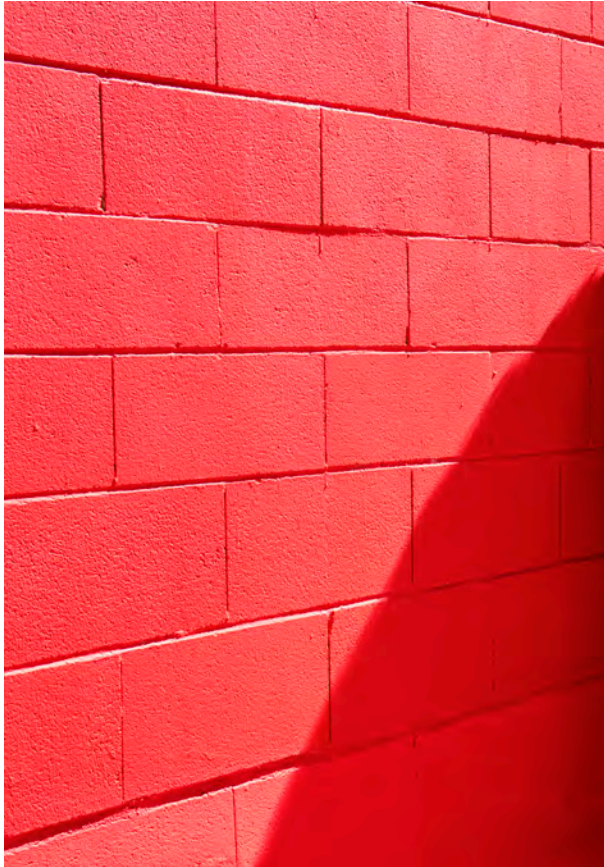


# CAMERATA FLAMENCO PROJECT



**PRESS**





Wall Street International

....excellent (Pablo Suárez, José Luís López and Ramiro Obedman) of the Camerata Flamenco Project that, performing his concert Falla 3.0, animated by the rhythm of the amazing bailaora Anabel Veloso.  
- ....An excellent embassy of our purest art.

María del Carmen Francisca del Vando Blanco. Roma

## EL PAIS

“An integrating and beautiful project... they choose to diffuse boundaries and settle in a stateless land with no flags...”

Fernando Neira

## RONDO

CLASSIC

'C.F.P had the audience totally fascinated'

Tatu Tamminen

## Babelia

Revista de cultura

It reaches high levels of satisfaction and beauty in 'Impressions'. Freedom is perhaps the most recurrent concept to describe the creations of this singular instrumental formation. To this first idea others will be associated (intimacy, exquisiteness, complicity...).

Fermín Lobatón. elpais.com



“That perfectly coherent works are born with such apparent naturalness from such an audacious eclectic stylistic palette corresponds to a miracle.”

Claude Worms .France

## HELSINGIN SANOMAT

'a courageous way of performing avant-garde flamenco with elements of jazz and classical music. A feverish and soulful music.... ...The Suite grew up to ecstasy.'

Jukka Isopuro

## THE JOURNAL OF MUSIC

journalofmusic.com

Camerata Flamenco Project brings together extraordinary musicians from worlds such as flamenco, jazz and classical to create music like no other. Their sound is rich, passionate, expressive and subtle.

Ailbhe Kenny Dublin.

## Diario de Sevilla

### Freedom to Six Hands.

'Three mature performers in a state of grace..'

Juan Vergillos



## PiuCultur

Il giornale dell'intercultura a Roma

'The festival ended with the amazing show of Camerata Flamenco Project'

Cristina Diaz

# Wall Street International

ART

## Rome lives the passion of flamenco

The Italian capital is once again enthusiastic about the Spanish and Flamenco Dance Festival

22 FEBRERO 2019, MARÍA DEL CARMEN FRANCISCA DEL VANDO BLANCO



Camerata Flamenco Project © Fondazione Musica per Roma Musacchio/Ianniello/Pasqualini

Rome's audiences had been missing for some time the most pure, innovative or even fused flamenco guitar playing, dancing and singing. And this festival has filled the existing gap, returning to conquer the public.

