagine, I have done it. WORK Partnerships Silvio Tendler and I separated a little, because he spent a long time making short length films. However, I have a great partnership with Walter Lima Junior. I think that I have some eight films with him. The last was "A Ostra e o Vento". Before this, I did "Ele, o Boto", "Inocência", "Chico Rei". We've done a lot together. MUSICAL DEVELOPMENT Compositions Recently I did a film in Diamantina, about the diary of Helena Morley, "Minha Vida de Menina", but the film has another name. I loved it, because it wrote little waltzes and incidental music. I made many little waltzes. MUSIC "Tema de Jango" / "Coração de Estudante" For Silvio Tendler's film, "Jango" (ex President of Brazil, João Goulart), I wrote a theme called "Tema de Jango", that accompanies Jango in the most dramatic moments of his career, from the assembly train station, Central do Brazil—from which derived the military takeover that toppled his presidency—to his exile, death, and his funeral. Bituca became enchanted with the music and wrote the lyrics. The music turned into the song "Coração de Estudante". The song gained another course; it served for the film here, it parted for another side. It turned into the song of a very important political moment, which was the "Diretas Já" (Rights Now), and ended up being the funeral dirge of Tancredo (President-elect of Brazil who died before taking office). At that time, the things coincided. The music was from the film "Jango", for Jango's funeral in the film, and ended up being the music for Tancredo's funeral as well. Cinema in itself does this kind of thing. MUSICAL DEVELOPMENT Compositions I did an orchestration, for example, for "A Ostra e o Vento". After the film was ready, I took the themes that I thought the best, made a reduced plot of the film and wrote a piece for symphony, a concerto for cello and orchestra. For the opera "O Guarani", by Norma Bengell, I did "Reflexões sobre 'O Guarani'". It's part of the theme of Carlos Gomes and gained its own life. Cinema is good for this. WORK Future Projects I want to work now on a film, of Caldeira, that I made a long time ago, which is "O Grande Mentecapto". The film has some songs that I want to recuperate, to write a symphonic piece, or a concerto for clarinet, something with an orchestra. Cinema is good because you unite a series of themes or a story that can inspire you to develop arrangements and orchestrations and write lasting pieces. MUSICAL DEVELOPMENT Compositions / Theater and television I did fewer things

for theater and television. Less things for theater because I don't like it. I did six or seven pieces for theater, "Peer Gynt", "O Livro de Jó", but it annoyed me. In cinema you write for every minute, you make the scene, go to the cinema every day and the music enters in that spot and leaves in that. In theater, no. Sometimes the text is slow, the actor is having a bad day and he enters after the music. So, you're always nervous in the audience, sometimes things don't go right. But I do it. When there is something very interesting, I do it. I did "Dona Benta" for television. I did the musical direction for the soap opera and wrote musical themes, including the opening theme, Fernando wrote the lyrics to it. For the soap "O Primo Basílio", I also wrote some themes. "O Sorriso do Largato", by João Ubaldo, with Talma directing, I did everything. I've done theater, but less because it is more tiring. MUSICAL DEVELOPMENT Compositions / Cinema In reality, I like to do cinema a lot because you are involved from the beginning. You get involved first with the director saying, "I am going to make a film and would like for you to do the music." It already begins here. In a while, you begin to meet in a bar, have a drink, that thing. You talk about what he wants, and in a bit you receive a synopsis. You look and the thing begins to grow. Later, you receive the first draft of the dialog. The music begins from when he said that he had an idea to make a film. The music keeps growing and growing. You go to the film location many times. Then, later, time the whole thing, with the ideas already chewed over. You go home, orchestrate, and go to the studio. So, cinema has this. Cinema is a wonder. I like cinema more than other things. Even so, at times I do them. PEOPLE Tavinho Moura Tavinho also wrote diverse sound tracks, he also won awards. He is a great composer of sound tracks. MUSICAL DEVELOPMENT Compositions / Cinema Of all the sound tracks that I've done, the first film is "Inocência". Its the first film I did the whole sound track, because for "Deuses e os Mortos"—which is the sound track Bituca made in 69, I did the