

Press Release / February 2026



(Photo: Gabriel Bursztyn)

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PEDRO VOLTA RELEASES “RETROSAMBAS”, A CONTEMPORARY DIVE INTO THE BRAZILIAN MUSICAL TRADITION.

Singer, songwriter, and multi-instrumentalist from São Paulo Pedro Volta presents *Retrosambas*, a 10-track album built from original arrangements and compositions, rooted in the pre- and post-Bossa Nova era. *Retrosambas* is born from a collection of new compositions and old, forgotten sambas, such as the 1945 samba “Vai Que Depois Eu Vou,” by Geraldo Pereira, stylized for two voices; “Palhaçada,” by Sylvio de Carvalho, recorded by Dóris Monteiro in 1973; and the São Paulo ‘Choro’ “Aqueles Horas No Sumaré,” by pianist Laércio de Freitas, in a modern and unpredictable version. These re-recordings blend harmoniously with Pedro’s original sambas, which owe nothing in quality or sophistication to the works of his idols.

Pedro Volta had already composed, conceived, and arranged all the album’s tracks when Béco Dranoff—producer and artistic director of projects such as *Bebel Gilberto* and *Red Hot + Rio*—got in touch, forming a production partnership that would be finalized at the *Dá Pá*

Virada studio, run by the acclaimed and Latin Grammy award-winning drummer and producer Thiago 'Big' Rabello in São Paulo.

The project is dedicated to the natural and organic sound of the instruments, inspired by the arrangements of César Camargo Mariano, Tamba Trio, João Donato, and other timeless influences that stand out throughout the tracks. As a multi-instrumentalist, Pedro recorded most of the instruments: all pianos and keyboards, mandolins, acoustic guitars, basses, whistles, vocals, and lead voices, and even ventured into recording tamborim and agogô on the track "Bom Partido."

Co-producer Thiago "Big" Rabello describes the album as "Pedro's album is engaging, mature and very pleasurable to listen to" and adds: "a work full of identity, sensibility and good choices that flow nicely from beginning to end". Big was also responsible for the mixing of the tracks. Singer Songwriter Rosa Passos describes Retrosambas as a "very groovy record". In Retrosambas, Pedro Volta goes through different Brazilian genres, creating a classy fusion of the vintage soul and the modern vibe.

ABOUT PEDRO VOLTA

Pedro Volta is a singer, multi-instrumentalist (piano, acoustic guitar, bass, mandolin), composer, and arranger from São Paulo. Born in 2001, Pedro had an extremely musical upbringing, coming into contact with Brazilian music and Jazz from an early age through the influence of his father, guitarist Marcus Teixeira.

Venturing into unraveling the intricate harmonies of Minas Gerais music, Pedro moved to Santa Tereza, Belo Horizonte, where he lived for two years and had the opportunity to play alongside masters such as Beto Guedes and Toninho Horta, absorbing the essence of Minas music. In Belo Horizonte, he recorded his first album, Jogral, released independently in 2022.

Studying acoustic guitar with master Hélio Delmiro, Pedro developed his improvisational skills on guitar. He became an eclectic artist with no barriers between musical genres, drawing influences ranging from heavy Rock to Bossa Nova.

(Photo Béco Dranoff)



“Pedro Volta’s album is engaging, mature, and very pleasant to listen to. A work full of identity, sensitivity, and good choices, flowing naturally from beginning to end.” / Thiago “Big” Rabello, Co-producer and Mixing

“Hi nephew, I listened to your album. It’s super groovy! I liked track 4 (Aqueelas Horas No Sumaré). Success!” / Rosa Passos, Singer and Composer

Pedro Volta / Retrosambas by Béco Dranoff

I met Pedro Volta in São Paulo in mid-2023 through my friend and renowned music producer Guga Stroeter. As an artistic director, I had asked Guga to recommend artists who were on his radar. Guga soon sent me Instagram and YouTube links of many new and talented people, and I embarked on the selection process with the goal of producing an album. Among the countless videos I watched was Pedro Volta. Right away, I found his work very interesting. A young artist creating a mature sound focused on old sambas and classic MPB. You don’t see that very often in such young artists. A few weeks later, we scheduled a meeting at Guga’s studio (the ‘Gugastro’) in Pinheiros. Pedro arrived a bit shy, and we spent a few hours talking about music, influences, projects, and dreams.