In the poster of this edition, under the artistic direction of Roger Salas, ..... **Excellent the musical trio (Pablo Suárez, José Luís López and Ramiro Obedman) of the Camerata Flamenco Project, which, performing their concert Falla 3.0, had updated the notes of the universal and immortal music of Manuel de Falla, animated by the rhythm of the admirable dancer Anabel Veloso.**

The Music for Rome Foundation, in its Cathedral of Sounds in the eternal city, will have - and this is a real novelty - an annual appointment, an impetus capable of defining a more organic programming and bringing to the stage the lively and varied actuality of experimental Spanish dance and flamenco with all its variants. An excellent embassy of our purest art.



### María del Carmen Francisca del Vando Blanco

Corresponsal de Descubrir el Arte y Revistart (España) desde Italia y Vaticano. Colaboradora fija de Visum (Italia) desde España.





## Flamenco Festival: closes with Camerata Flamenco Project



The second edition of the Spanish dance and flamenco festival closes its doors with the Concerto of Camerata Flamenco Project at the Auditorium Parco della Musica. Rhythm, music, passion and dance are the main ingredients of the festival, which from this year will be annually organized by the Spanish Ministry of Culture and the Spanish Embassy in Rome, together with the Autonomous Community of Andalusia.

The festival ended with the amazing show of Camerata Flamenco Project on January 21. The trio formed by José Luis Lopez, cello, Ramiro Obedman, flute, and Pablo Suarez, on piano, mixes different musical styles in the frame of contemporary flamenco and proposes a modern vision of the genre combining elements of classical music and jazz.

It is eight o'clock in the evening, the festival is now over and in the dressing rooms of the Auditorium you can feel the tiredness but at the same time the satisfaction of the musical trio. "Tonight we had a very good time on stage. It is the first time that we have performed here and I must say that the Roman public has been very attentive and respectful, both with the show of Camerata and with the representation of *El amor brujo*. It helped us a lot to find the mysterious and magical climate of this work by Manuel of Falla," explains José Luis. In fact, the show of the Camerata Flamenco Project ensemble offers a creative journey by updating the universal sonorities of Manuel de Falla's 'El amor brujo', in an album called *Falla 3.0* that sees the special collaboration of the dancer Anabel Veloso. "Flamenco is an open genre," continues Ramiro Obedman. "You have to get out of stereotypes. It's not just the guitar, the dancing girl and the singing guy. Flamenco is currently varied, very rich and with many nuances and this is what we wanted to demonstrate today."

A second edition that gives the Romans the opportunity to move away from flamenco stereotypes and immerse themselves in the latest trends of an extraordinary art form through some of its most significant exponents..

Cristina Diaz

# El Amor Brujo", by Camerata Flamenco Project, "Falla 3.0"



Almost a century after Manuel de Falla composed El amor brujo, Camerata Flamenco Project updates this famous piece of the Spanish classical repertoire in its fourth studio album: Falla 3.0.

It is a free adaptation of the orchestral suite of 1925, which, starting from the maximum respect for the identity of the original piece, is enriched with the melodic universe, intimate and careful, of the chamber ensemble.

Falla 3.0 began to take shape three years ago when the Flamenco singer Carmen Linares and J. M. Cañizares invited Camerata Flamenco Project to participate in their show Encuentro, with a version of "El amor brujo".

MÚSICA CLÁSICA

## Falla enters the 21st century with the trio Camerata Flamenco Project

Almost one hundred years after the composition of 'El amor brujo', the group gives the piece a new twist on its fourth studio album.



R. C.Granada

Camerata Flamenco Project presented its latest album, *Falla 3.0*, yesterday at the Manuel de Falla Auditorium in Granada. Almost a century after Manuel de Falla composed *El amor brujo*, the trio masterfully updates this famous piece of the Spanish classical repertoire in their fourth studio album. It is a free adaptation of the 1925 orchestral suite, which, "with the utmost respect" for the identity of the original piece, as indicated in a note, "is enriched with the melodic universe, intimate and careful, of the chamber ensemble". The album is already on sale in large stores and, since yesterday, can also be downloaded on digital platforms.

