

PAOLO FRESU & DANIELE DI BONAVENTURA
with
JAQUES MORELENBAUM

Paolo Fresu: trumpet, flugelhorn, effects - Daniele di Bonaventura: bandoneon, effects
Jaques Morelenbaum: cello

“Paolo Fresu and Daniele Di Bonaventura duo” is one of the most peculiar, active and deep project of the last years. The encounter between trumpet and bandoneon is always strange and interesting: they are able to create a passionate musical dialogue, always a balanced and incisive one.

Fresu and Di Bonavenutra are actors along with the Corsican choir of the successful project "Mistico Mediterraneo" (the same title album was recorded by ECM) confirming the special mood of this duo that brings together two apparently dissimilar instruments such as the trumpet and the "Argentine accordion" (everyone thinks is a South American DOC instrument but instead was born in Germany to replace organ).

They've played in almost the whole world always creating a concert of great effect full of poetry, intimacy and those little things able to tell the colors of the musical universe contemporary.

This always magical and intense atmosphere brings Paolo and Daniele to recorded “In maggiore” on 2015 (even for ECM record) that became at once a best seller of the the German record label.

On the other side of the sky there is the meeting between the Sardinian trumpet player with and an authentic master of sound, evocative music and the harmonic world full stop, like the cellist Jaques Morelenbaum. He's the true "must" of contemporary Brazilian music, well known in Europe especially for many important frequentations with Caetano Veloso.

This collaboration was born around the recording session of “Alma”, Paolo Fresu and Omar Sosa's cd released in 2012 for Tük Music, own label of Fresu: in this occasion the cello of Morelenbaum embellishes four of the twelve tunes included on the album and they finally played live together during the 2013 edition of Fresu festival in Berchidda (Sardinia).

The fundamental sounds are obviously those that rely on the immense Brazilian sound heritage, "filtered" by the Mediterranean lenses and by the search for the peculiar sound of Paolo.

Usually, among the countless musical styles that have developed in Brazil, Samba is the one that best represents the enormous cultural diversity of that great country. The perfect blend of African, European and Brazilian native influences creates a rhythm full of sensuality, grace, melody and harmonious refinement, which has allowed a perfect integration of the cello, an instrument of European origin, now an icon of "carioca" music and used by great composers such as Antonio Carlos Jobim, Egberto Gismonti and Caetano Veloso.

Jaques Morelenbaum combines this tradition with the intimist taste of chamber music to offer us a panoramic view of the samba, from its roots to today, in the compositions of cult artists such as Dorival Caymmi, Jacob do Bandolim, Newton Mendonça, Carlos Lyra, João Gilberto, Gilberto Gil and João Donato. Based on this philosophy of thought, the grafting of the musical world of Fresu and Di Bonaventura expanded the fundamental architectures and create a project with new peculiarities capable of combining depth and perspective to different musical universes. A beautiful adventure composed by ethnic moments made of color and warmth next to others connected to the great world of classical sounds and then still episodes of pure style and talented technical skill. An experience of real and total "art music".

Now try to imagine the result that may have the operation of blending these two precious "duo" in a trio. The results of a recent South American tour are able to confirm the "triumph of the art of the sound" of this "wonders trio" (both newspapers titles) that create and compose a concert of rare intensity and beauty made of simple but immense emotion.

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Paolo Fresu (trumpet, flugelhorn, effects, composition)

Fresu is one of those musicians who come from time to time to remind us why jazz is so special and unique"
(Buenos Aires Herald)

The village marching band and the most important international awards, the Sardinian countryside and the albums, discovering jazz and his many collaborations, his love of small things and Paris. There are not many people capable of putting together such a diverse array of elements and turn it into such an incredible and fast stylistic growth.

Paolo Fresu succeeded in a country like Italy where, for too long, jazz was famous just like Shakespeare or Matisse paintings, Armstrong was little more than a freak show and Miles Davis was acknowledged well after his creative peak.

The magic lies in the spontaneous way in which he managed to convey the deepest meanings and magic of his native land with the most precious of the arts.

At this stage of his successful and long career there is no need to list recordings, awards and experiences that have made Fresu an international star, his music loved by many. Inside his trumpet sound runs the sap that has illuminated the European jazz nouvelle vague, the depth of a thought that doesn't limit itself to music, his generosity that sees him in the right place at the right time and most of all the unending passion that always drives him and that, after entering the wisdom age having passed the fifty target, to think about also what surrounds him, helping young artists and offering them a chance to express their potential through his Tük Music label.

His present is a classic and whirly reality, a worthy sign of the omnivore and creative artist he is.

<http://www.paolofresu.it/>

Daniele di Bonaventura (bandoneon, effects)

Daniele di Bonaventura is a composer-arranger and a pianist-bandoneonist. He was born in Fermo (in Marche region, Italy) in 1966. He started a classical training at the age of 8 and studied grand piano, cello, composing and orchestration. He obtained a diploma in composing. In the early stages of his career, he was already showing great interest in improvised music. His music ranges from classical to contemporary music, from jazz to tango, from ethnic to world music, and he has also been involved in the worlds of theatre, cinema and dance.

