



PEDRO OJESTO TRIO

PRESENTATION

This is a group, that by instrumentation, its sound and its language, can be fit in as trio of jazz, but the music in which is inspired, and that develops, flamenco, since its but deep content, to its forms and structures also can be considered as a group inside the new flamenco tendencies.

Pedro Ojesto <third prize in the SGAE Jazz 1993 de composition and second prize of the International Festival of Getxo>, has recorded recently his second discographical work "QUIERO" with Karonte Records, in which can be appreciated a matured fusion of the flamenco, with the jazzistic language All it carried out with the challenge to develop an emotional, own language and of easy communication, and jazz , above all, his philosophy of interaction unscripted, and the prioritization of the feeling of the live music.

MEMBERS

Pedro Ojesto	<i>Piano</i>
JoseMiguel Garzón	<i>Bass</i>
Fernando Fabier	<i>Drums and percussion</i>

Ocasionally the "cantaor" Ramon el Portugues is invited.

PEDRO OJESTO

Piano and Composition

Born in Madrid in 1953, studies solfeo and piano in the Real Conservatory of Madrid. His professional career begins at the age of 19, composing musica for theater and movies. Since the years 70 he has formed his own groups: Campanario, Celesta y Solar, of great prestige in the scene of the national jazz, collaborating with national and international musicians of the category of Uffe Markussen, Mike Richmond,

Jorge Brown.. Professor of the Madrid's Workshop of Musicians. Since his foundation in the year 1986, he writes the programs of harmony and education of hearing that himself taught and was a leader of studies since 1988 to 1992. In 1994 with other musicians, formed the School of Nuevas Musicas, in the present he is the principal of the school and teaches all the areas of the now a days music and, punctually, seminars of musicas of other roots: hindu, flamenco.

He collaborates assiduously since the years 80, with large artists of the flamenco. His notably participates in:

- "La Cuadra de Sevilla" by Salavador Tavora, in which he knows Antonio Mairena, Melchor de Marchena and Raimundo Amador.
- Enrique Morente, "Misa Flamenca"
- Juan Manuel Ceñizares, playing his own compositions in his group.
- Jose A. Galicia, pioneer of the fusion of flamenco with other musicians, collaborating with artists as Gerardo Núñez, "La Tolea", "El Bola" and many more.
- With Augustine Carbonell "El Bola" collaborates narrowly since 1989. Ojesto has collaborated in all his drecords and in TV shows and likewise has played in concerts and tours throughout the world (Frankfurt, Stuttgart, Lisbon, Istanbul...)
- In 1996, the company Nuevos Medios includes in its album "Young Flamenco Volume V" the teme Cielo Rojo, who is one of the composers and interpreters along with Bernardo Parrilla and "El Negri" In that same year participates whith accords, piano and keyboards in the recording of the flamenco singer Ricardo Losada El Yunque", " A Pasito Lento".
- With the "Gipsy Passion" of Joaquín Cortés, after several international tours and during the action of this in the International Festival of Montreaux 1998, form splits in the recording of a record in direct contribution with other artists (Enrique and Estrella Morente, Antonio Carbonell, Mat Bianco and Charo Manzano) his arrangements in the repertoire are included.
- By the end of 1998 he publishes his first solo work "LO MEJOR QUE TENGO", with the contribution of great artists such as Antonio Carbonell, Enrique Heredia "The Negri", Elena Andújar, "El Bola", Rubén Tapirs and Bernardo Parrilla. This CD, based on Ojesto's own compositions. He has brought them to light with his group in numerous concerts and tours, being the last part of these performances in the main cities of Mexico in spring of 1999.

- In February 1999, he performs in the Coffee of Chinitas with the spectacle of Elena Andújar, being the first pianist that plays in this legendary “tablao flamenco”.
- In February 2000, he gives a Seminar of “Introducción al Flamenco Actual” in the Royal Upper Conservatory of Music of Madrid that has had great recognition and success of participation.
- In June 2001, the record-homage to the French song has left for sale “Chanson Flamenco”, where he produces, plays in and arranges. In this CD, artists of the size of Ramón El Portugues, El Negri, Cañizares, El Guadiana, Eva Durán, Charo Manzano participate.
- In January 2002, he is carried to the settings Chanson Flamenco, with a live show of musicians, flamenco singers (cantaos) and flamenco dancers (bailaores). In it Antonio Canales collaborates. This project is being carried out not only nationally but also internationally.
- At the moment, he prepares together with his trio the presentation of his new album “Quiero”, with the record label Karonte. Besides he arranges his pedagogical activities with his own professional work, or in contribution with other artists, in the record business as well as in that of live shows.

