

A portrait of Paula Santoro, a woman with long, dark, wavy hair, smiling warmly. She is wearing a dark top. The background is a soft-focus outdoor setting with trees and sunlight filtering through. A solid orange vertical bar is on the left side of the image.

Paula Santoro

Paula Santoro has launched her new album by **Biscoito Fino** in Brazil and by **Rip Curl Recordings** in Japan. The new album has special guests like: **Chico Buarque**, **Toninho Horta** and **Jaques Morelenbaum**. The album was produced by **Rodolfo Stroeter** (have already produced albums of **Gilberto Gil**, **Joyce**, **Zizi Possi**, etc) and **Rafael Vernet** (he worked with **Hermeto Paschoal** and **Ed Motta**).

Paula was invited by the composer **Guinga** to record the song “**Via Crucis**” with him in his new album. She is performing with him launching the album around Brazil. Besides that, she has performed at **Jazzkeller** (Frankfurt) and **Gasteig** (Munich) in January (2007).

Last year she was nominated for **Best Singer** at **Rival Petrobrás Music Award** and performed around Brazil and Europe, launching her last album “**Paula Santoro**”. The concerts at “**Tudo é Jazz**” - one of the most important jazz festivals of Brazil - in Ouro Preto, and at **Projeto Pixinguinha** - the most important Brazilian project of new talents nowadays - with the samba icon **Wilson das Neves** were a huge success.

Paula Santoro was born in Minas Gerais (Belo Horizonte), the land of legendary Brazilian composers **Milton Nascimento** and **Ary Barroso**. From an early age Paula started singing in family reunions, encouraged by her amateur opera-singer uncle and violin-player grandfather, from whom she inherited her love of music.

Although Paula has a degree in Journalism from the Federal University of Minas Gerais, from where she graduated in 1992, it was in music that she felt most at home. She joined the **Foundation for Artistic Education** in Belo Horizonte, where she learned musical theory, piano, guitar and vocal techniques, from 1987 to 1991. Concomitantly to her studies at the **Foundation**, she took private singing lessons with some of the top Brazilian coaches.

Paula Santoro started her career in Minas Gerais in 1988, as part of a local vocal group - **Nós e Voz**, and was spotted by violinist Marcus Vianna, leader of **Sagrado Coração da Terra**, a reputable progressive rock band. Paula soon became the band's lead-singer and released several records with them. She toured the country extensively with the group.

In 1998 Paula Santoro moved to Rio de Janeiro. She was invited to take part in the **Brahma Brasil Festival** in France, one of the highlights of the **World Cup** events. She performed for thousands on her own, and shared the same stage with the pop singer **Fernanda Abreu**. She was also invited to sing with the great **Gilberto Gil**, and the pair of them got the ecstatic crowds in the mood for the World Cup games.

In 2000 Paula Santoro was part of the pioneering project **Novo Canto** (New Singers), which gives incentive to young and talented artists in Brazil. She performed with amongst others, **Elza Soares** and **Chico César** in one of Rio's best and most traditional music halls - **Canecão**, and in **São João do Meriti**, in the outskirts of town.

The year 2000 saw the crowning of Paula's performing career, when her work as the voice of the actress Maria Fernanda Cândido, star of **Aquarela do Brasil**, one of TV Globo's leading soap-operas then, was seen by millions the country over. **Aquarela do Brasil** focused on the career of a radio singer in 50's Brazil. In the guise of Cândido's character, Paula's voice touched the hearts of the nation. Paula featured on every major Brazilian magazines, and was a guest in the most important Brazilian television chat-shows.

At the height of her professional maturity, in 2002 Paula Santoro sent her work to be considered by the panel of judges of the respected **Visa Music Award** (equivalent to the Brit Awards), which that year attracted more than 2.000 candidates from all over the country. Paula was the only female singer among three finalists, to take home Brazil's top MPB (Brazilian Popular Music) music prize. This was no simple feat considering the intricate rules of the process of selection, and the number of contestants coveting this unmatched trophy. Paula Santoro's career since then has been in a new footing in Brazil, and is on its way to international recognition.

