

MICHEL FREIDENSON

Born in Brazil, August 14, 1961, Michel Freidenson began his music studies playing guitar when he was 5 years old. Great-grandson of Maestro Nello Morpurgo, music has always been present in his daily life.

His father Jayme Freidenson, an amateur drummer, and his mother Marilia Freidenson, a poetress, used to have friends over for jam sessions on Saturday evenings at his house in Brooklin, SP, when many professional musicians would also show up. Since he was small Michel was in touch with Bossa Nova and Jazz, hearing Oscar Peterson, Dave Brubeck, Modern Jazz Quartet, Ella Fitzgerald, Tom Jobim, Elis Regina, Hermeto Paschoal, César Camargo Mariano and many musicians of the Bossa Nova's Golden Age.

When Michel was 6 years old his father received a piano as part of a business deal and left it in the living room of their house. His father said that the piano would be sold since nobody played it, but the sound of the instrument had raised Michel's will to play and he didn't want the piano to be sold. His father liked the song "Ponteio" of Edú Lobo and Michel, in few days, was playing the song to everyone's surprise.

His talent as a composer was revealed very early, at the age of 7, in compositions such as "Elefante", "Eu Ando Flutuando", "Bossa a Dois" and others. The piano, a small "Steck", is the greatest witness of Michel's music and it follows him since then in his studio.

Michel dealt easily and with great pleasure with his instrument. Motivated by great music lovers such as Décio Branco de Mello (Dedé), Benê Chiaradia, Jorge Fragoso, Giselda & Jonas, Marilda, Fefé and especially his parents, Marília e Jayme Freidenson, besides his uncle Paulo Levi, Michel began his music studies with a private piano teacher, Arlete Ognibene, who, with patience and generosity, encouraged Michel on his musical trips beyond the usual formal teaching, and provided him with theoretical background.

Shortly after, Michel had the greatest musical meeting of his life, with his friend and teacher, violonist Roberto Ribeiro de Souza (i.m.), from whom Michel learned to understand the great dimensions of music. Roberto got Michel to experience the emotions music raises on people, and its importance in life.

Roberto Ribeiro's classes were full of magic. Sometimes they just sat and listened to records of Big Bands and pianists, always permeated with remarks and guitar teachings of Roberto, that in fact raised in Michel the pleasure of being in touch with the beauty and power of music.

By the way, Jayme Freidenson also set this example on the Saturday night gatherings, so great was his will to celebrate life through music.

After the early passing away of Roberto Ribeiro, during several months Michel used to "meet" Roberto in his dreams, in a room with a "piano" which did not need to be played with hands, but with ideas. The keys of this "piano" were colorful lights that blinked according to the mental music transmitted.

His musical studies were completed in the CLAM - Zimbo Trio's music school, from 14 to 16 years old, as a pupil of Hamilton Godoy, Edgard Tomé, Fernando and Deusy.

Two more interesting meetings took place then: another pupil of the CLAM, the saxophonist and flutist Teco Cardoso, and the Brazilian Pianist, internationally known, Jaques Klein.

When Chico Valente, a bass student at the CLAM, heard Michel and Teco playing there on different occasions, he set up a musical meeting at Teco's house in order to introduce them.

When Michel arrived, he took a seat at the wonderful Steinway piano in the living room. Then Teco picked up the flute and they began playing exactly in the same key, with an amazing detail: the same sequence of sounds came from both instruments, in unison, and there had been no previous contact between them!

Michel hadn't met Teco's father yet. In another visit, Michel (14 years old then) was at the piano when a couple, who he thought were Teco's parents, entered. The gentleman approached the Piano and began to praise the way "the youngster" Michel played.

Observing the enthusiasm of the gentleman, Michel asked if he would like to play. The gentleman said he didn't know... Michel insisted: "No one here plays very well, feel free...". The gentleman sat at the Piano and in 2 seconds he executed a piece that made "smoke" blow from the keys!

When he saw the total surprise in Michel's eyes, the gentleman said: - "Pay no attention to my presence boy, I just came back from the "Teatro Municipal de São Paulo", where I performed in a Concerto for Piano and Orchestra. I am great friend of the Cardoso family and it was Mrs. Norma Cardoso that "turned" the pages for me in the Concerto."