arrangements for the group. Som Imaginário did it with Bituca. I did "Matação do Porco" for that film, because Bituca asked me to write a theme. He said, "Write a theme for when Othon Bastos passes through the village with a dead pig, through the main street of the village. I need music there." I wrote an almost liturgical song for that parade of his with the dead pig. This is why it is called the "Matação do Porco". The matação do porco is wrong, because matação is a collective killing, but I liked the name. I made a representation as if it was whatever I might want to kill. I have a special affection for "Inocência". I like many sound tracks; I like "Besame Mucho", "Chico Rei" I like too, but its not what I like the most. I really like "Ele, o Boto, very much. And I like "A Ostra e o Vento", because in the conversation I had with Walter, he wanted a lot of atmosphere and not any melody, but not with sustained chords. He wanted orchestral movement. This was a learning experience for me. I heard many things of the type that inspired me. And I wrote a piece for the film, with lots of movement, lots of tension, showing the atmosphere of each scene, without any melody, except for the opening that I asked Chico to write a song, "A Ostra e o Vento". WORK Evaluation I think that, as Borges says, the creator is always on the brink of being caught red-handed; at any moment, you are caught red-handed. That is to say, the creator always feels like a deceiver. I think that it has to like this, because if each work you do you think that you definitely made it... Take those records of Bituca, for example, that we were talking about, in São Paulo, "Milagre dos Peixes". We weren't certain we were making a great thing in our lives, no. We wanted to do things well. Today we know that we made a great thing. Every time that I terminate a work I think, "What shit I am. If I knew that I was as bad as this, I wouldn't do it." But later people come to congratulate you, come to hug you, time passes, you listen to the thing and think, "Yeah, its not that bad." But I always want to do the best, really... each work that I do, I think, "The next time I won't write this." I learned orchestration like this, the next arrangement I won't write this. Even today, its like this. Whatever thing or music that I do I always have very strong restrictions. I think everybody has. Nivaldo himself told this, because its this really. We are never satisfied with what we do. FAMILY Wife I am married to Gisele, who is my producer. She may be the one who conceived my career. I think that my career is more hers than mine. She believes much more in me than I do in myself. She has this as a victory. I think that my career is her victory. What I may have achieved of worth, I think I owe her 60% at the minimum; the rest because of what I know how to do. FAMILY Daughters I have a daughter with Gisele, named Joana, 23 years old, who has a Law degree. She wrote a wonderful theise about the penitentiaries. We are super-happy with her, with her graduation in Law. I have a daughter from an earlier marriage, Índia, who is 33 years old now, who lives in São Paulo with an aunt of hers. That is my family. Índia likes to sing, but she's not because she found a very good job. She is securing herself with this job. Joana also has much facility with music, she likes it, but she has a thing: she doesn't want to be a musician because I am a musician. She said, "No, music is you. I'm not going to be, the end." She resolved and its resolved. Its too bad, but I think that its her personality. "I'm going to be a musician because my father is a musician", she doesn't want to know about it. RECORDS Crooner The album "Crooner" was the repertory of our dance music, maybe they didn't understand very well that we wanted to make an homage, perhaps to ourselves, and to Milton, to his past. Its the past times of Três Pontas and Alfenas, before Belo Horizonte, when he was a crooner for dances. Bituca wanted to make something big of what he did; he wanted to make something big from what he did when he was a young man, when we were boys. I went to record with an orchestra in London; we made a work of the songs that we used to play in the club of Três Pontas, in the shows of the W's Boy's. He did a selection of what he used to like most to sing in that time for it to become a record. I thought it was fantastic. I thought it was marvelous. I perfected the arrangement and went to London to record. I came here from London with the recording and the musicians were enchanted with the arrangements. It was a record that I adored making. I don't know if the critics liked it like I did, but I loved making it. I was very