

CAMERATA FLAMENCO PROJECT

Falla 3.0

*camerata
flamenco
project*



Manuel de Falla

Radicality

VANGUARD

Flamenco

Camerata Flamenco Project presents its fourth CD, Falla 3.0.

A free version of the orchestral suite *El amor brujo* in trio format. The emblematic work of the most international Spanish master reinterpreted in an original version with all its melodic color and its ancestral flamenco touch. Contemporaneity that does not yield.

Fermín Lobatón writes in El País:

"One penetrates into the intimate and careful universe of Camerata Flamenco Project and, at the same time, into that other that constitutes the rich compositional corpus of Falla, that wide and common territory populated by atmospheres and melodies that seem to travel with us from a distant time."



AWARDS

Finalist in the "La noche en vivo" Madrid 2013 awards.

Nominated to the MIN Awards 2019 as Best Classical Music Album.

Endorsed in the cultural catalog of AECID (Ministry of Foreign Affairs)

Endorsed by the National Network of Theaters.

Endorsed by Red de Teatros de la Comunidad de Madrid ("Network of Theaters of the Community of Madrid") 2º Instrumental Prize Cante de las Minas. (Pablo Suarez)

JAZZENE 2017 Project (SGAE)

Album published by Altafonte

One verse and 3 Questions

The music flies.

El Amor Brujo of Falla flies,
gipsy will-o'-the-wisp
rocking in the shadows,
with the borrowed wings of Camerata Flamenco Project.

Inma Chacón

How was Falla 3.0 birth?

Falla 3.0 arise after the collaboration with Carmen Linares and J.M. Cañizares in the show Encuentro, where we performed with them a version of El amor brujo. In addition, after recording our CD Impressions, in which we delved into the French impressionists, we naturally wanted to delve into Manuel de Falla, a personal friend of Debussy and Ravel, with whom he shares time, style and compositional language. Falla 3.0 is a free arrangement of El amor brujo, but completely adhered to the score of the Orchestral Suite of 1925. It is a work in which we get much closer to the original than we usually do. We completely respect the identity of the work, but we bring more modern and cameristic colors and harmonies. That has really been the challenge, which, being the same, has nothing to do with it.

Why Manuel de Falla?

Because it is absolutely contemporary. Because he maintains his radicalism. Because he is a composer who grows universal interest, the most internationally sought according to statistics. Falla navigates within a project that goes beyond the music itself.

What has the collaboration with Carmen Linares meant for this album?

Collaborating with her is a pleasure and an honor. Artistically and personally she is immense. We have worked with Carmen on several projects, Pablo Suarez is her regular pianist and she has sung on other cds of ours, such as Avant Garde. She is also an artist very open to new sounds and projects and fits wonderfully in our proposals, as what she is, the great lady of flamenco singing. She is also at the genesis of this project by somehow "introducing" us to Falla, inviting us to collaborate with Camerata in her show Encuentro. She puts the icing on this Falla 3.0 cake with her Asturiana/Nana. Generous and always grateful, like the great artist she is.

Camerata FLAMENCO Project

The pianist Pablo Suárez, the cellist José Luis López and the saxophones and flutes of Ramiro Obedman choose to diffuse boundaries and settle in a stateless territory, without flags.

Fernando Neira, EL PAÍS

I have defined them as a musical commune. And I believe it more and more. Their project is based on the strictest aesthetic consensus: different sensibilities that have managed to establish a wide field on which to expose and develop ideas together. An enormously fruitful land from which they know how to extract an original, unique language. Each of them has its own alphabet, but the great virtue of the Camerata Flamenco Project is to have been able to articulate a common message identifiable as such.

Manuel Moragas, RNE

Flamenco. Jazz. Tango. Classical music. The Camerata Flamenco Project's story is about the meeting of three musicians and different musics. Piano. Cello. Sax and flute. Pablo Suárez, José Luis López and Ramiro Obedman have created together a sonorous universe that pivots around flamenco but that is transversal to styles and tendencies..

They made their debut at the Singapore Arts Festival in 2004 and since then they have performed in theaters and auditoriums around the world, performing, recording and collaborating with artists such as Carmen Linares, J. M . Cañizares, Jorge Pardo, Carmen Paris, and Dima Slobodeniuk, among many others. On the stages of Flamenco Festivals such as Jerez, Suma Flamenca de Madrid, Oporto, Lisbon, Rome, Dublin. Jazz Festivals like Amersfoort Jazz Festival, Madrid Jazz Festival, Etnosoi of Helsinki, Classics like Avantii Summer Music and Zutphen Cello Festival, Veranos de la Villa, Teatro Maestranza, Festival de la Guitarra de Córdoba among many others, have witnessed the unmistakable sound of this free, passionate and integrating trio.