From that moment on, Michel became Jaques Klein's favorite fan. He said Michel was the first person to "tease" him saying "no one here plays well" !

Teco's parents, Norma (an expert concerto pianist) and Chico Guerreiro Cardoso were often great motivators of Teco and Michel's musical careers. Their house then hosted the "cream" of the erudite music (Arnaldo Cohen and others).

Michel started as a professional musician at age 13 in the Baiúca Jardins with the musician Zé Bicão. He first recorded in a studio at 13, at RCA (Rua D. Veridiana in São Paulo) with the bassist Otávio Fialho (i.m.) and Teco Cardoso in the reeds. Otávio's (Tavinho) aunt used to work at RCA and she got 5 minutes of studio (5 minutes!!) for her nephew and his friend. That recording caused such amazement among the RCA directors, that they spread word across the studio halls that two "children" were recording, so everyone went to watch them with great enthusiasm.

Upon finishing his elementary studies at the Escola Jockey Club de SP, Michel joined the "Escola SENAI Swiss/Brazilian of Precision Mechanics". His brother, Fernando Davi Freidenson was registered in this school and Michel's vocational tests of for "Precision Mechanics" were good, to the point that the School Director convinced his mother that, despite his artistic vein, Michel would be successful in Precision Mechanics. Michel always highlights the contribution to his musical thought by the contact with other disciplines such as chemistry, physics, electronics, and applied math.

The studies included 4 years of full time period. In the second year Michel took part in the School's Music Festival and won 5 prizes among the 6 available. (Winner, 2^o Place, Best Arrangement, Best Lyrics, Best Musician).

At that time Zuza Homem de Mello had a wonderful radio music show at Jovem Pan AM, and Marília Freidenson invited Zuza to see the Festival, with no big expectations. Zuza not only showed up, but he also encouraged Michel's career, becoming his musical "Guru". For Michel, seeing Zuza there at that time was like the fulfilment of a dream, a real proof of generosity and love.

At age 15, Michel was already playing piano/keyboards at Jazz clubs in São Paulo (Penicilina, Lei Seca, Vou Vivendo and others), with musicians such as the unforgettable Nico Assumpção (i.m.), with whom Michel performed in several shows of instrumental music across Brazil, and also with Bocato, Duda Neves, Claudio Celso, Filó Machado, Léa Freire, Sizão Machado, Candido Serra, Paulo Soveral, Juca Novaes, Edú Santana and Arismar do Espírito Santo.

At that time, Michel's father used to pick him up after the shows at these clubs with his Motor Home bus, "horning" insistently at the door of the club and literally taking all those who wanted, to continue playing in his own home!

Also at that time, Filó Machado used to invite Michel to play in his recordings.

Michel first recorded for the advertising market in the Studios Matrix, at Estados Unidos street in São Paulo, invited by the famous brothers Tula, Jorginho Minassian and Pança, and incentivated by his now friend Maestro Théo de Barros.

At 16 Michel recorded a "special piano solo" for Eldorado Radio in the legendary program, "Um Piano ao Cair da Tarde".

Then he met composer and violonist Kau Batalha. A new friendship and professional partnership was born and lasts till today. With Kau Batalha, Michel made many sound tracks for the advertising market with much success, producing Jingles and Spots for Rádio and TV.

Together they established "Ritmo Produções" which today works regularly for this market. It is perhaps the most successful partnership in this area. They worked almost "telepathically", such is their musical affinity. Kau is known as one of the most creative composer and lyrics writer. Their biggest hit is still remembered, the jingle "*Suco de Fruta no Palito*" for Kibon's Icecream company, on air for 6 years - "É tempo de tomar suco de fruta no palito da Kibon..."

Upon leaving a workshop of great Maestro Nelson Ayres at Brooklin's Musical Conservatory, 16 year old Michel met another life-long friend, the base player Sylvio Mazzucca Jr.

At Sylvinho's home, Michel had the great honor of meeting unforgettable Maestro Sylvio Mazzucca (i.m.), who left him great lessons on how a musician can and must be dignified and professional.

