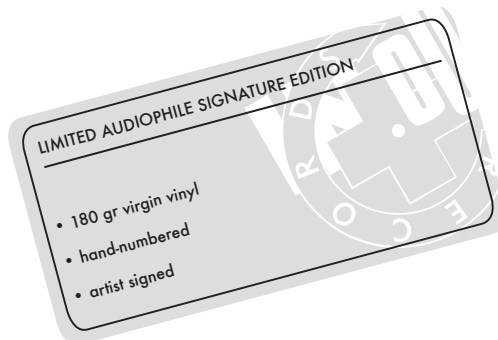
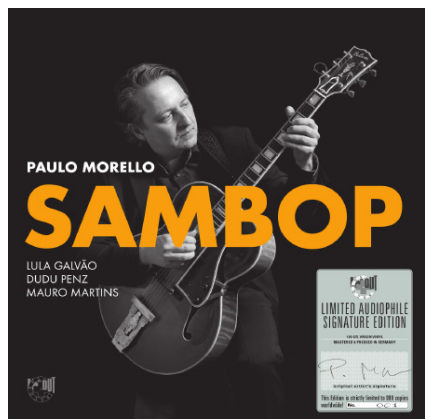




PRESS RELEASE



PAULO MORELLO
SAMBOP

IOR LP 77135-1

VÖ: 19.03.2021



Seite A

1. I'm Just A Lucky So-And-So
2. Sambop
3. Dona Orlandina
4. One For LC

Seite B

1. Ao Nosso Amigo Esmé
2. Vatapá
3. Indeciso
4. You 'd Be So Nice To Come Home To
5. 7 x 1

Paulo Morello (guitars)
Lula Galvão (guitars)
Dudu Penz (bass)
Mauro Martins (drums)

PAULO MORELLO SAMBOP

(IN+OUT Records)

"Sambop by Paulo Morello's Brazilian Quartet is the absolute REAL DEAL! It's burning and swinging from the very first note with some beautiful soulful ballads, too - to break up the 'burn' ... you'll love this! I've toured with Paulo a lot the past few years with the B3 Organ trio 'Hammond Eggs' which is more in Bebop/Funk mode, so this is yet another side of Paulo's music ... he sure has a lot of bases covered ... didn't realize he has a Brazilian heart!"

Randy Brecker

"A guy with a Gibson L5 who loves playing jazz and Brazilian music." Paulo Morello described himself with these words in an interview a few years ago.

Morello has just as clearly and directly titled his new album. It is called Sambop and the entire musical-artistic concept of this album and its title pieces are in the fusion of two terms, one of which stands for the core style of modern jazz and the other for the most important form and the most formative rhythm of Brazilian music. Samba and Bop do not meet, but instead Morello and his three equally talented musicians merge jazzy bop and the variety of rhythms, forms and moods of Brazilian music into something new, something beautiful, something new.

Just as if samba and choro had always been played on a semi-acoustic jazz guitar. Just as if Duke Ellington had conceived his "I'm Just a Lucky So and So" as

funky Baião. When the musicians chose a jazz standard as their starting point, then this jazz standard is rhythmically 'Brazilianized'. And the other way around: When they interpret a choro such as "Nosso Amigo Esmé", Morello plays a solo as boppy and jazzy over it as if Brazilian choros had always been part of the jazz repertoire of idols and influences such as Wes Montgomery, George Benson and Pat Martino.

Morello and his fellow musicians do this with intuitive consideration of all those qualities that make jazz and Brazilian music unmistakable and powerful: With the feathery lightness of Brazilian music. With the refinement, intensity and speed of jazz. And with a naturally virtuoso, joyful-footed ease of playing, which only works for those who are absolute experts on



their instrument and the genres of their choice. Paulo Morello has put together an exquisite band for Sambop. Lula Galvão (born 1962), the star guest from Brazil on the acoustic guitar, is one of the masters of his profession who has already played for Caetano Veloso, Rosa Passos, Ivan Lins and Guinga. The fact that he is not only a co-musician on the album, but also an equal partner, is especially clear on the duets (e.g., Cole Porter's „You'd Be So Nice To Come Home To“) and ballads (e.g., „Indeciso“) – pieces full of saudade, that specifically Brazilian form of melancholic longing, which perhaps can only be captured and expressed musically. Especially attractive: the wonderfully transparent, never spongy harmony of nylon strings and semi-acoustic guitar.

The rhythmic drive is provided by Eduardo „Dudu“ Penz on electric bass and Mauro Martins on drums – two Brazilians living in Switzerland, for Paulo Morello „the best Brazilian rhythm section in all of Europe“, with whom he has been playing regularly for more than 15 years. Dudu Penz enriches his solos with scat vocals, with which he underpins his bass runs. Mauro Martins sounds at times like an entire samba group as in the intro to „Sambop“, and then again as sensitive as if he would only beat a pandeiro, the Brazilian tambourine. Morello himself (born 1970) has played Brazilian music almost as long as he plays jazz. He plays it as well, as skillfully and as authentically as probably no other jazz guitarist in Europe. His passion for this music began 23 years ago when he studied in New York at the renowned New School. When he heard the regularly appearing trio da Paz with Romero Lubambo (guitar), Nilson Matta (bass) and Duduka Da Fonseca (drums) there, he was completely taken; from then on, his interest, diligence and passion were dedicated to Brazilian

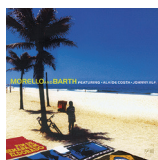
music in its countless varieties. In 2000, he spent several months in Rio de Janeiro and made contact with musicians, contacts that he maintained in the following years in tours and recordings with Bossa Nova legends Johnny Alf, Alaide Costa, Leny Andrade and the drummer Erivelton Silva (band colleague of Lula Galvão and Rosa Passos!).

The new album was recorded at the renowned Hansa Studio in Bonn in August 2017. And even if it doesn't sound like it: the two guitarists had met for the first time only three days before the studio date via a common acquaintance, the Cologne singer Ulla Haesen, who brought the two together, because she knew that music would be in the meeting of the two. Great music of which you can't really say if it's samba or jazzy bop. It is both at the same time, namely Sambop. And that's probably the biggest and most fitting compliment you can give when talking about this wonderful album.



Paulo Morello | Dudu Penz | Lula Galvão | Mauro Martins

Auch auf IN + OUT Records erhältlich:



MORELLO & BARTH
feat. Alaide Costa & Johnny Alf
Fim De Semana Em Eldorado
IOR CD 77055-2



MORELLO & BARTH PRESENT
BOSSA NOVA LEGENDS
Leny Andrade • Pery Ribeiro •
Alaide Costa • Johnny Alf
IOR CD 77065-2



VIVIANE DE FARIAS
with MORELLO & BARTH
Moment Of Passion
IOR CD 77088-2



NIGHT OF JAZZ GUITARS
Larry Coryell • Paulo Morello •
Andreas Gumbert • Helmut Kagerer
IOR CD 77108-2



PAULO MORELLO • TIZIAN JOST
ERIVELTON SILVA
Afternoon in Rio
IOR CD 77115-2



HAMMOND EGGS
BACK IN THE PAN
Jermaine Landsberger •
Paulo Morello • Christoph Huber
IOR CD 77118-2