

- 1 **HERE'S THAT RAINY DAY** (JIM VAN HEUSEN) 4:07
- 2 **ON A CLEAR DAY** (BURTON LANE) 5:17
- 3 **I WAITED FOR YOU** (DIZZY GILLESPIE/WALTER FULLER) 4:49
- 4 **ANA MARIA** (WAYNE SHORTER) 4:15
- 5 **ALWAYS AND FOREVER** (PAT METHENY) 4:02
- 6 **BLUE PRELUDE** (JOE BISHOP/GORDON JENKINS) 3:48
- 7 **I REMEMBER** (STEPHEN SONDHEIM) 3:45
- 8 **LUIZA** (ANTÔNIO CARLOS JOBIM) 4:44
- 9 **THE ST. VITUS DANCE** (HORACE SILVER) 2:25

Total time 37:17

MARILENA PARADISI
VOICE

NATALINO MARCHETTI
ACCORDION



Recorded, mixed and mastered January 17 & 18, 2026
by Clive Simpson at Studio Extra Beat, Rome, Italy
Produced by Marilena Paradisi & Natalino Marchetti
Executive producer Odd Gjelsnes
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LOS 330-2



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MARILENA PARADISI / NATALINO MARCHETTI BLUE PRELUDE

MARILENA PARADISI NATALINO MARCHETTI

BLUE PRELUDE



With her unique artistic journey, recognized by international critics, vocalist Marilena Paradisi brings to *Blue Prelude* the full depth of her contemporary improvisational vocal exploration, making it her own distinctive stylistic hallmark. On this, her tenth album – the third released by Losen Records – jazz rediscovers its expressive purity, stripped of all artifice.

In a musical dialogue with accordionist Natalino Marchetti, one of the most influential figures in contemporary jazz, Marilena Paradisi constructs a sonic universe of rare intensity, where the accordion transfigures into an avant-garde chamber orchestra, capable of generating unusual resonances and almost mystical depths. In the most fragile *pianissimo* and the densest *fortissimo*, the two artists seem to merge into a single improvisational breath. The vocalist traverses the registers with chameleonic versatility, shifting vocal colour and density between an introduction and a theme, while Natalino Marchetti's orchestral accordion continually amplifies her nuances. An infinite instrument, the accordion sometimes disguises itself as a bass clarinet, sometimes as a string section, while the sound of fingers on the keys becomes a rhythmic, percussive caress that envelops the voice.

The choice of repertoire is of overwhelmingly beautiful; Jim Van Heusen, Burton Lane, Dizzy Gillespie, Wayne Shorter, Pat Metheny, Gordon Jenkins, Stephen Sondheim, Antônio Carlos Jobim, Horace Silver – compositions by authors with such varied atmospheres seem to communicate with each other, held together by the incredible expressive coherence of the two interpreters.

On "Here's That Rainy Day", the jazz ballad is tinged with tango accents and an almost Argentine melancholy.

On "On A Clear Day", stripped of the traditional 4/4 time signature and reworked into a fluid 3/4 time, the tempo takes on the natural sway of a fast waltz, far removed from any predictable swing.

On "Ana Maria", a track with a dizzying structure, the harmonic complexity dissolves into a performance of disarming naturalness. Throughout the album, what strikes the listener most is how improvisation ceases to be mere ornamentation and becomes a living language, continually fueled by fluid and dynamic solos that are never displayed as pure virtuosity.

The duo's creativity explodes in the visions of "I Waited For You" with an intro that breaks completely from tradition, and in the reinvention of "Always And Forever". In the latter, Marilena performs the album's most free gesture, transforming an instrumental theme into a narrative, improvising Italian lyrics that flow with the same poetic necessity that runs through her masterful translation of the Brazilian text of "Luiza".

While the other tracks speak of love and waiting, "I Remember" is the perfect closing track that soothes the emotional intensity of the previous songs. Here, the sound of the accordion truly resembles a heartbeat slowing down to allow the mind to remember. It is pure sonic poetry.

It is on "Blue Prelude" that blue becomes the echo of the blues, giving its title to a project that transcends every preconceived notion about the relationship between voice and accordion and demonstrates how this union can achieve a surprising purity of style.

We end our listening experience with the joyful "The St. Vitus Dance", and, not content with that, we start listening to *Blue Prelude* all over again from the beginning, because we already miss those felt emotions and want to relive them once more. Marilena Paradisi and Natalino Marchetti have given us a precious album, rich in humanity and great inspiration.

Amalia Mancini