Maestro Sylvio demanded excellence in all aspects - punctuality, behavior, dressing and discipline when playing. For several times, Michel had the honor to participate as a pianist at the shows of Sylvio Mazzucca's Orchestra.

Sylvinho introduced Michel to drummer A.C. Dal Farra, and together with Teco Cardoso, the instrumental group "Zonazul" was born. Further on, guitarist Jarbas Barbosa joined the group. For Michel, the name "Zonazul" did not mean the forbidden parking zones in São Paulo ("blue zone", the name for parking areas in Portuguese), but a Blue Zone of sound, parallel to the sounds of heaven. Each person, through his own vibration, can meet this vibration in space, from where all vibration comes, uniting with the vibration of each one of us.

"Zonazul" was active in the movement of instrumental music in São Paulo and at the Teatro Lira Paulistana. Several instrumental groups were born there and important meetings took place between musicians such as Mané Silveira, Celso Pixinga, Tuco Freire, Jean Arnou, Walmir Gil, Caito Marcondes, Zé Português, Pedrinho Batera (i.m.), Serguei Celligoi and Ulisses Rocha.

The "Zonazul" group played with great success at "Chez Bernard" of Rua Frei Caneca, whose name was later changed to "Saint Germain" and finally "Sanja", under the management of Carmem Schultz and Bárbara.

Invited by Jane Duboc and Luca Sálvia, Zonazul recorded the LPs "Zonazul" and "Luzanóz" (also launched as a CD in several countries of Europa, USA and Japan) for the company "Som da Gente" of Teresa Souza and Walter Santos, Rifka and Carla Popovic. Michel Freidenson wrote the majority of the group's songs.

At that time his father Jayme worked in Salvador - Bahia, where the family went for summer vacations. There was a Jazz club next to the Hotel where they stayed, where Michel "escaped" in order to play. The folks at the Jazz Club hardly let Michel return to São Paulo. A nice friendship of Jazz and Bossa Nova was formed then.

In those years Michel also met some of his parents greatest friends, Amanda and Mario de Carvalho Paes de Andrade. A special friendship developed with their children, Caio Mario and Renato. Caio is multi-instrumental, amateur saxophonist, advertiser and entrepreneur. Caio and Michel are friends till this day as well as partners in several projects linked to music and art in general.

At 18, Michel began to study Business Administration at FAAP College (Fundação Armando Álvares Penteado).

On a very special night, when he arrived from FAAP, Michel found at home his parents, Marília and Jayme, Dedé, Flávia (Patricia's sister) and to his total surprise, Mestre César Camargo Mariano. All wanted César to hear Michel playing, which was a great honour for him. Some time later, Zonazul participated in César's program at TV Manchete - RJ, "Um Toque de Classe" with the (always) great encouragement of his friend Dedé (Décio Branco de Mello).

Michel stopped his studies at FAAP after 2 years and began working in the São Paulo night scene. During this period he met several musicians and singers, made friends, faced many musical challenges, increased his repertoire, and became admired as an arranger and soloist. Not pressured by his family, Michel decided to conclude his studies of administration at Faap. He found that playing at night clubs was not his professional goal as a musician. The night schedules didn't allow his daily work in the studios.

About this time, Michel saw at MASP (Museu de Arte de São Paulo) a poster about an international contest for pianists - "Martial Solal International Jazz Piano Competition" - that was to take place in Paris, France. He sent a recorded tape for the pre-selection (it was a worldwide contest) and was invited to go to Paris as a competitor. In Paris Michel began to grasp the importance of this contest. Many people among the present (including some judges) complimented his outstanding abilities, but reminded him that the majority of the judges belonged to the classic school of Jazz, cooler and more low tuned. Michel was then 22 years old, and full of Brazilian swing. After classifying among the 5 finalists, Michel composed in the apartment of his friend, musician and host Phelipe Kadosch the most requested song in his shows till this day, whose title resumes his participation in that contest: "Je Suis Desoléé" (for not being the winner!). Beside the joke, it was a great experience.

In this period too, the great Brazilian trumpeter, Márcio Montarroyos, while visiting São Paulo, heard Michel playing at Sanja and immediately invited him to play in his show at the "Circo Voador", that was to take place in Rio de Janeiro some days later. Márcio "broke" a sort of competitive atmosphere between Rio and São Paulo musicians, introducing Michel to the "carioca" musical community, with great enthusiasm and generosity.