Discography

- 1973- “Evame Malú”, (Carlos Orozo)
- 1982- “El Amigo Mágico”, (CELESTA) RNE.
- 1990- “Carmen”, (El Bola) Karonte.
- 1992- “Dentro”, (Solar) Karonte
- 1993- “Cielo Rojo” (Jóvenes Flamencos vol. V) Nuevos Medios.
- 1993- “Via Libre”, (SGAE Jazz Awards 93)SGAE
- 1994- “Vuelo Flamenco”, (El Bola) Karonte.
- 1995- “Música de los Elementos”, (Solar) Cudam
- 1996- “A Pasito Lento”, (El Yunque)Crim.
- 1996- “Lo Mejor que tengo”, (P. Ojesto) Infinity
- 1998- “Live in Montreaux”, (Joaquín Cortes) Saglioco
- 2001- “Chanson Flamenca”, (P. Ojesto-M. De Maria) Karonte
- 2004- “Quiero”, (P.Ojesto) Karonte.

FERNANDO FAVIER VALL-LLOSERA

Drums and Percussion

Day and place of birth: October 26, 1968 in Guantánamo CUBA.

Address: C/ Hacienda de Pavones 15, Bajo C. 28030 Madrid.

Phone: 91-4376278 Cellular phone: 629668651

Degrees: Major in Music with speciality in percussion. Given by Instituto Superior de Artes de la Habana.

Studies: Escuela de Música Regino Boti. (1979-83) Guantánamo.

Escuela Nacional de Artes (1983- 89) La Habana.

Instituto Superior de Artes (1989-95) La Habana.

. Third Prize in the Festival Amadeo Roldan 1983 and mention to the best interpretation of Cuban Music. First prize and mention by the performance of his Work in the Contest Esteban Salas 1990 in Santiago de Cuba. His Work remains in the archive for assemblies of festivals and contests of percussion of the Upper Medium Level. He is currently a member of the Company of the Cuban Percussionists Studies with the best teachers of Cuba, like Enrique Plá, Founder of IRAKERE, or Luis first percussionist of the National Orchestra of Cuba.

SEMINARS AND MASTER CLASSES

- LUIS BARRERA: First Percussionist of the Cuba's Symphonic Orchestra (Caja, Timpani, Vibráfono, Marimba)
- MARCOS VARCARCEL: Group of Percussion.
- LINO NEIRA: Art History of the Percussion and Pedagogía
- JUSTO PELLADITO: Member of the Cuban Folkloric Group (Afrocuban, Latin y Foreigner Percussion)
- GREGORIO HERNANDEZ: Member of the Cuban Folkloric Group (Afrocuban sing)
- ENRIQUE PLÁ: Founder of the group IRAKERE and teacher of the School of Professional superior (Coordination, Application of Cuban rhythms and of the folklore to the Battery, basic rhythms, Improvisation, Jazz Introduction and Combos.

PROFESIONAL WORKS

- Jazz Band juvenil of the E.N.A. 1984 - 1988
- Grupo Ferjomecis (Joining Latin Jazz) 1984 - 1989
- Carlos Varela (Pop- Rock- Fusion) 1987 - 1998
- I.C.A.I.C. (Musica for movies) 1987 - 1998
- International School of Cuba for movies and TV. 1987 – 1998 (Music production)
- Angela Muro (Singer-songwriter) 1998
- Luis Pastor (Singer-songwriter) 1998 - 1999
- Atanhai (Fusion) 1999
- Habana Abierta (Latin- Pop) 1998 -2001
- Pavel y Gema (Singer-songwriter) 1998 - 2003
- Echegaray (Flamenco - Fusion) 1998 - 2002
- Joaquin Cortés (Show Flamenco - Fusion) 1998 – 2003
- Pedro Ojesto (Jazz-Flamenco) 2002- 2003

WORKS FOR MOVIES, VIDEO AND TV:

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| • PUERTAS. | BASILIO GONZALEZ | CUBA |
| • TUMBADOR. | BASILIO GONZALEZ | CUBA |
| • PROGRESIÓN. | COPRODUCCIÓN | ARGENT. CUBA |
| • RAICES AFRICANAS. | COPRODUCCIÓN | BRASIL U.S.A. CUBA |
| • NO SOMOS TAN MALOS. | ANDY DEL PUERTO | PARAGUAY |
| • BAJO PRESIÓN. | VICTOR CASSAUS | CUBA |
| • PON TU PENSAMIENTO EN MI. | ARTURO SOTO | CUBA |
| • EL PRINCIPITO. | TITO SPILBERG | CUBA |
| • EL BOSQUE ENCANTADO. | A. DE LA CRUZ, M.GÓMES | ESPAÑA |
| • JOAQUIN CORTÉS "LIVE" DVD. | RUSSELL THOMAS | INGLATERRA |

CONTRIBUTIONS:

JOAQUIN CORTÉS	LULO PEREZ
CAFÉ QUIJANO	TINO D' GERALDO
ROSANA ALBELO	TOMASITO CASTAÑA
JOSÉ MANUEL SOTO	LA UNION
GABINETE CALIGARI	ESTACIÓN NORTE
ABIGAIL	HABANA ABIERTA

KELVIS OCHOA

CARLOS VARELA

SERGIO CASTILLO

FERNANDO ACOSTA

MIGUEL ANGA

XAVI TURULL

RAUL TORRES

MIGUEL ANGEL CÉSPEDES

PEDRO OJESTO

ALEX BATISTA

ANTONIO SANTOS

ELENA ANDUJAR

CARMEN PARIS.....etcetera

GEMA Y PAVEL

MANOLO AGUILAR

ANEIRO TAÑO

JHERRY MASUCHI

ANDRES ALEN

PABLO F.G.

GERALDO ALFONSO

ALEJO STIVEL

CARLOS JEAN

DAVID REVUELTO

CESAR LOPEZ

RAYUELA

JOSE MIGUEL GARZÓN

Contrabajo

Natural of Madrid, Jose Miguel Garzon studies in the conservatory of Madrid, and in parallel complete his vocational training in Workshop of Musicians of Madrid, where he participates in numerous seminars given by the figures but prominent of international Jazz, (Chuck Israel, David Liebman, Barry Harrys, etc.)

Bass Professor of the Royal Conservatory of Madrid.

LIVE MUSIC WORKS:

- Joaquín Cortes "Live"
- Joaquín Cortes "SOUL"
- Joaquín Cortes "Pasión Gitana"
- Ballet Nacional y Dorantes with Antonio Canales
- Enrique Morente
- Carmen Linares "Un rato, un minuto, un siglo"
- Carmen Linares "Canciones Populares antiguas"
- La Barbería del Sur

- Rafael Amargo
- Ramón “el Portugués”
- Echegaray Street Band
- Isabel Montero
- Pedro Ojesto
- Roque Narvaja
- Enrique Urquijo y los Problemas
- Diego Vasallo
- “Grease” (Musical)
- Orquesta Filarmónica de Madrid
- Orquesta Sinfónica de Castilla y Leon
- Orquesta Sinfónica de Guadalajara
- Records:
- Soundtracks: “Nadie como tu” by Criso Renovell
- “Las huellas borradas” by Enrique Gabriel
- Zarzuelas: “El Caserío”, “El Barberillo de Lavapíes”, “Luisa Fernanda”,
- “La Dolorosa”, Producciones Moreno.
- Cartoons: “10+2” de TV3
- Didactic Videos : “Jazz en las Aulas” (UNED)
- Jingle: WINSTON.
- Discography:
- LIVE Joaquín Cortes DVD live Royal Albert Hall (SONY)
- SOUL Joaquín Cortes Live Teatro Tivoli
- OROBROI David Peña Dorantes (EMI)
- DESDE QUE NO NOS VEMOS, Enrique Urquijo (Dro East West)
- SUDANIYAT Rasha (Nube negra)
- Let Me Be Rasha (Nube Negra)
- KOTTO Hijas del Sol (Nube Negra)
- POR LOS ESPEJOS DEL AGUA Ginesa Ortega (Picap)
- NAUSICA Ramón Paus (Phorminx)
- LAS HUELLAS BORRADAS Ramón Paus (Phorminx)
- MANICOMIO Matias Ávalos (El Hombre Tranquilo)
- LO QUE LA EDAD NOS CURA Luis Felipe Barrio (El Hombre Tranquilo)
- BLUES PARA TETE Santiago de la Muela (I. Reilly)
- 1+1 Lorenzo Azcona (Tritono)
- LA FUNDICIÓN La Fundación
- ROQUE NARVAJA Directo Teatro Alfíl

- DINERO NEGRO Dinero Negro (Salamanca Records)
- MISA DE LA PAZ (Ritmo y Compás)
- QUIERO Pedro Ojesto (Karonte)

RAMÓN EL PORTUGUÉS

He was born in Extremadura, Ramon Suarez Salazar is known in all the flamenco circuits as El Portugues. Nephew of the legendary Porrinas of Badajoz, Ramon El Portugues is the worthy perpetuator of this saga of flamenco singers. He has participated in the biggest of the certmenes, festivals and flamenco summits, showing that is an artist of the direct one. He is not easy to put him in a study. In all its musical career sonly has engraved two records, the first one was record twenty years ago. GITANOS DE LA PLAZA is his Last record, in which Ramon shows his strenght as flamenco singer. It specialized in the songs maximize you (jaleos, tangos), Ramonn covers all the living sticks, being dared even with a clsica granaina: "Rosa, si yo no te cogí." Do not lack neither fandangos: "Mira que bonita eres", neither rumbas, siguiரியas and soleas.