He has performed at major Italian and international festivals and has played, recorded and collaborated with: Enrico Rava; Paolo Fresu; Oliver Lake; David Murray; Miroslav Vitous; Rita Marcotulli; David Liebman; Toots Thielemans; Omar Sosa; Flavio Boltro; Joanne Brackeen; Greg Osby; Ira Coleman; Dino Saluzzi; Javier Girotto; Cèsar Stroscio; Tenores di Bitti; Aires Tango; Peppe Servillo; David Riondino; Francesco Guccini; Sergio Cammariere; Lella Costa; Eugenio Allegri; Alessandro Haber; Giuseppe Piccioni; Mimmo Cuticchio; Custódio Castelo; André Jaume; Tiziana Ghiglioni; Ornella Vanoni; Franco Califano; Furio Di Castri; U.T. Gandi; Luis Agudo; Elena Ledda; A Filetta. In 2003, at the request of the Marchigiana Philharmonic Orchestra, he composed, played and recorded the "Suite for bandoneon and Orchestra" for them. He has released more than 20 albums on various labels.

www.danieledibonaventura.com

Jaques Morelenbaum (cello)

Former A Barca do Sol member, Jaques Morelenbaum participated in Tom Jobim's and Caetano Veloso's Grammy-winning albums and has been actively working with Egberto Gismonti, Ryuichi Sakamoto, Cesária

Évora, Madreus, Marisa Monte, Titãs, Skank, Carlinhos Brown, Daniela Mercury, Gabriel o Pensador, Elba Ramalho, Fernanda Abreu, Gal Costa, and many other top artists. Also a member of the Quarteto Jobim/Morelenbaum, formed with Paula Morelenbaum, Paulo Jobim, and Daniel Jobim (respectively, Tom Jobim's son and grandson, all four former members of Jobim's Banda Nova), Morelenbaum has writing music for cinema (including for the award-winning *Central do Brasil* and *Orfeu do Carnaval*). Son of conductor Henrique Morelenbaum and piano teacher Sarah Morelenbaum, Jaques Morelenbaum grew up in a highly musical environment, starting to study music at age three. At 12, he took up the cello. Morelenbaum's first professional experience was in the A Barca do Sol group. Having performed under Leonard Bernstein at Tanglewood, he also participated in Jobim's Banda Nova from 1984 to 1994, having already performed live with him in 1985 at a concert at Carnegie Hall. Among his other albums, Morelenbaum participated in the Grammy-winning *Antonio Brasileiro*. After 1988, he also became a sideman for Egberto Gismonti for five years, having taken part in his albums for ECM *Infância*, *Música de Sobrevivência*, and *Amazônia*. Morelenbaum also conducted the *Orquestra Sinfônica da Bahia* in 1997, played Gismonti pieces, and collaborated with Gismonti on the composition of music for ballets, films, and diverse ensembles. After having participated in the *Chico & Caetano* TV show (hosted by Chico Buarque and Caetano Veloso), Morelenbaum started to work for Caetano Veloso on his *Circuladô* (1991), beginning a prolific collaboration with Caetano as instrumentalist, musical director, producer, and arranger, having been responsible for the arrangements and production of the Grammy winner *Livro*, along with other albums by him. During production on *Circuladô*, Morelenbaum met Ryuichi Sakamoto, who was also participating on the album, and started collaborating with him, too. In the mid-'90s, Morelenbaum performed in Rio de Janeiro and São Paulo at the Free Jazz Festival with ten percussionists of the drum section (bateria) of the Mangueira samba school. With Caetano Veloso, Morelenbaum wrote and produced the soundtracks for the films *O Quatrilho* (Fábio Barreto), which was nominated for an Oscar in 1995 as Best Foreign Film, and *Tieta do Agreste* and *Orfeu do Carnaval* (both by Cacá Diegues). He also co-wrote (with Antônio Pinto) the soundtrack for the film *Central do Brasil* (by Walter Moreira Salles), which won over 30 international awards and was nominated in 1999 for a Best Foreign Film Oscar. That year, Morelenbaum was awarded the Prêmio Sharp in the Best Cinema Soundtrack category. Two years later, Morelenbaum² (Jaques and wife Paula) collaborated with Sakamoto on an album of Jobim material entitled *Casa*. In 2003 the trio, with guitarist Luis Brasil and percussionist Marcelo Costa, cut their live set in a Manhattan studio, *A Day in New York*. In 2006, Morelenbaum produced, arranged, and conducted the *Lisboa Sinfonietta*, was a soloist on fado singer Mariza's landmark *Concerto Em Lisboa*, and arranged strings for Cesaria Evora's *Rogamar*. While he didn't record on his own for five years, he was instrumental in providing arrangements and production help to recordings by Caetano Veloso (*Lingua*) and Monte (*Infinito Particular*) among others. In 2011, he collaborated with Paolo Fresu and Omar Sosa on *Alma*, and followed it three years later with *Rendez-Vous* in Tokyo with Japanese composer, arranger, guitarist, and producer Goro Ito. In 2014, he issued *CelloSam3atrio: Saudade Do Futuro Futuro de Saudade* with himself on cello, Rafael Barata on drums, and guitarist Lula Galvão. Morelenbaum's trio with Fresu and Sosa expanded to a quartet to include vocalist Natacha Atlas for 2016's *EROS*; *Live in Italia (Omaggio a Jobim)* was performed and recorded with Paula and CelloSam3atrio. The following year saw the release of *Zélia Duncan and Jaques Morelenbaum Interpretam Milton Nascimento: Invento Mais*. In 2017, he arranged and guested on *Os Argonauta's Samba delle Streghe*.

<https://myspace.com/morelenba1>