At that meeting, our first impulse was to record a live EP in the studio, in a “bare-bones” and minimalist way—just voice and guitar with a few touches of percussion for flavor. A few weeks after this meeting, we recorded 7 or 8 tracks in a fully acoustic format. Listening to the result, it became clear that this was a distinctive artist, with a very original focus and specific taste. Pedro’s research is centered on classic songs (and other more obscure ones) and the prevailing sounds of the 1950s, 60s, and 70s. He is a connoisseur of Brazilian music, especially sambas, samba-canções, bossas, Clube da Esquina, the timeless universe of MPB. His original compositions on the album, such as Chaveirinho, Bom Partido, Homens de Tomar, Então, and others, emphasize the vision and direction taken in this project. The same goes for the re-recordings, carefully chosen: Vai Que Depois Eu Vou (Geraldo Pereira), Aqueelas Horas No Sumaré (Laércio de Freitas), and Palhaçada (Silvio de Carvalho).

The project went on hiatus for about 9 months during 2024, during which time Pedro embarked on a transatlantic cruise ship as an in-house artist, performing at the ship’s Jazz Club. The project was only truly resumed in March 2025, now with a less “minimal” approach, involving fuller arrangements and instrumentation with Fender Rhodes, electric bass, drums, percussion, and the participation of three special guest vocalists. In production, we made full use of Pedro’s musical talent, as he not only arranged the songs but played almost all the instruments on the tracks. Pedro masters acoustic guitar, mandolin, electric bass, Fender Rhodes, and is also an excellent whistler (as we discovered during the recordings). To complete the sound, we invited Cyrano Almeida on drums and additional percussion, as well as Márcio Forte on percussion and Rodolfo Madruga on cavaquinho. The “feats” were handled by three new talents invited by Pedro. São Paulo singer Chico Mieli (Pedro’s former student) recorded the sophisticated duet on the samba Vai Que Depois Eu Vou (Geraldo Pereira); Bárbara Rodrix recorded vocals in Lisbon on Cantos da Floresta (Pedro Volta / Paulo Novaes); and Bruna Moraes

recorded the voice on Então (Pedro Volta / Edelson Pantera).

We brought in the renowned and award-winning producer and drummer Thiago ‘Big’ Rabello, winner of 5 Latin Grammys (plus 9 nominations), a Brazilian Music Award, and 8 Music Pro Awards, to be our musical production captain at his magnificent ‘Da Pá Virada’ studio in Lapa, São Paulo. Big is another great connoisseur and precisely maintained the course toward the “classic and vintage MPB” direction we wanted to imprint on the project. His studio is an acoustic paradise, with all the microphones from the era and the analog vibe we were seeking. Big also mixed the songs masterfully, without special digital effects—just the music, the arrangements, the voice, and the pure, clear instruments. The result of all this sonic alchemy is called Retrosambas—10 new recordings under a name that clearly alludes to the rich tradition of MPB, but with one foot firmly in the present and the other pointing toward the future and a new generation of composers, singers, and producers who believe in quality and timelessness as paths to musical evolution.

For me, it was a great pleasure to work so closely with Pedro and Big to jointly refine the vision and create music that beautifully represents us today and will enchant the world forever.

Retrosambas Forward!

Béco Dranoff / Co-Producer
Feb. 2026

RETROSAMBAS / TRACK BY TRACK por Pedro Volta

Chaveirinho (Pedro Volta)

Chaveirinho was the first song composed for the album, a romantic, serenading samba. Lyrics and music by Pedro, with a sophisticated yet simple and direct arrangement.

Homens De Tomar (Pedro Volta, Diana HP, Edelson Pantera)

Diana HP sent Pedro a composition sketch, not knowing it would become part of “Homens De Tomar.” Pedro completed it with the second part, dressed with the imaginative and impressionistic lyrics of poet and composer Edelson Pantera.

Fica A Dica (Pedro Volta, Edmundo Guedes)

Edmundo Guedes, founder of the first samba school in Ouro Preto, MG, was flattered to find on YouTube Pedro’s interpretation of his song “Batuque,” co-written with Lysias Ênio, featured on the debut album of Tamba Trio member Bebeto Castilho. Edmundo got in touch offering the lyrics of “Fica A Dica” for a partnership. Pedro set it to music, arranged, and recorded this optimistic and energetic samba that had been kept among Edmundo’s drafts.

