

**PAULA MORELENBAUM & SWR BIG BAND**  
conducted by **RALF SCHMID**  
**BOSSARENOVA**

It is nearly impossible to speak about **Paula Morelenbaum** without mentioning **Antonio Carlos Jobim**. To those unfamiliar with her work, it is worth noting that Paula worked for ten years (1984 to 1994) singing alongside the Brazilian maestro. She participated in the recording of the albums *Passarim* (1986-Universal), *Antonio Brasileiro* (1993-Som Livre), *Tom Jobim Inédito* (1995-BMG) and *Tom canta Vinicius* (2000-Jobim Music/Universal), while performing with his group Banda Nova in Brazil, Japan, Europe, Canada and the United States, including shows at Carnegie Hall and Lincoln Center. **Jobim**, himself, once described the band as “a group of five handsome girls, five handsome guys and a dirty old man!”

**Paula Morelenbaum's** solo career began during the latter years of that collaboration. In 1992, she released her first solo album. The self-titled effort was produced by her husband and acclaimed cellist **Jaques Morelenbaum**, who also participated as an instrumentalist and arranger on a handful of tracks. The disc included songs from **Gilberto Gil**, **Chico Buarque**, **Caetano Veloso**, **Rita Lee**, **Arrigo Barnabé**, **Paulo Jobim**, **Jose Miguel Wisnik**, **George Gershwin**, **Vinicius de Moraes** and **Tom Jobim** (who also performed on the recording). It was this album with which Paula was awarded the Sharp Music Award 1993 in Brazil for the category "Revelation Female Pop-Rock."

In 1995, Morelenbaum formed the **Quarteto Jobim Morelenbaum** with **Paulo Jobim**, **Daniel Jobim** and **Jaques Morelenbaum**, a quartet of vocal and instrumental chamber music whose repertoire was based on perpetuating the style of Antonio Carlos Jobim. Four years later the quartet released the album *Quarteto Jobim Morelenbaum* (Candles/Sony Music) and presented the music with a world tour that stretched around the globe. That same year Paula served as vocalist on the recording *Smoachy* by **Ryuichi Sakamoto**. The seed of a new and fruitful collaboration had been planted.

With **Ryuichi Sakamoto** and husband **Jaques Morelenbaum**, **Paula** launched the trio **Morelenbaum2/Sakamoto** in 2001 and soon released the album *Casa* (Kab/Universal Music), a tribute to Antonio Carlos Jobim, recorded at the maestro's home. This was followed by yet another world tour, which further extended her burgeoning international fan base and resulted in the live album *Live in Tokyo 2001* (Warner Music Japan) and its subsequent 2003 follow up, *A Day in New York* (Kab/Sony Classical/Universal Music/Warner Music Japan), which as the title suggests was recorded in NYC all in one day. The CD earned them the 2004 Tim Brazilian Music Award in the category “Best Brazilian Music Group.”

In May 2005, **Paula Morelenbaum** set out on her own again to record and release a new solo album *Berimbaum* (Mirante/Universal Music/Columbia), a tribute to the “poet of bossa nova,” **Vinicius de Moraes** with two concerts at Joe's Pub in New York City that received an enthusiastic review penned by New York Times' critic **Jon Pareles**. She also presented a concert at the New York Museum of Natural History—an homage to Brazil and to composer **Antonio Carlos Jobim**—produced by The Nature Conservancy.

At the outset of 2008, **Paula Morelenbaum** completed and released her groundbreaking album *Telecoteco*, the result of a number of years spent researching Brazilian folk and popular music of the 40s and 50s. The recording referenced the Pre-Bossa-Nova period with musical flavors that encompassed the old carnival samba and samba songs that were then called “samba-canção.” The effort also featured American pop/jazz standards that had exerted a great influence on a generation of Bossa Nova musicians, but re-created within a modern framework that integrated acoustic and electronic sounds. The album is nominated for the “Brazilian Music Award 2009” in the category “MPB - Best Album,” and also for the “Latin Grammy” in the category “Production - Best Engineering Album.”

Now at the peak of her musical maturity, **Paula Morelenbaum's** latest work is a collaboration with the stellar Germany-based **SWR Big Band** and arranger/conductor **Ralf Schmid**. Together they created the album *Bossarenova* (ObliqSound/Skip Records). As the title describes, the work is a “restoration” of the classic Bossa Nova repertoire, yet distinctively re-imagined through the inspired pairing of **Paula** and **Ralf**. On the collection, she interprets timeless pieces such as "Agua De Março (Waters of March)" and "Chovendo na Roseira" by **Antonio Carlos Jobim**, "Mas Que Nada" and "Vem Morena" by **Jorge Ben**, "Tarde em Itapuã" by **Toquinho** and **Vinicius de Moraes** and rescues the beautiful "Tempo de amor" by **Baden Powell** and **Vinicius**.

In addition to these Bossa Nova's masterpieces, there are a number of reinterpretations that had a great influence on the Bossa Nova masters, such as compositions by **Robert Schumann**, **Heitor Villa-Lobos** and **Lennon & McCartney**. On the album, **Paula Morelenbaum** is deftly supported by the 16 musicians in the **SWR Big Band**, as well the renowned German trumpeter and co-founder of the 90's European acid jazz duet Tap Two **Joo Kraus**, pianist and arranger **Ralf Schmid** and Brazilian special guests **Lula Galvão** and **Portinho**. The US version of the release features two exclusive mixes of the songs “Aguas de Março” and “Modinha” reworked by producer **Michele Locatelli** and an exclusive **Michael Olatuja** remix of the classic **Quincy Jones** hit “Soul Bossa Nova,” which appears on the album as an instrumental bonus track.

“Bossarenova” is released in the USA and Canada on CD on Aug 31 and digitally on September 24 on ObliqSound.