In this recorder the great flamenco guitars of Juan Bean, Pepe Bean, Tomatito and El Bola play. In 1993he participates in the prestigious project JAZZPAA, along with big artists of international renown, like Michael Brecker, Vince Mendoza, Carles Benavent and Jorge Pardo. In 2002 he participates in Chanson Flamenco carrying out subsequently the international tour of the show. Ramon possesses one of the most beautiful voices of the flamenco, with great traditional root, and at the same time, its great anxiety artistic carries to be felt attracted constantly toward new challenges of fusion and experimentation.

NOTAS DE PRENSA

EL PAIS / TENTACIONES Flamenco– Friday, May 28 of 2004

Pedro Ojesto Trío/Quiero (8)

The Madrilené Pedro Ojesto has made of the piano an instrument of extensive flamenco resonance, without disdaining other genders frequented by him, like jazz. Flamenco is imposed in styles as for instance siguirillas, bulerías, solea or rodeña, with cantes of cantaores as Ramon el Portugues and Ana Salazar. Ojesto describes this music as a “classical synthesis of my mature musical concept until today”

Á. Álvarez Caballero

ALMA 100 / April-May 2004

Pedro Ojesto Trío “Quiero”

One of the most noticeable flamenco-jazz pianists, Pedro Ojesto, presents a new record as a trio, with Jose Miguel Garzon (bass) and Fernando Favier (drums and percussion). In general, it's a well-done record, with a professional and artistic quality.

Keiko

ABC / Guía de MADRID – Friday, 7 may of 2004

Flamenco. Pedro Ojesto Trío “Quiero”

*Karonte ****

Produced by Manuel de Maria, the pianist Pedro Ojesto with his band members, Jose Miguel Garzon and Fernando Favier, and other artists cooperation, offer a new series of flamenco themes, one of them is not exempt of fusions with turns of jazz. Finally, a new evolutionary product of the gender, created with excellent artistic entity.

M. Ríos Ruiz.

EL OLIVO / May 2004

Pedro Ojesto Trío “Quiero”

Karonte 2004

Three decades of music practicing and learning in the encounter of the classical music, the Spanish classic, the jazz, the flamenco have given as a result “Quiero”, a record full of mature creativity and a commendable and declared purpose that is not another that of fusing serene and very seriously jazz with flamenco, without imitating anything and anybody that doesn’t respond in any way to trends.

LA GACETA DE LOS NEGOCIOS / EL DISCO DE LA SEMANA - MAY 15 and 16,2004

A natural fusion

The pianist Pedro Ojesto starts off of the encounter unforced of jazz and flamenco, an eclectic record that opens new ways. The second work of the Madrid pianist, after his initial “Lo mejor que tengo” (1998), is in essence a mature effort. Flamenco and jazz-fusion - often an imposture in these times- sprouts naturally in Ojesto. Far from falling in the stereotype, he manages to transcend it, thanks to an always-classical focus, to sign a work united, guided with mastery and in which even he allows to seek new tones.

WORLD MUSIC / APRIL-MAY 2004

Pedro Ojesto presents “Quiero”

In the solea supreme luck Sabicas’ “Bronce Gitano”, that Ojesto has transcribed and in which he starts unpublished tones for piano.....

PAGINA ABIERTA / MAY 2004

“Quiero” (Karonte) is the new and great record of the pianist Pedro Ojesto

DOCE NOTAS / June-September 2004

Flamencology

Decades ago, Pedro Ojesto has worked in fusion of jazz and flamenco; he does it with a finest and highest style that normally should have produced a reputation that the media only reserve to “cigalas” and another crustaceous when its about fusion...

TODAS LAS NOVEDADES – June 2004-07-26

Pedro Ojesto Trio

Gipsy Piano. - Pedro Ojesto is a reference unexcused between the jazz- flamenco or flamenco-jazz fans, a musical modality that some people consider a gender in itself. Kike Babas

DIARIO DE SEVILLA- CULTURA- Monday, April 19, 2004

Flamenco lyric inside the piano

Transcending in the conjunction every day more relevant of the piano inside the flamenco registers that dialog with jazz, Pedro Ojesto gives another step without falling into stereotypes. The rhythm, tempos, ad compasses are there but expanded. The instrumental absence of the guitar where the piano occupies that space that expands the dimension and the concept of trio with other voices, (Jorge Pardo, Ramon el Portugues, violin, tinaja...) It's not Monk that interchange linguistic models, not even the rhythm research as an axis; it is closer to classic melody and Bill Evans between palos flamencos, this expands a focus that seem to reach universality: the difficult connection between the academic, improvisation and the popular