

LENINE

Singer, composer, arranger, musician and producer. Few artists are lucky enough to be this talented. In the early eighties, the audience would often be left bewildered by Lenine and his group of musicians invading the stage, beating rustic-made drums, singing traditional *maracatu* refrains, folk music from the Brazilian state of Pernambuco, whilst they mixed all these different elements into pop music.

15 years later, *maracatu* music has been accepted nationwide and Recife, capital of the state of Pernambuco, is seen as a new centre for musical creation. Pioneer is not the one who found it first - pioneer is the one who has always known it. Lenine always knew that *maracatu* was pop and that one of the few ways to create truly Brazilian pop music was to plunge deep into its roots.

So, let's begin by these roots. During his teen years in Recife, his birthplace, Lenine's antenna captured Stevie Wonder, James Taylor and a lot of Led Zeppelin. At 17, when he began writing songs, he opened a record store called 'Wave' with a friend to be closer to the so desirable imported albums. Curiously, it was this same friend who aroused Lenine's interest in Brazilian music, taking him to see a Gilberto Gil concert.

At 19 years old Lenine arrived in Rio for the birth of his first son. He intended to spend only one or two years, but he's been there ever since. Soon he signed up to take part in the 1981 Shell's Brazilian Music Festival, with his own song, 'Prova de Fogo'. In the following year, he recorded his first album, 'Baque Solto', released by Polygram, together with Lula Queiroga, also from Pernambuco. In 1993, Lenine released 'Olho de Peixe' with Marcos Suzano. That record took both artists on international tours to Europe, United States and Japan.

The maturing period between both albums showed Lenine as a very prolific composer. Today, he has more than 500 songs and around 100 have been recorded. Some of them by great artists from different generations and styles: Maria Bethânia, Daniela Mercury, Elba Ramalho, Fernanda Abreu, Dionne Warwick, Sérgio Mendes, Zizi Possi, Margareth Menezes and Pedro Guerra, amongst others.

With living in Rio for more than 20 years and has been able to delve himself into the world of samba, composing several successful songs for the samba group Suvaco de Cristo, one of the main attractions of the Rio carnival. In the early nineties, 'Bundalelé' was one of his eight songs that were chosen to represent the group and it ended up in his first solo album.

POSTO NOVE

1997 was the year of 'O Dia Em que Faremos Contato', mixed in Peter Gabriel's Realworld Studios and released by BMG. It was considered a revolutionary milestone of Brazilian music. It united acoustic and state-of-the-art electronic technology, regional roots and international pop language, redirecting Brazilian music and opening new ways, new courses which have improved the Brazilian music and culture even more. With this album, Lenine won two SHARP awards (the Brazilian Grammys) for Best Newcomer and Best Song ('A Ponte', in partnership with Lula Queiroga). 'O Dia Em Que Faremos Contato' was also released in Japan and Europe.

After the release, he went on tour throughout Brazil and Japan. In May '99, Lenine took part in the Carte Blanche Project in the Cité de la Musique, in Paris as Caetano Veloso's guest. Lenine didn't waste the opportunity: he fascinated the French audience and opened way to a great career in Europe.

Three months later, Lenine released 'Na Pressão', his much expected second solo album. This album is a musical melting pot of samba, rap, coco, maracatu, funk, embolada, balada, repente, baião, rock, xaxado, techno, xote and jungle with a lot of coherence and creativity. The phrases and verses offered in the 11 themes work as an X-ray, a faithful portrait from the everyday life: misery, fear, madness, heartache and solitude are some of several Lenine's approaches. He defines himself as a "sound chronicler" from Brazil in the late decade/century/millennium.

For three years, Lenine played both Brazilian and international stages. His tour passed through several countries, reaching more than 800,000 people. In France alone, where he has a wide audience and his record Na Pressão sold 300,000 copies, he has visited 14 cities, and is often referred to as one of the most representative names of the Brazilian music new musicians.

What influenced Lenine's third album were the memories from nights of poetry, music and theater in Rio's pubs in the late eighties. 'Falange Canibal' (Cannibal Crowd) was the name of a stage in which the only rule was that there wasn't one. As Lenine says: *"Falange Canibal could have been the title of any of my previous albums. That feeling that guided the quests, the desires and the restlessness of that group of excited people has always been present in my life."*

From his strolls around the world, Lenine has brought home many different musical influences in his luggage. On 'Falange Canibal', as well as Brazilian musicians from several styles, there are musicians from Ukraine, France, Cuba, Madagascar, USA and Puerto Rico. But don't try to classify it as a world music album. Lenine is not interested in uniformity, but in the differences that each one of these musicians can add.



Daring and innovating, blending and depurating, Lenine follows this journey, overcoming the barriers supposedly imposed by language. His route may seem confused - from Recife to the world, with stops in Europe, Rio, Mexico and Japan. But nothing is lost in the way. The result is unique and the destiny is plural. In March 2002, 'Falange Canibal' was released simultaneously in 10 different countries.

Instead of embarking on a grand tour in conjunction of the release of 'Falange Canibal', like he had done with his previous CDs, Lenine decided to let the record mature and performed a few low-key gigs before the official release. On August 2002, Lenine debuted the new album at the Canecão in Rio, followed by gigs in São Paulo, Salvador, Recife, Belo Horizonte, Bonito, Natal and Belém. The musician took care to transfer the CD to the stage without radically changing the arrangements. In the September of that year, confirmation came with 'Falange Canibal' winning the Latin Grammy for Best Contemporary Pop Album.

After recording five albums in Brazil, Lenine was invited to record the CD and DVD 'In Cité', at La Cité de la Musque in Paris. The Cuban musician and vocalist Yussa and the Argentinean Ramiro Musotto also joined Lenine for this recording. The following month, Lenine played two sold-out concerts at La Cigale, Paris. The newspapers Le Monde and Libération didn't hold back their compliments at his "astonishing musical alchemy".

Now, Lenine releases his latest CD and DVD, 'MTV Acústico' which was recorded live at the Ibirapuera Theatre in Sao Paulo. With the hits from his previous albums, Lenine invited friends such as Juliete Venegas, Richard Bona and Iggor Cavaleira to join him stage. Also present are his band and a horn and string section. This release is an opportunity through sound and image to understand Lenine's work, a chance to see the diversity of this unique performer.

Discography

Baque solto	(1983)
Olho de peixe	(1992)
O dia em que faremos contato	(1997)
Na pressão	(1999)
Falange canibal	(2002)
Lenine InCité	(2005)
MTV Acústico	(2007)