CFP has artistic projects such as Entre Corrientes, their most electrifying and jazzy formation; Impressions, an album that integrates the musical identity of contemporary flamenco with pieces of French impressionism, Ravel, Satie and Debussy coexist with tarantas, seguiriyas and tanguillos; Encuentros de vanguardia, a fusion of singing, dancing and flamenco swing; Camerata / Sinfónico, a Suite in which flamenco music and the spectacular sound of a symphonic orchestra meet and finally, Falla 3. 0, their latest work, where from the utmost respect for the music of Don Manuel de Falla, they perform a beautiful free and open adaptation of Amor brujo for tr

LÓPEZ

Obedman

Suárez

José Luis López. CELLO.

Multidisciplinary performer and composer, his career focuses on research on the cello and the inclusion of this instrument in flamenco art. In 2002 he won the Composition Award for Best Original Music for Dance at the XI International Contest of Choreography of Flamenco and Spanish Dance. In 2004 he recorded live at the Royal Concertgebouw in Amsterdam his album Soleando Suite, the first cello album in flamenco key. He has made recordings with artists such as Carmen Linares, Pablo Alboran, Rafael Riqueni, Malevaje, Carlos Baute, José Antonio Galicia, Rafael Jiménez "Falo", Niña Pastori and many others... He has been nominated as best composer of original music to the MAX awards 2014.

Ramiro Obedman. WIND INSTRUMENTS.

He combines the facets of performing and composing and throughout his career has delved into both popular and classical music. The intimacy with both worlds has given way, naturally, to an intense dedication to music for image where he has worked as composer, arranger, musical director, producer and performer. He has studied with various masters, including M. Escribano, J. Anguera, C. Ianni, W. Matthews, Bob Sands, B. Lopardo, Ricard Miralles, H. Onesti, Rafael Reina, H. Samela, Violeta Gainza, Andrés Alen, Javier Salva, Carlos Averoff, Barry Harris and Valderrama. In Madrid he studied at the Escuela de Musica Creativa, in Argentina at the Facultad de Música de La Plata and in Cuba at the Instituto Superior de Arte ISA. His career covers diverse styles such as jazz (EMC Latin Big Band, Vocalese, La Nueva Orleans Jazz Band, Modalus, Big Band Santiago de la Muela, Swingtet...), Latin music (La Única, Centro Havana Band with Octavio Cotan, Montuno, Havana Connection, Wawa Banda), pop, soul, copla, reggae and ska (Pasión Vega, Victor Manuel & Ana Belén "50 Años no es Nada Tour", Cool Jerks, Patricia Kraus, Laurel Aitken, Malarians, Desacato Dada), world music (Rasha, Afrobrass), musicals (Broadway Para Niños, Off Broadway, Victor o Victoria, Quisiera Ser, Grease- Butaca Stage, Grease - Pinkerton Audiovisuales, Annie, Al Final del Arco Iris) and tango (Juan Cuacci Quinteto, Susana Rinaldi). Since 1996 he has been working with different flamenco companies and artists: Adrián Galia, Rafaela Carrasco, Carmen Linares, Nuevo Ballet Español, Rafael Amargo, Antonio Márquez, Paco del Pozo and Cristina Hoyos among many others

Pablo Suarez. PIANO.

He was born and trained musically in Barcelona, particularly in the Taller de Musics. His experience is based on flamenco in all its aspects, from dance, singing and guitar to the staging of big shows. He has been requested as a composer, performer and musical director by many companies and artists, including Rafaela Carrasco, Belén Maya, Antonio Canales, Lola Greco, Tomasito, Belén Fernández, Aída Gómez, Leonor Leal, Alfonso Losa, Jesús Carmona, Katja Lundén, Emilia Aho, Anette Akerlund, Concha Jareño, Ursula López, Marco Flores, Olga Pericet, Rocío Molina, Isabel Bayón, Alegría Suárez, Antonio/Manuel Reyes and Jose Maya. He considers the piano a personal form of exhibition, an instrument for a restless search in which music is the main objective.



Anabel Veloso. DANCE

Born in Almeria and trained in Jerez, Seville and Madrid with prestigious teachers such as Manolo Marin, Eva Yerbabuena, Merche Esmeralda, Maestro Granero, Angelita Gomez, Jose Antonio, Javier Latorre, Rafaela Carrasco, El Guito, Manolete and Belen Maya, among others. He has collaborated with great artists such as: Dorantes, Jorge Pardo, Javier Latorre, Andrés Marín, María Pagés, Rubén Olmo and the Orquesta Bética de Sevilla and Orquesta Ciudad de Almería, among many others.

Among his latest international works, it is worth mentioning his American performances in New York, Chicago and Costa Rica, African tour in Guinea, Ethiopia, Nigeria and special performances as in the Winter Festival of Sarajevo.

Awards: Second Prize at the International Festival Cante de las Minas 2016, Nominated for the Max Awards 2017, Almería Joven Award from the Andalusian Institute of Youth 2012

Camerata Flamenco Project

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Contacto

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