moved, various times, when we played Frenesi", "Se Alguém Telefonar" by Alcir Pires Vermelho. They were musicians of that time, some very good songs too. "Promessa" by Custódio Mesquita. There were many songs of that time; to remember those moments was very important. To be able to take that and to enlarge it, "Let's make something grand of what was our childhood, our youth. And it was done. We gave all of ourselves. LEISURE Soccer I remember that Bituca went to watch those informal games we used to play. No, first he saw me train in Alfenas; there he made a small band and everytime I got the ball, he used to play a song, whether I was playing good or bad. The audience loved it. PEOPLE "Bituca" (Milton Nascimento) Me and Bituca know each other since boys. There was a time that we spent half glued to each other. Like Beto Mauro said, the cinema is waterfall. Milton is waterfall. Bituca is a force of nature. Milton isn't about soccer. But by chance, it happened. We played those informal soccer games in Belo Horizonte. Bituca always went to see, he always wanting to be with me. One time we were missing a player and there was only Bituca to substitute. "Bituca, you are going to have to enter there as goalie, you have to enter." He said, "No. No way" We spent a half an hour convincing him to enter the game. Then we made a group on one side and one on the other and he was the goalie of the court soccer. The first ball we played I caught it in midfield and kicked it to his side. The ball hit his hand and the bar. He didn't say anything, he became quiet, left and went away. I don't know if Marcinho knows this but its true. One time we were finishing a dance with the W's Boys. I climbed up an enormous water tank and pretended that I was going to jump off. I was drunk, and said, "I'm going to jump now." And Bituca pretended that he fainted. He laid down in the middle of the street and kept pretending that he fainted. I felt sorry for him, came down and said, "Oh, Bituca, don't worry. I was playing." Oh, I have many of these little stories, all foolish. Another story is that Bituca never smoked. And so, we went to play in the Clube Operário in Três Pontas and it ended late. I said, "Bituca, let's go to the red-light district." Bituca, "No, no". I dragged Bituca to the zone; and he got so nervous that he said, "Wagner, give me a cigarette." He only smoked one cigarette in his life, it was this one. And he left; he was frightened there in the zone. This was in Três Pontas. See how long its been. We gave Bituca many nicknames.

We called him Antonio Vuigue. There was Vituperactus Manículas Prospectus, Ludwig Van Betúcius and on and on. There were a bunch of nicknames for Bituca. DArmeda too. Scariotes d"Armeda. Milmenptuts Nascy et Pukas. I also have nicknames. One that my brother gave me was Bantam Xavier, because I used to advance on everyone. I was playing ball in the yard and playing with the chickens—I used to like to play with my father's roosters. He came to the window, "Bantam Xavier" I ran out and caught it. Everybody had a nickname. My brother was Josu Azualopes a one, two, three. I was Guinale Andrada Paracrato Cro Cro Quatro Cinco Seis A Um Dois Três, and it went like that. There were lots. Frajola Eleotérico Papa Carpa As Suas Ordens Vacalheiro Quero Dizer Cavaleiro Seis Sete Oito. My uncle was Altivo Penteadado Vinte e Dois Vinte e Três Vinte e Quatro. Things of young boys I was 15. We all played dirty tricks on each other. Another story about Bituca was that he was prohibited to drink in Los Angeles and we scolded him. Then he began to ask for milk. "I'm going to record but I want to bring milk." We were recording the album of Wayne Shorter and he was drinking milk all the time. I went up and took a sip. It was vodka with milk "Bituca is very concerned with his health, drinking milk".

MUSICAL DEVELOPMENT Instruments / Piano I would define the piano in the following manner: first, it is the oldest instrument that we know, which never goes out of style. The piano is an orchestra played by only one person. You have two claves, two hands, two feet, to make expression. You do rhythm, accompany and solo. Its a complete orchestra played by only one person.

MUSICAL DEVELOPMENT Clube da Esquina: Museum I loved giving my deopitment for the Museu Clube da Esquina. I would have liked to have done this with four others, for us to talk back and forth, to keep remembering things. But in whatever way, it was good because I talked a lot about my career in a general manner, of the involvement I had with these people, not only the people, like I said, with everything. I talked a little about what I did in my life. So, better is impossible.