In May 2003 Paula left Brazil for her first solo tour of Europe. She performed to an enthusiastic and receptive audience in Luxembourg, Germany and England. Her London appearance at **Momo's Kemia Bar**, prompted an invitation for her to return for a performance at the **Forum** in November, as part of the **Brazilian Contemporary Arts** project- **Forever Samba**, where she performed with 2003 Grammy winner, **Alcione**.

Throughout her career, Paula has had a main role both as a singer and as an actress in such Brazilian musicals as: **Manoel, o Audaz** (Manoel the Daring)- whose score was especially written by the world famous guitarist **Toninho Horta**; **Mulheres de Hollanda**, based on the works of singer/song-writer Chico Buarque de Hollanda; **Aldir Blanc, Um Cara Bacana** (Aldir Blanc, a Nice Guy)- where she performed side by side with Lucinha Lins and Cláudio Tovar.

Paula Santoro's appearance at London's Forum in November 2003 attracted a lot of media interest. Paula performed live at Britain's top television music programme- **Later with Jools Holland** (BBCTV 2), at **Late Junction** (BBC Radio 3), and at BBC Radio London. She had a very positive preview in **Time Out**, and just as positive a review in the **Evening Standard**. Paula recorded seven tracks in a tribute to **Tom Jobim**(voice and instrumental), which was released in the UK by **Union Square Music** in 2004.

Discography

Casa de Villa - Guinga (2007) – track **Via Crucis**

Paula Santoro (2005) – solo album

Sabiá (2003) – project of Vallée

A Casa das Sete Mulheres (2003)- track **Piel de Lava**

Só Canção (2003) – tracks **Eterna Canção** and **Nascente**

Aquarela do Brasil (2002) – track **La Enorme Soledad**

Tinha de Ser (2002) – track **Tinha de Ser** recorded with Hélio Delmiro

Prato Feito (1997) – track **Miséria**

Elas Cantam Caetano (1994) – track **Meu Bem, Meu Mal**

Fernando Brant-25 Anos de Travessia (1994) – track **O Medo de Amar é o Medo de Ser Livre**

Farol da Liberdade (1991) - track **Dança das Fadas**

Hum (1990)– solo album with **Nós e Voz**

The Arts

Evening Standard Monday, 10 November 2003

Rock star and diva: a tale of two sambistas

WORLD

Alcione and Paula Santoro

The Forum, NW5

Sue Steward

THE fabulously feathered dancers and drummers from London's Paraiso Samba School launched Carnival in Kentish Town on Friday night. Their thunderous orgy of rhythm and movement announced two very different samba singers.

The new Rio sensation, Paula Santoro, skipped on stage with a rock star's exuberance, but the intimate jazz style of her young trio and her versatile vocal style, with its Satchmo growls and luscious bossa notes, indicated a personally crafted samba-jazz. The striking singer shimmied her frilled black dress as she reworked classics by Brazil's best-loved composers, including a sensuous cover of Chico Buarque's Samba E Amor. During A Voz do Morro, Alcione glided on stage, unannounced.

This celebrated member of Rio's Mangueira samba school, has a phenomenal reputation, recently boosted by a Grammy for her Alcione Ao Vivo 2 (Live) album. Her rich, gospel-singer's voice filled the room as Santoro danced offstage. She conveyed power and maturity with a minimum of

expression and movement. Black chiffon glittering with diva's sequins, and shuffly dance steps were the antithesis of Santoro's modern style.

Alcione reworked her Grammy hits, and the hip, young Brazilian audience, incongruously the new electro-samba generation, roared with delight. Her reassuring voice effortlessly glided over the rhythmic variety in her repertoire. Recalling her north-eastern origins, she sang a forró — its refreshingly upbeat polka-ish rhythm re-energising the crowd, and forced her voice to follow the darting rhythms of a synthesised accordion. Then, amazingly she took a handbag-sized trumpet and played a gorgeously languid solo, pitched to a perfect shade of "samba blue".

Name-checking Mangueira, she sang a slow samba against a small, intricately plucked guitar, then announced her anthemic Nao Deixa O Samba Morrer (Don't Let Samba Die), now wearing a pink-and-green kaftan printed with the Mangueira flag, and accompanied by Paula Santoro. Their two voices wove wonderful, complementary harmonies through her emotive hit song. Then the two sambistas vanished and the Paraiso dancers and drummers built a kaleidoscope of colour on the dance floor. Backstage, Santoro's entourage watched the singer's performance on Later With Jools, as the samba rocked downstairs.

Music: Preview



LSD-induced melodies and sun-kissed vocal harmonies from the Long Island duo.

Joy Zipper
Notting Hill Arts Club *Wed 5*
Barfly *Fri*
Madame Jo Jo's *Tue*

In a city suffocated by '80s-obsessed electro queens, thrift-store garage rockers and numerous funky punks, there's a shimmering light set to burst through the style-obsessed New York music scene. Long Island's boy/girl duo Joy Zipper are blasting all-comers with their languid, LSD-induced melodies and sun-kissed vocal harmonies.

Until now, Vincent Cafiso and Tabitha Tindale have been kept at bay from the British public, playing only a handful of dates after the low-key release of their self-titled debut. At the beginning of 2003, their beguiling and acclaimed second album, 'American

Whip', was due to be unleashed, only for David Holmes' 13 Amp label to lose its funding. Thankfully, Mercury have stepped in and the duo's sophomore effort will see the light early next year.

For now, you can soak up the melody-drenched mini-album 'The Stereo And God'. Opening with 'If I'm Right', a departure for the duo, the dissonant, blasting riffs vent the year's frustrations in a defiant display. Elsewhere, the stunning 'Check Out My New Jesus' blends the Velvet Underground's sleazy drone with Galaxie 500's frighteningly perfect male/female harmonies. If that isn't enough, they're in town this week for what should be a trio of joyous, celebratory occasions from one of next year's star bands.

Long Island has always given us pop masters: Lou Reed, De La Soul and now, with any justice, Joy Zipper. *Chris Parkin*

'Forever Samba'

Forum *Fri*

Brazilian music isn't really the place to look for testosterone. Even when the samba beat is at its most insistent, Brazil's male singers – from Caetano Veloso to Carlinhos Brown – are usually too busy enjoying their flirtations with glam-rock theatricality. So it's left to the ladies to get butch. And husky-voiced samba queen (and occasional trumpeter) Alcione is probably the butch diva this side of Divine. Despite releasing around 30 albums and touring four continents, she's remained something of a secret from the Anglo-American pop world – until two months ago when she won a surprise Latin Grammy.

Of course, the award has come rather late. Her finest work was recorded for the Philips label in the mid-1970s – groovy, sexy, soulful sambas, set off by her big, lusty, masculine-sounding voice. On record, she's way past her prime, too often descending into the worst elements of recent Brazilian pop: dreary brega ballads, clunky samba-reggae, syrupy pagode. But, in concert, you'll still hear the sensational samba-pop at which she excels.

Of course, Brazil also does a fine line in winsome, girly singers, and this MPB dou-



ble bill features the wonderful Paula Santoro. Santoro doesn't yet have the profile of Bebel Gilberto or Cibelê, but she'd certainly impress the millions who've bought their albums. She specialises in beautifully arranged bossa nova classics and samba-pop ballads, switching between spartan acoustic guitar or piano backing, jazz-edged rhythm sections or elegant string orchestrations. Oddly for a Brazilian singer, you'll also hear touches of Portuguese fado, flamenco or even some of the more stately Cuban folk forms. Proof that the samba can continually reinvent itself for every generation. *John Lewis*