*Falla 3.0* began to take shape three years ago when the cantaora Carmen Linares and J. M. Cañizares invited Camerata Flamenco Project to participate in their show *Encuentro*, with a version of *El amor brujo*. That collaboration and, later, the trio's third album, *Impressions*, in which they revisited French impressionist composers, paved the way for an album to which Carmen Linares put the icing on the cake with her heartbreaking interpretation of *Asturiana/Nana*.

Camerata Flamenco Project was born, 15 years ago, from the union between three musicians: José Luis López, on cello; Pablo Suárez, on piano, and Ramiro Obedman, on saxophone and flute. In a fluid and permanent dialogue between different genres and trends, together they have been able to create their own sound universe that pivots around flamenco. The trio made its debut at the Singapore Arts Festival and has since toured theaters and auditoriums around the world. They have performed, recorded and collaborated with artists such as Rafaela Carrasco, Carmen Linares, Cañizares, Jorge Pardo, Carmen París and Dima Slobodeniuk, among others.



# The Story Bazaar Camerata Flamenco Project

## Amazing!

**A feast for the imagination** 'Swing flamenco' the on-line Festival programme said. Intriguing. I knew nothing of Camerata Flamenco Project but the list of instruments looked interesting – piano, cello, flute, double bass, drums and sax, as well as a singer and a dancer. A septet. So I bought tickets. We were tired that evening, but happy, having had a wonderful day at the Carnaval de Cadiz. Sala Paul was set out slightly differently when we arrived, with chairs around small tables containing lighted candles at the very front and around the sides of the auditorium. Not quite Ronnie Scott's maybe but a definite nod in that direction. So, flamenco jazz fusion we thought. It was much more than that.

When we emerged, over two hours later (twice the length of time that the band was supposed to play) **we were still stunned, amazed, elated and transformed. I think it was one of the best concerts I have been to.** The musicianship was astonishing. The three men at the centre of Camerata are the pianist Pablo Suarez, cellist Jose Luis Lopez and flautist/saxophonist Ramiro Obedman, from Barcelona, Madrid and Argentina respectively. Suarez has a flamenco background, Lopez is a prize-winning classical musician and teacher and Obedman's background is tango and jazz. The 'Project' was founded to bring all these elements together and from them to forge something new. It is difficult to know what to call this music. It is, genuinely, a fusion of several types of music. At different points in the concert we recognised melodies or riffs from Miles Davis, from Eric Satie and Debussy as well as traditional flamenco. At times it is intimate and gentle, at others rousing, discordant and loud. It is quite demanding, very free form, and not 'easy listening', though it is very good to listen to.

The trio got their groove going then were joined by Jose Miguel Garzon on double bass and Karo Sampela on drums. Obedman switched from flute to sax – he is a very good flautist but a remarkable jazz saxophonist. The groove continued. This quintet was added to further by singer Antonio Campos, a regular Project collaborator and dancer Alfonso Losa. Thus we achieved the septet.

This was the most 'flamenco' section of the concert as Campos sang flamenco refrains and melodies which chimed with the rhythms and melodies of the instruments. **Yet the groove was still there, that elusive symbiosis between the music and the musicians in pursuit of the sublime.** It was obvious to all that the band was having a ball. And so was the audience.

Perhaps the clearest evidence of this was the reluctance of singer and dancer to leave the stage. They had done their numbers and the instrumentalists returned to the earlier forms, but Campos and Losa kept returning, rather as the musicians kept playing, long after the concert was supposed to be drawing to a close. Losa in particular simply couldn't keep still. Even when standing at the back of the stage, waiting to come forward and perform, his body writhed and jerked with the rhythms. This was duende, just not the usual flamenco duende, and it was shared by all the performers, whatever one wants to call it – getting into the groove, getting a vibe going, achieving a transformative state.

**It was fabulous.** Concert and standing ovations over the audience snapped up the CDs on sale outside. I was listening to 'Impressions' only yesterday.

**I hope someone at Sadlers Wells, or Ronnie Scott's or the Festival Hall knows about these guys and brings them to London** ( I intend to tell everyone I know about them ). I, and the others of my party, will be first in the queue to see them again. But I think the gentleman I overheard bemoaning the international flavour of the Festival wouldn't like it – it will offend the purists.

Below the central trio play 'Entre dos Aguas' by the late, great, flamenco guitarist Paco de Lucia, like chamber music, like jazz, like flamenco. