

**MAFALDA MINNOZZI sings with sublime, radiant soul,
in Portuguese, French, Italian and English,
on her ravishing new album “NATURAL IMPRESSION”**



With **Paul Ricci** (producer, guitarist & music director), **Helio Alves** (piano), **Eduardo Belo** (bass), **Rogério Boccato** (drums, percussion)

Special guests: **Don Byron** (clarinet), **Doug Beavers** (trombone), **Joe Locke** (vibraphone), **John Patitucci** (acoustic bass), **Michael Wolff** (keyboards), **Kassin** (percussion)

World song premiere: “Bruma,” by Bossa Nova legend **Roberto Menescal**, debuted by Menescal and Minnozzi in a captivating duet

Acclaimed international singer **Mafalda Minnozzi** has been hailed by All About Jazz Italia as “a sensitive interpreter [with] outstanding vocal technique, [who] dominates the stage with her fascinating stage presence and her powerful and flexible voice, rich in a thousand nuances.” On her new album *Natural Impression*, the latest chapter in a longstanding collaboration with American guitarist, arranger and producer Paul Ricci, Minnozzi embodies every word of that well-deserved praise.

In a richly varied set of music, Minnozzi displays her deep affinity for Bossa nova, French chanson, Italian standards, American jazz and other flavors of global song.

Hers is a skillful balance between the virtuosity and eclecticism of jazz with the cosmopolitan sensibility of world music. Her style recalls ancestral links with Italian melodrama and French cabaret in a stylistic blend that uses the voice in the manner of a skilled instrumentalist — shown, for example, by her nimble unisons with Beavers’ trombone on “**Mas Que Nada**”, or with Ricci’s guitar on their boppish rendering of the Leny Andrade-associated showpiece “**Estamos Ai**” as well as the seductive dance with Don Byron on “**Ne Me Quitte Pas**”.

The songwriters on *Natural Impression* — Antonio Carlos Jobim, Ivan Lins, Luiz Bonfá, Jacques Brel, Caetano Veloso, Jorge Ben, João Bosco, Lucio Battisti, Roberto Menescal and more — offer priceless material for Minnozzi, and she commits to it body and soul. The “house” band couldn’t be more solid, supportive and freshly inventive.

Valle's "**Samba De Verão**", Battisti's "**E Penso A Te**" and Veloso's "**Coração Vagabundo**" were mixed for the album by Kassin who has "a unique DJ approach to music," says Minnozzi, so these three tracks offer a different dimension to the typical jazz sonic.

Alves' brilliant piano solos and Ricci's electric and acoustic guitars fill the spectrum sonically and stylistically throughout, with tasty wah-wah fills giving "E Penso A Te" an R&B twist. The guest soloists shine their brilliance in all the right spots: vibraphonist Joe Locke on the Bonfá classic "**Carnival (Manhã de Carnaval)**", clarinetist Don Byron on the aching Brel ballad "Ne Me Quitte Pas," trombonist Doug Beavers on Jorge Ben's iconic "Mas Que Nada," and keyboardist Michael Wolff and bassist John Patitucci together on the lilting, melancholy "Coração Vagabundo."

Minnozzi is boundlessly expressive in all these settings, connecting to each lyric viscerally, regardless of language. The way she ends the Jobim number "**Só Tinha De Ser Com Você**" is emblematic of her creativity: she improvises fluidly, nails challenging arranged unison parts, and finally reaches beyond pitch altogether for a playful effect. It's that same uninhibited energy she brings to the stage, where everything including body language and gesture heightens the emotional impact of her delivery. Minnozzi's approach to a song is one of a kind, and Natural Impression is among the most invigorating examples of it to date.

(Italian born, Minnozzi began a momentous chapter in 1996, traveling to Brazil to record for the Som Livre label, where to date, she has established her prominent recording and touring career there resulting in collaborations with Milton Nascimento, Leny Andrade, Guinga, Martinho Da Vila, Paulo Moura and many others. From there back to Europe, South America and the US, she has refined and exported her own personal style.)

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