

Federica Ferrari canta Edu Lobo

Silêncio

In Stillness lies the Power of Vital Music

For singer, interpreter, and producer Federica Ferrari, „Silêncio“ (Silence) serves as a powerful means of self-connection. Silence opens up vast spaces, where it can sometimes become surprisingly loud. So, is the title of her new album *Silêncio* misleading? No, it actually suggests a playful engagement with the concept of silence. The decision to record her second studio album came at a time when the Italian singer, now based in Vienna, was searching for answers to personal questions through moments of silence. Apart from that, silence is a recurring theme in the lyrics of Brazilian composer and musician *Edu Lobo*, one of the most influential figures in the history of the Música Popular Brasileira (MPB). Federica Ferrari's album *Silêncio* centers around 12 selected works by the legendary 81-year-old co-founder of the MPB. The idea to arrange and produce an album featuring fresh interpretations of Lobo's songs took shape quickly. On her acclaimed 2020 debut album *A Jóia Escondida*, Ferrari had already honored the great masters of the MPB with vibrant interpretations of pieces by Milton Nascimento, Baden Powell and Antonio Carlos Jobim among others. It was during this time that her deep admiration for Edu Lobo truly began to grow. His music, from a structural standpoint, is more challenging and complex, featuring refined harmonies that are carefully crafted to complement the melodies. These melodies flow effortlessly, as if created in one seamless stroke.

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Lineup

Federica Ferrari vocals
Stefan Thaler Bass
Wolfgang Rainer Drums
Marco Antonio Da Costa Guitar

Flip Philipp Vibraphone
Fagner Wesley Piano
Berti Mayer Harp

Special Guests:
Tito Araújo Percussions
Franz Schaden
Bass in Cidade Nova



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Tracklisting

01. Angú de caroço (3:00)
02. Ponteio (4:27)
03. Candeias (4:07)
04. Reza (5:25)
05. Canção do amanhecer (4:47)
06. Vento Bravo (5:04)
07. Choro Bandido (6:14)
08. Laranja Azeda (5:35)
09. Cidade Nova (5:28)
10. Canto Triste (7:44)
11. Corrupção (4:19)
12. Beatriz (4:50)



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A Tribute to the 80th Birthday

Edu Lobo's songs first gained attention in the early 1960s, when Bossa Nova began to establish its then-new sound from Rio de Janeiro Sugarloaf Mountain around the world. However, the composer quickly developed his own distinctive sound by incorporating traditional Brazilian styles such as Frevo, Choro and Baião. Federica Ferrari's desire to congratulate Lobo on his 80th birthday last year with *Silêncio* and express her gratitude for his wonderful music could not be fulfilled due to production-related reasons. Nonetheless, her intent eventually reached the musical poet from Rio de Janeiro several months after his milestone birthday. An Instagram post announcing one of Ferrari's concerts, where she was set to present the new program featuring Edu Lobo's music for the first time live, caught the Brazilian composer's attention, prompting him to reach out. Afterward, Ferrari sent him the completed album files of *Silêncio*, allowing him to listen to the tribute she had crafted in his honor. It wasn't easy for her to take the step of releasing her interpretations of his songs and presenting them to him for „review," as she recalls. In fact, she and her excellently assembled band had not recorded one-to-one renditions of his works but rather created free interpretations – infused with great devotion and respect. There was a great sigh of relief on this side of the Atlantic when Lobo sent a warm message expressing his enthusiasm for Ferrari's creative reinterpretations of his music. Even more: he has since demonstrated his interest in the progress of *Silêncio* among other things through his social media channels. What an honor! What a recognition!.

Content and Reflection = Grandeur

On *Silêncio*, Federica Ferrari sings Lobo's songs in Brazilian Portuguese. It was her desire in order to align with the natural rhythm of the language, which perfectly complements the unique beat of the music. The openness of the South American's music, much like in Jazz, creates space for a broader interpretation and exploration of the stories within the songs. As a result, the narratives in Lobo's songs mirrored aspects of the interpreter's personal life stories. Ferrari's *Silêncio* captivates not only those familiar with Portuguese. Her richly sown vocal harmonies, filled with great emotional intensity, communicate meaning even without understanding the words. Deeply felt melancholy and masterfully conveyed joyful crescendos create gripping tension in *Silêncio*. The listener is encouraged to empathize, as the musical axis between Lobo and Ferrari is filled with compassion and shared humanity. "Angü de caroço" opens *Silêncio* with a „bang", immediately showcasing a band rich in vibrant soundscapes. In this case, the "bang" is a vibraphone, which harmonizes with the drums, moving forward with a captivating, lively, and danceable spirit. "Canção do amanhecer" (The Song of Dawn), on the other hand, deals with farewells, out of which longing arises. In this comparatively slower piece, Ferrari and her band allow glimmers of hope to shine through.

Against the „Museum Piece"

The arrangements Ferrari and her six-member band present, honor the spirit of contemporary Brazilian music. In South America, where everything is constantly pulsing towards change, the classic Bossa Nova is now seen as an outdated museum piece. While Ferrari's music is subtly carried by Bossa and Jazz, it continuously breaks in all directions to find new points of connection. Hardly anyone would initially associate the harmonica or vibraphone with Brazilian music. However, in Federica Ferrari's immense understanding of sound, both of these instruments wonderfully and sensitively complement the essence of the Música Popular Brasileira. Ferrari's band consists of European and South American musicians, and their respective backgrounds are reflected in the interpretation of Lobo's songs. European musical culture, which famously meets its African counterpart in Brazil, is fused on *Silêncio* with the liberating spirit of Jazz. The result is something new and unique, which is best described as Federica Ferrari's style. In *Silêncio*, stillness flirts with physicality and vitality..