Till this day Michel and Márcio play together and recently, at the "North Sea Jazz Festival - 2004", Den Haag, Holland, Márcio performed as a special guest of the "Michel Freidenson Jazz Quartet".

Michel went back to his classes at Faap and graduated in Business Administration with emphasis in Marketing. On the very day of his graduation, in 1982, he was invited by his dear friend Jane Duboc to take part, together with Filó Machado, of the "Projeto Pixinguinha", in the midwest Brazil region. This invitation was followed by 7 years of shows and tourneés all across Brazil and abroad, with several artists.

Then came great Leny de Andrade, Lô Borges, Raul de Souza, Fafá de Belém, Márcio Montarroyos, Djavan, Tim Maia, together with random performances and recordings with artists such as Eliete Negreiros, Vania Bastos, Eduardo Gudim, Fábio Jr., Francis Hime, Hermeto Paschoal, Ana Caram, among others.

At a request of FAAP, Michel also taught "Som do Filme II" at the College of Communications - Radio and TV, in 1984 and 1985.

Soon after the early passing away of his father Jayme Freidenson at the age of 54, in 1986, a big emptiness entered Michel's musical soul, of his family and friends of the Saturday evening gatherings.

An unexpected visit: Carla Popovic, brought "magic" Hermeto Paschoal for a visit at the home of the Freidenson's. Hermeto used to play at Sanja on the nights of the Zonazul, of which he was a great fan. As he entered the Freidenson's home, Hermeto started to describe a person he was "seeing", seated by the drums. He said this person wanted happiness and music and that he didn't want to see anyone sad. Hermeto described Jayme Freidenson exactly, his face, beard, clothes, exactly the same way Jayme was portrayed in a picture in another room. Hermeto never met Jayme. What a gift God had sent to the Freidenson's.

In another visit, Hermeto asked for paper and pen, and wrote the wonderful song "Lembrança Eterna" (Eternal Remembrance), that Zonazul recorded in the CD "Luzanóz".

In 1988 Michel went to Rio de Janeiro, as a guest of his friend, bassist Sizão Machado, for a musical "test" with the great Brazilian artist Djavan. Djavan has a studio at home. At a certain point, Djavan asked which of his songs he would like to play. Michel answered: any one! Sizão was the musical memory of Djavan, he knew more of his songs (so many) than himself. Djavan's children Flávia, Max and João were young at this time. As Djavan started to play his guitar and sing, Michel followed his tunes easily in his Brazilian swing, to the point that Djavan asked him how was it that Michel knew them all, even the less known songs. Michel then revealed, to Djavan's great surprise, that he was "reading" the tunes that Djavan played on his guitar, manifesting his multi-instrument skills. Since then, rehearsals with a top grade Band began with Victor Biglione (guitar), Téo Lima (drums), his dear friend Jorge Barreto (keyboard), Gérson (percussion) and the wonderful bassist, friend and teacher, to whom Michel will be always grateful, Sizão Machado (Bass). Then an International Tourneé to Central America and Europa started.

In January 1989, Michel married his beloved Beth Freidenson. Around 2 in the morning their wedding was "invaded" by Hermeto Paschoal's whole band. Together with Carlinhos Malta, Itiberê, Márcio Bahia, etc., Hermeto brought 2 new songs he composed specially as gift to Beth and Michel.

During the religious ceremony, Teco, AC, Jarbas and Sylvio played the song "Focus 5" written by Thijs Van Leer, composer, pianist and flautist of the internationally known group Focus. Michel knew this song since long ago at Teco's house, through Mrs. Norma.

"Focus 5" touched his heart as being one of the most beautiful and touching songs Michel ever heard.

In 2002, while playing at a Jazz Club in São Paulo, Michel saw a group entering the place, where one man stood out due to his hat and colorful clothing. When he asked who they were, Michel was informed that they were the famous Dutch band "Focus", on a tournée across South America. They had just finished performing in the city and were looking for a place to drink and play.