Bom Partido (Pedro Volta)

It could be a samba-canção, a heartbreak samba, a “samba de perna,” composed by Ary Barroso, Noel Rosa, or Herivelto Martins. Precisely because of his admiration for and knowledge of these great masters’ work, Pedro, inspired, composed this samba that marks the album.

Cantos Da Floresta (Pedro Volta, Paulo Novaes)

A simple baião, with spaced vocals full of air, Northeastern percussion, and a sweet, simple harmony and melody, interpreted by singer Bárbara Rodrix with her lightness and delicate voice.

Então (Pedro Volta, Edelson Pantera)

Pedro had composed this partido-alto and sent it to Edelson Pantera, who very naturally wrote lyrics for this good-humored, short, fast, and roguish samba. Bruna Moraes’ participation also came naturally when she accepted Pedro’s invitation to sing the song’s introduction and just one verse of the second part—a brief but striking appearance on the album.

Palhaçada (Sylvio de Carvalho)

Pedro fell in love with this breakup samba when he heard it on a box set of João Donato bootlegs, later also discovering the wonderful version by Doris Monteiro.

Bom Partido (Reprise) (Pedro Volta)

On this track, Pedro demonstrates his virtuosity on pianos and keyboards, guitars, and his fusion of mandolin with whistling in this challenging melody.

Aquelas Horas No Sumaré (Laércio de Freitas)

Pedro reinvents Laércio de Freitas’ choro in this futuristic yet retro arrangement, which inhabits several sections with its extended and complex form, yet is condensed and delivered clearly.

Vai Que Depois Eu Vou (Geraldo Pereira)

A new arrangement of Geraldo Pereira’s old samba by Pedro and São Paulo singer Chico Mieli.

RÉTROSAMBAS / PERSONNEL

Pedro Volta: Acoustic guitars, vocals, mandolins, keyboards, whistles, basses, and percussion

Cyrano Almeida: Drums and percussion

Marcus Teixeira: Percussion on “Palhaçada” and “Chaveirinho”

Márcio Forte: Percussion on Chaveirinho

Rodrigo Madruga: Cavaquinho on “Bom Partido”

Special Guests

Barbara Rodrix: Vocals on “Cantos Da Floresta”

Bruna Moraes: Vocals on “Então”

Chico Mieli: Vocals on “Vai Que Depois Eu Vou”

Recorded and mixed by Thiago “Big” Rabello at Estúdio Dá Pá Virada, Lapa, São Paulo, between March and October 2025 @dapavirada.estudio

Recording and editing assistant: Victor Néry

Mastered by krishnin@blissonance.com / Blissonance Studio, Paris, December 2025

A&R: Béco Dranoff

Produced by Béco Dranoff, Thiago “Big” Rabello, and Pedro Volta

Cover photography: Gabriel Bursztyn @pedramarrom

Design: Béco Dranoff and Gabriel Bursztyn

Special thanks

To Big Rabello, Guga Stroeter, Marcus Teixeira, Dani Gurgel, Thalma de Freitas, Gabriel Bursztyn, Gabriel Bullara, and all the artists who added their inspiration and talent to this project.

PEDRO VOLTA

LINKS

[YOUTUBE](#)

[SPOTIFY](#)

[INSTAGRAM](#)

ISRC's

1 – Chaveirinho (Pedro Volta) - ISRC: BRNIK2500020

2 - Bom Partido (Pedro Volta) - ISRC: BRNIK2500021

3 - Bom Partido Reprise (Pedro Volta) - ISRC: BRNIK2500022

4 - Fica A Dica (Pedro Volta, Edmundo Guedes) - ISRC: BRNIK2500027

5 - Cantos Da Floresta (Pedro Volta, Paulo Novaes) - ISRC: BRNIK2500028

6 - Homens De Tomar (Pedro Volta, Diana HP, Edelson Pantera) - ISRC: BRNIK2500026

7 – Palhaçada (Sylvio De Carvalho) - ISRC: BRNIK2500029

8 – Então (Pedro Volta, Edelson Pantera) - ISRC: BRNIK2500023

9 - Aquelas Horas No Sumaré (Laércio De Freitas) - ISRC: BRNIK2500024

10 - Vai Que Depois Eu Vou (Geraldo Pereira) - ISRC: BRNIK2500025

PROMOTIONAL PHOTOS

Promotional Photos by Gabriel Bursztyn:



Promotional Photos by Béco Dranoff



Promotional material by Beco Dranoff:





