

Gilberto Gil

From one of the great singers, composers and instrumentalists of modern Brazilian pop comes the Mesa/Atlantic release, "QUANTA LIVE," an extraordinary collection that shows the renowned Gilberto Gil to be at the peak of his considerable powers.

Recorded live at Rio de Janeiro's Teatro João Caetano in August 1997, "QUANTA LIVE" features stunning performances of six songs originally found on Gil's 1997 Mesa album, "QUANTA," including the title track and Gil's tribute to Antonio Carlos Jobim, "De Ouro e Marfim." In addition, the album features exciting new renditions of a number of songs — including "Palco" and "A Novidade" — made famous over the course of Gil's three decade career. "QUANTA LIVE" also includes steamy covers of two Bob Marley classics: "Is This Love" and "Stir It Up." With his irresistible melange of socially-conscious lyricism blended with bossa nova, samba, funk, and many other Afro-Bahian and Caribbean musics, Gilberto Gil remains, as ever, one of world music's most important ambassadors.

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During his three decades as a musician and composer, Gilberto Gil has recorded thirty-three records and has performed to rapt audiences throughout Europe, Africa, Asia and North and South America. He has released albums in such far-flung territories as sixteen European countries, seven Latin American countries, Israel and Japan. Gil's compositions have been recorded by a wide range of international artists (including Gal Costa, Sergio Mendes, Claude Nugarot, Toots Thielemans, Larry Coryell and many others), and he has been decorated as "Knight of Arts and Letters" by France's Minister of Culture Jack Lang; among Gil's other honors is the Cruz da Ordem de Rio Branco, awarded by the Itamaraty in Brazil for overall career excellence.

Born in 1942 in the city of Salvador in the northern state of Bahia-Brazil, Gil grew up listening to the street bands and the *viroleiros* duels — an improvised musical battle of blind singers and guitar players — at the local markets. His attraction to the *baião* of Luis Gonzaga prompted young Gilberto's interest in the accordion. While playing in the *forros* (a popular dance party) during the late Fifties, Gil first heard bossa nova singer/guitarist Joao Gilberto and promptly bought his own guitar and joined his first group, the Desafinados. He continued composing as he studied business administration at Salvador's Federal University, earning his living recording advertising jingles, and soon participated in his first all-star bossa nova show, the Nos Por Ejemplo.

Gil scored his first hit record in 1965 when famed singer Elis Regina recorded his "Louvacao"; the composer consequently recorded his own debut album bearing the same title. In the following years Gil was one of the leaders of "Tropicalia," the cultural movement which sparked a renovation of Brazilian arts. The arrival of an unfriendly military regime in 1969 forced Gil to leave his beloved Brazil for London, where he performed in clubs with such groups as Pink Floyd, Yes, and the Incredible String Band. Upon his much-longed-for 1972 return to his home country, Gil revisited his *baião* and samba roots with the classic "EXPRESSO 2222."

The Seventies were remarkably fruitful for Gil, as he recorded some of his best-known works, including "AO VIVO" (1974) and "REFAZENDA" (1975). Gil also formed Doces Barbaros, his all-star collaboration with Caetano Veloso, Gal Costa and Maria Bethania. With 1977's "REFAVELA," Gil first

ventured into African music, beginning his long association with WEA later that year. In 1978 he toured U.S. colleges to much acclaim and released his famed double-live "GIL IN MONTREAUX," recorded in concert at a legendary performances at the Montreaux Jazz Festival. Gil's first studio album for WEA, 1979's "REALCE," remains among his most popular and successful.

In 1980, Gil teamed with reggae legend Jimmy Cliff for a tour of Brazil; Gil's subsequent single rendition of Bob Marley's "No Woman No Cry" hit #1 on the Brazilian charts, ultimately selling over 700,000 copies. He recorded hit after hit in the early Eighties, including such records as "GENTE PRECISA VER O LUAR," "UM BANDA UM," "EXTRA," and "RACA HUMANA," the last recorded with Bob Marley's Wailers. In 1985 he celebrated his long career in music with a major concert event in Sao Paulo featuring a number of all-star singers, as well as with the release of "DIA DORIM NOITE NEON." After releasing another acclaimed live album, 1987's "GILBERTO GIL EM CONCERTO," he began to dedicate his time to Brazilian politics, taking over the presidency of Fundacao Gregorio de Matos — the institution responsible for the cultural activities and the preservation of historical landmarks in his hometown of Salvador.

Following nine years on the Salvador City Council, Gil returned to music with 1992's "PARABOLICA-MARA." The record's single, "Madalena," was a huge hit, becoming one of that year's most popular Carnival songs. Gil then embarked on an epic tour, spanning Europe, the United States, Japan and many other countries the world over. Gil and his great friend and collaborator Caetano Veloso celebrated the twenty-fifth anniversary of their Tropicalia ensemble with the 1993 "TROPICALIA 2." The following year Gil filmed an MTV Unplugged special that, upon its airing on MTV Brazil, led to a successful album and video which introduced Gil's music to a new generation of listeners.

In 1997 Gil released his Mesa debut, "QUANTA," his first album of all-new material since "PARABOLICAMARA" five years earlier. The album featured songs written throughout various stages in Gil's incredible career, many of which were published in his book, Todos, As Letras. "QUANTA" included tributes to many of Gil's favorite composers, including Milton Nascimento's "Sala do Som" and João Gilberto's "um Abravo no João."

In addition to his music, Gil also is a dedicated environmental activist. He is president of the Fundacao Onda Azul — the Blue Wave Foundation — a group which supports a nationwide network of efforts geared towards the conservation of Brazilian waters. In 1989, he was appointed President of the Environmental Defense Committee by the City Council of Salvador, a position which complements his roles as a member of the advisory board of the Rainforest Foundation and the Negro-Mestizo Reference Center, an organization which represents Brazil's environmental concerns on a global scale. Last, but certainly not least among Gil's impressive activist credentials, is his role as Salvador's Secretary of Culture, which focuses on the preservation of his native city's architectural heritage.

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