Their power music has to join people was proved once again. The author – in person – of the song which accompanied Michel since he was 14 was just standing there: Thijs Van Leer, straight from the Netherlands (Holland)! Michel started to play "Focus 5". Then Thijs approached the piano. It was a moment of great emotion, with tears on both sides. Thijs and his band came back the day after and they played together again until sunrise - great music.

Spinning around the world got them close again in July 2004, when Michel was invited by the organizers to play at the North Sea Jazz Festival in Den Haag, Holland, with his "Michel Freidenson Jazz Quartet", accompanied by Duda Neves (drums), Sylvio Mazzucca Jr. (bass) with the special participation of Márcio Montarroyos (trumpet/flugel horn). Michel's group was the only Brazilian instrumental attraction invited to the Festival, and their performance was a great success.

In the same year, Michel met Paulinho Rosenbaum, a modern orthodox Jew, who invented the concept of Jewish Samba, a new form of tropical music, Jewish style. Paulinho recorded his first CD "Jews in Samba" while Michel was in Europe. The CD turned to be a big success, thanks to Michel's readiness to lend Paulinho his studio while he was in Holland.

While in Holland, Michel visited Thijs at his home and another great musical moment happened between him and his now friend, Thijs. They met again on May 2005 when "Focus" went to Brazil. So many countries in the world, so many cities, and music makes people with affinities come together through the wand of the Great Master in Heaven!

In 1992, during a Sunday barbecue with friends, Michel got an urgent phone call from the production of the great Brazilian artist Tim Maia. His participation as a keyboardist was required for Tim's Show, which would happen moments later. There was no time for anything, not to mention rehearsing, and aside from Michel loving Tim's songs he had never had the chance to meet him. As everything was in a rush, upon arriving at the show house "Palace" in Moema, Michel discovered he had gone to the wrong place! Tim Maia's show was about to start in another place, the "Olimpya", in Pompéia, on the other side of the huge city of São Paulo!

Very late to the show, he had to enter the theater through the audience seats, with his keyboards and rack on his shoulders, straight to the stage. While assembling his equipment, he saw a bunch of cables on the floor. Following the cables, he discovered a mobile studio in a truck that was right behind the theater. Asking what that was for, Michel was told it was for a recording of a Live Show CD!

When the curtains went up, the superband Vitória Régia saluted him with a head and eye gesture meaning "Good Luck". And the show began. Along the CD we can hear Tim greeting Michel several times: - "Hey Michel, cool, nice to meet you!"

The first meeting between Michel and Tim was while they were recording a Live Show CD. It was followed by 2 years of shows across Brazil, full houses, with Michel on the keyboards. The CD "Tim Maia - Live" ("Tim Maia ao Vivo") sold more than 1 million copies.

In 1995 the musician, friend and Maestro Mario Manga ("Premeditando o Breque" Band) invited Michel to take part in the recording of Ivan Lins' CD, "Anjo de Mim" of which he was arranger/producer, with the participation of first team musicians such as Eduardo Gudim, César Camargo Mariano, Sylvio Mazzucca Jr., Téo Lima, Boca Livre, among others.

Michel was always a fan of Ivan Lins. So it was another dream that came true, this time in a double way, since he would be recording in the same CD with his admired maestro, César Camargo Mariano. By coincidence, Ivan had gone to Michel's studio just a few days before to hear the arrangement "a la Weather Report" that Michel made at his request, for one of his compositions.

On the recording, Michel was to play keyboards in some tracks. When Ivan showed him the song "Bom seria, Bom vai ser", he asked Michel to play the Acoustic Piano and do a little solo in the end. Ivan was so enthusiastic about Michel's playing, that the "little solo" in the final part of the song turned "big", and we can hear it now in the CD "Anjo de Mim".

A curiosity: The musical/energetical connection between Ivan Lins and Michel happened again during one of Ivan's performances in São Paulo. Michel, in the audience, was seized by a huge emotion when he heard Ivan singing the song "Aqui é o meu País.... me diz, como ser feliz em outro lugar..." (Here is my Land... tell me how to be happy in another place...")

There was an inexplicable physical reaction. Michel quit smoking for two years with no difficulty at all, spontaneously, understanding that this physical reaction came from his soul's will, from Heaven, that wishes us all the best and manifests itself in the most mysterious ways.