'Blues London 2003'

Union Chapel *Thur, Fri*

Typical that winter should already be drawing in, yet few seem aware that 2003 is/was supposedly 'The Year of the Blues' (as dubbed by the US Congress). These things, of course, mostly mean diddley jack squat, but in this instance such dubious bestowal has at least prompted – or more likely just happily collided with – a significant resurgence in American roots music. (It's probably not stretching the point too far either to hurl in a bunch of punky stuff coming out of New York City and Detroit too, but that's a whole other hot historical-socio-cultural musical potato). Whatever, at least torches are being shone in some previously dark corners.

Most notable blues event of late has been Martin Scorsese's superb series of films on all aspects of the music, people, history and culture (commissioned from the likes of Wim Wenders, Clint Eastwood and Mike Figgis – the latter's being a fascinating celebration of Britain's role and influence on the genre).

Although the UK seemingly has to wait until next Spring to see them, the Union Chapel at least gets in on the act now with this two-day live celebration of the form.

On Thursday they present 90 year-old **Pinetop Perkins** (former pianist with Muddy Waters) and **Hubert Sumlin** (long-time guitarist with Howlin' Wolf). On Friday, stomping madam of the wang dang doodle **Koko Taylor** has sadly had to cancel, however, legendary deep soul stalwart **Bettye LaVette** steps in. In support – despite a couple of great albums on Fat Possum – **Robert Belfour** is not that widely known. Quite possibly for that very reason, though, his music somehow cuts deeper, hits harder and resonates longer than many others of more illustrious note. Raised in the Mississippi hill country, Belfour moved to Memphis in 1959 where he worked in construction for some 35 years. His music, accordingly, is informed by life and living and tough times and tradition. Not slick or showy, he is the very essence of what makes the blues real and keeps the music alive. *Ross Fortune*

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COMPETITION

Kylie tickets!

On Saturday November 15, Kylie will globally launch her new album, 'Body Language', with her 'Money Can't Buy' show at Hammersmith Apollo. Why is she calling it that? That would be because you can't buy tickets. But can you win them? Yes, from us! We've got six pairs of tickets to give away to what they're promising will be a big-budget spectacular. And that's not all, our six winners will also get the swanky new paperback edition of 'Kylie La La La' (Hodder and Stoughton) written by Kyles and her pal William Baker.

To win, answer the following simple question. Add the name of Kylie's new



single to the word missing from her hit 'Loco—' and what TV replay technique do you have? (Sorry, that's the best we could think of).

Answers by email to kylie@timeout.com (including your name and phone number) by 12noon on Monday Nov 10. Just one entry (we'll know). First six picked each get a pair of tickets and a book.

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REVISTA REAL



Au cœur du Brésil

Paula Santoro et son ensemble en concert à Dudelange.

C'est au rythme du Brésil profond que résonne la musique de l'ensemble dirigé par la merveilleuse Paula Santoro et promu par le guitariste Sergio Tordini.

Paula Santoro, authentique Brésilienne, venant directement de Rio de Janeiro, est en minitournée au Luxembourg et dans les environs. Paula Santoro est grande lauréate entre autres du Visa MPD Edicao Vocal. Au Brahma Brasil Festival, en 1998, elle a partagé l'affiche avec Fernanda Abreu et Gilberto Gil. Elle a enregistré de nombreux disques avec des artistes brésiliens réputés.

Sergio Tordini a étudié la guitare classique et la musique de chambre. En duo de guitares avec Joaquim Prats, il a enregistré plusieurs disques très remarquables. Depuis 1984, il est professeur de guitare au Conservatoire de musique de la ville de Luxembourg. Plus récemment, il s'est produit en tant que membre fondateur avec l'ensemble de tango argentin La Boca, en

hommage à Astor Piazzola, et a été accueilli avec enthousiasme.

