

## Hotel Bossa Nova Album „Trés Maneiras“ Full Bio 2024 English



Welcome to a journey through the fascinating world of Hotel Bossa Nova, the band that has enriched the music scene with its unique sound since its formation in 2005. Hailing from Wiesbaden, the band seamlessly merges contemporary Bossa Nova and Jazz into an original style they refer to as "European Bossa Nova." This style has earned them a solid place in the music world, appreciated by both critics and fans. The band comprises the charismatic singer Liza da Costa, Tilmann Höhn on guitar, Alexander Sonntag on bass, and Jens Biehl on drums. The band's continuity is reflected in the incredible harmony and perfect interplay that make their concerts and productions an unforgettable experience.

With an impressive eight albums in their discography, all released by ENJA Records, Hotel Bossa Nova presents a musical journey through its evolution. These albums showcase the band's extraordinary ability to blend Bossa Nova with jazzy elements while exploring new and exciting sonic territories.

Their latest studio album, "Trés Maneiras," is considered by the band to be their artistic jewel. This album takes the listener on a journey through three levels of acoustic, electronic, and balladic styles. Hotel Bossa Nova has structured the album as a kind of musical triptych:

"Procura," "Dancar," and "Postman" reveal an original fusion where the symbiosis of vocals and instrumentation pays homage to Americana style and catchy Brazilian pop.

In the second part of the album, Hotel Bossa Nova takes us on an electronic journey, integrating new sounds and instrumentation. Familiarity is paired with innovation as catchy melodies are interwoven with electronic nuances. With the help of electric bass and guitar, modular synthesizers, and DJ effects, "Ponto Final," "Levantar," and "Malandro" present the compositions in a contemporary dimension.

The third part of the musical discourse unveils its more intimate aura amidst the ballads. A subtle elegance captured in "Guia," "Janela," and "Namorar" manifests as a harmonious synthesis of the senses. Here, stories are told that are shaped by the combination of harmony and melancholy.

These three parts are framed by short but impressive sound collages that demonstrate the band's curiosity about new techniques, sounds, and sonic possibilities.

The imperative of the cultural industry sometimes results in Bossa Nova being played in Caipirinha-infused beach clubs, works of Impressionism being exploited for pasta advertisements, and Jazz serving as the soundtrack for Rolf Benz sofa landscapes. The band sees this album as a transformation, reformation, and repositioning within this environment.

Tilman Höhn, who usually plays all guitars, has experimented extensively with electronic instruments, particularly modular synthesizers and DJ effects, enriching Hotel Bossa Nova's music with a new sonic dimension. However, the album also offers the broadest range of guitar sounds in the band's history to date. There are surprises to be found everywhere: from granular guitar clouds to deconstructed loops and unusual effect combinations, to a variety of acoustic and electric guitars with various stringings.

"We've never processed so many small details in sounds before. There was a lot of pioneering spirit and a spirit of adventure in the studio."

Liza da Costa is a singer who needs no embellishments. She doesn't layer thick coatings of attitude or vocal spices; she sings openly and tends to get the most out of a song when she sings "honestly." When Liza sings, we believe her. Liza's voice effortlessly oscillates between breathtakingly beautiful ballads, jazzy-soulful tunes with a penchant for pop hits, and even a spoken solo in "Postman." Her voice maintains its own unmistakable timbre. Her voice and personality leave their mark and touch the hearts.

"I've learned to try it with my own voice and my own soul, with my Portuguese-Indian-German background, and the more I use my own voice, the more I do things my own way, the more I feel at home within myself."

For Jens Biehl, rhythms like "Maracatu" (a rhythm that particularly emphasizes the second 16th note of a quarter note) or "Partido Alto" (a very commonly used classic Samba rhythm in Brazil) are a matter of course, but while "Partido Alto" is in 4/4, Jens has processed this rhythm into a 3/4, which makes the 3/4 very syncopated, to give just one example. This has opened up many new rhythmic perspectives for the band, and furthermore, with very expressive drum solos (a novelty on an HBN production), he has made an impressive statement.

"The working process was more of a collaborative effort than ever before. There were more contributions from everyone at all stages of the creation. You could say it was a work in progress."

Alexander Sonntag is once again the bassist and producer of the album. However, this time, the electric bass plays a much more central role. Alexander plays the bass lines with many ghost notes and sixteenths, revealing his love for Percy Jones and Jaco Pastorius.

"I love overtones; they are always slightly out-of-tune but shimmer so beautifully - especially as double stops and with harmonics."

Furthermore, Alexander has introduced a new stylistic device, with the help of an arrangement for a string trio, in "Driftwood," wonderfully implemented by Gertrud Weise - a member of the Hessisches Staatsorchester - who transposed the trio on the viola. The close voicing of the violas creates beautiful frictions, with the double bass having to be played relatively high to allow the guitar to better fill the space created by the absence of the cello.

Ulf Kleiner is no stranger to jazz (DePhazz, Jeff Cascaro, and Daniel Stelter). He plays Hammond organ and Rhodes on the album. The Hammond provides familiar depth and warmth, while the Rhodes adds a bell-like softness, both complementing the band's sound spectrum excellently. The Hammond is featured on 4 tracks ("Dancar," "Ponto Final," "Malandro," and "Guia"), while the Rhodes can be heard on "Levantar" and "Janela."

"Trés Maneiras" is thus an album that confidently embraces tradition, embarks on a journey to new adventures while skirting the cliffs of cliché as far as possible; a journey to which we warmly welcome all listeners.