One day Michel was visited in his studio by a keyboard player who wanted to learn how Michel had done the solo recorded the track "Atmosfera" on the CD of the bassist Celso Pixinga. From this meeting, a great friendship between Michel and Corciolli was born.

Michel identified Corciolli's unique musical way, akin to the wave of "new age music" that was invading the planet. Since there was no Brazilian recording company specialized in this musical style, Michel incentivated his friend to launch himself in this area, making his studios available for Corciolli to record his first CD. Michel's brother, Fernando Davi Freidenson, who had his design office next to the studio, was in charge of the CD's layout (frontpage, brochure, etc).

Corciolli went deep into this field and founded the recording company "Azul Music". During this period, Fernando Freidenson was in charge of the art direction and graphics of the productions and went also into the role of "matchmaker", introducing to Corciolli a dear childhood friend of the Freidenson's - Heidi – who came to be his wife later on. Heidi is the daughter of our beloved Isolde Altmann, singer and poet, with whom Michel had a magic apprenticeship about the energies of music, soul and life. This affinity resulted in the recording of her messages of relaxation and cure, accompanied by Michel's sensible improvisations, a dearest treasure for both, with good effects on those who listen to them till this day.

Michel has several titles launched by Azul Music. Among them we could highlight the CD's "Jazzis", "Eletrobossa", "Eletrobossa Nights" (all of them in partnership with drummer and DJ Edson X and idealized by Corciolli), and the CD's "Prô Nenê Nanar" - Vol. 1 e 2, in which Michel recorded melodies inspired by the magic moment of the birth of his son Leonardo, when Michel created a smooth and delicate musical climate for the background of the baby's soothing sleep.

In 1997 two friends of great Brazilian pianist and singer Dick Farney (Farnésio Dutra da Silva), who died 1987, visited Michel in his studio. They had a vast material, with Dick playing and singing, recorded on tapes and 1/4 inch roll's, "live" at Dick's own home on Saturdays evenings when they used to meet. After a long interview with Michel at his studio, Ritmo Productions, Dr. Arnaldo da Silva Azevêdo and Dr. José Mário Paranhos do Rio Branco engaged Michel to do the restoration and remasterization of the tapes, so that the recording could be transformed into a CD. In this way, Michel had a deeper contact with this artist, of whom he was a great fan in his childhood, having the honor of participating in the recovery of the musical "treasure" that José Mario and Arnaldo had saved.

With the initiative and support and of their friend, Dr. Eduardo Moreira Ferreira, a Federal Congressman and President of Fiesp (Federação das Indústrias do Estado de São Paulo) at the time, a limited sample of what was masterized was produced. A CD called "Dick Farney - SOLO" was distributed as Christmas gift in 1997 with great repercussion, specially due to the welcome retrieval of a great Brazilian talent, notable in this time, renown in Brazil and abroad, whose art was dormant in the media and phonographic market.

Still based on the original recordings of Arnaldo and José Mário, a second CD was produced in 2000 - "Dick Farney – Special Reserve". A wonderful musical moment took place when the musicians of the "Dick Farney Trio", renown and dear masters Toninho Pinheiro (i.m) in the drums and Sabá in the acoustic bass, were called by Arnaldo and José Mário to make an "in memoriam recording". They played some tunes with Dick Farney's piano solos, recorded on separate channels. The result was a lesson of affinity, respect and emotion, witnessed by Michel who had the honour to be the artistic producer. It seemed that they had played together "just yesterday" in some Jazz Club.

Around 2 in the morning, after they finished the recording, in the atmosphere and emotion of that magic moment, they saw a beautiful yellow bird perched on the window of studio XRBM, listening to the songs like with everybody else...

In 2002, Michel had the honor of being the guest of the producers and radialists ÊEnio Martins and Paulo Mai to perform on an exclusive show for Porto Seguro Insurance Company, at the Bourbon Street Music Club, owned by his friends Radeska and Herbert Lucas.

Michel played songs from his CD "Jazzis" (Azul Music) and other of his own compositions with the special participations of Adriana Capparelli (singer), Duda Neves and Sérgio Dellamônica in the drums, unseparable Sylvio Mazzucca Jr. in the bass and Márcio Montarroyos in the trumpet. The place was packed, in a great night for everyone. Michel is grateful for the support and sensibility of Jayme Garfinkel and Ismael Caetano, for their trust and for having supported his musical talent through Porto Seguro Insurance Company.

It was a great event, with nationwide broadcasting "live" by Rádio Eldorado FM and *the* recording of an exclusive CD for Porto Seguro, besides celebrating the come-back of Michel to the stage, after long years dedicated to recording CDs, Jingles and Spots in studios.

Michel's studio, Ritmo Productions, integrates the recording team of the radio program "Jazz Masters", presented by Paulo Mai and Sérgio Scarpelli, which in 2004, its first year of transmission on Eldorado FM, conquered the APCA (Associação Paulista de Críticos de Arte – São Paulo's Association of Arts Critics) Prize as the best Musical Show on radio.

In 2003 Michel regained contact with a friend, great singer and violonist Ana Caram when they recorded jingles for the Ritmo Studio. They participated with much success in the "Parliament Jazz Festival" (2003), in Moscow. Accompanied by Michel and Band, Ana shined side by side with "masters" such as Al Jarreau, Stanley Clarke, George Duke, Gato Barbieri, Igor Butman among others. Ana had a solid international career since long ago; her CD "Rio After Dark" was launched in the USA with the participation of unforgettable and unbeatable Maestro Tom Jobim.

Soon after their return from Moscow, living the enthusiasm of her success, they meet again with music. Ana invited Michel to record 4 songs, which she would present to Chesky Records in New York, as an idea for her next CD, which basically consisted in american standards and movie classics in the rhythm of Bossa Nova and Brazilian songs in Jazz.

Chesky Records is internationally known for the technical quality of its productions, specially admired by audiophiles.

After hearing the material Ana sent him, the producer, pianist and director David Chesky agreed immediately to produce the CD, as long as the musicians who played in the sample would participate in the recording. To his surprise, Ana explained that the musicians were "only one" - Michel Freidenson - who had programmed all instruments and arrangements on his keyboards, without using loopings.

After long pre-production work and, with two new songs by Michel Freidenson and his friend and musical partner Ana Caram ("Tempero Brasileiro" - Brazilian Spice and "Linda" - beautiful), they went to New York on February 2003 with Ana's CD in Michel's keyboard "sequencer" memory. With the participation of New York saxophonist and flautist Lawrence Feldman on some tracks, and the musical production by David Chesky himself, "Hollywood Rio" was born. On December 2004 a launching tour of the CD "Hollywood Rio" was done across Asia. (Taiwan, Singapore, Thailand)

*

There were and are so many meetings and beautiful reencounters!

I would like to highlight the importance of these people in my journey through life: the constant presence of Beth's love and care/ Leonardo Freidenson; Marilia / Fernando / Paula / Diogo / Roberto / Rosana / Jayminho / Belinha Freidenson; Nora / Elen / Paulo Levi; Fausto / Heleninha Costa; Clara / Clarisse / Carlos / Kauí / Toninho Aguiar; Ione, Mario / Amanda / Renato / Caio Paes de Andrade; Dadá / Dedé / Fefé / Marilda; Roberto Ribeiro de Souza; Giselda / Jonas; Xelita / Fernanda / Guta / Kau / Eduardo & Família Batalha, Pepe / Denys Altstut; Denise Mello / Marcelo Richtmann; José Luis de Carvalho; Mara Milani; Tomi Terahata; Sylvio Mazzucca Jr; AC Dal Farra; Duda Neves; Bocato; Léa Freire; Sizão Machado; Tim Maia; Leny de Andrade; Jane Duboc / Paulo Amorim; Zé Luis Burato; Adriana Dré; Thomás Roth; Reinaldo de Lucca; Jorge Helal; Sérgio Augusto Sarapo; Rosa Hirata and Vitor Temponi.

“Encourage people to believe in their dreams, no matter how difficult they may seem, being certain that THERE IS a great Master in Heaven who conducts our encounters and shows signs that we should all be happy in this life, since HE only wants our best.”

M.F.