Adriano Souza était il y a dix ans le pianiste attiré d'Hermeto Pascoal. Xande Figueiredo a étudié la percussion classique avec Joaquim Moraes Abreu. En 1988, il fut lauréat de l'Encontro Nacional de Bateria à São Paulo. Sur scène et en studio il a accompagné de nombreux grands artistes brésiliens tels que Joao Bosco, Paulinho da Viola, Edu Lobo, Simone, ou encore Leila Pinheiro.

Le programme du quartette sera composé des classiques de la bossa nova, de sambas, de corinhos, ...

Le spectacle, préfigurant la fête des cultures sur l'axe Brésil-Luxembourg à Dudelange avec la participation du quartette Santoro-Tordini, est agrémenté, après le concert, d'une dégustation de spécialités culinaires brésiliennes et d'une belle sélection de boissons à caractère brésilien.

> Le 18 mai dès 17 h à l'hôtel de ville de Dudelange. Entrée libre.

Le Quotidien

mercredi 14 mai 2003

Brazil, Brazil, Brazil

Das „Paula Santoro Quartett“ in der Tuchfabrik

Von unserem Mitarbeiter
OLIVER RUF

TRIER. Tanz mit mir den Bossa Nova: Eine Prise Copacapana holte der Jazzclub Eurocore in die Tuchfabrik und präsentierte den süffigen Jazz des „Paula Santoro Quartetts“.

Paula Santoro heißt Leidenschaft: Wilde Locken, schwarze Augen, rote Pumps. Eine rassige Schönheit. Lasziv hält sie das Mikro in der einen Hand und fährt mit der anderen durch die Luft. Sie schürzt die Lippen und kreist die Hüfte. Dann singt sie, und es knistert wie frisches Feuer. Die Gruppe, der Paula Santoro ihren Namen leiht, spielt dabei den nervösen, in schnelle und komplizierte Themen verliebten brasilianischen Jazz.

Sergio Tordini, der am luxemburgischen Musikkonservatorium lehrt,

hat den Bauch seiner Gitarre auf den Schoß gelegt – und zeigt technische Brillanz. Rafael Vernet aus Porto Alegre produziert am Flügel vertrackte Harmonik.

Xande Figueredo besorgt eine dermaßen abgefahrene Rhythmik, dass Paula Santoro gar nichts anderes übrig bleibt, als auf der Bühne der Tuchfabrik zu tänzeln. Zugleich leicht und sophisticated schaut das aus.

Bossa Nova heißt schließlich auch nichts anderes als eine neue, beschwingt getane Sache. So ähnlich müssen die Menschen in den schicken brasilianischen Strandvierteln und Copacapana-Buchten Anfang der 60er Jahre gefeiert haben. Als eine Art musikalische Dokumentation komponierte Bossa-König Antonio Carlos Jobin damals dazu die Bossa-Hymne „The Girl from Ipanema“.

Paula Santoro bringt das Publikum zum Tanzen

In Trier zählt dieser Song natürlich zum Repertoire des „Paula Santoro Quartetts“. Mit Bossa-Revival oder Bossa-Recycling hat das freilich wenig zu tun. Sehr tanzbare Stücke des Nordostens Brasiliens wie der Baião werden ebenfalls fabriziert. Das wirkt in einer Weise, die ansteckend ist und keine Ruhe gibt, Beine zucken, Hände klatschen.

Deshalb kommt Paula Santoro am Ende sogar von der Bühne herunter in den Saal, der gut gefüllt ist, und bringt die Zuschauer dazu, mitzutanzten.

Beim Abgang beteuert sie ihre Dankbarkeit dafür. „Ich liebe Euch für immer“, sagt sie auf Englisch, in süßem brasilianischen Akzent. Vielleicht sagt sie das nach jedem Konzert. Vielleicht hat das auch manche Klischees bedient. Aber es hörte sich richtig sexy an. jöl/no



Verzauberte in der Trierer Tuchfabrik
das Publikum: Paula Santoro

Foto: Oliver Ruf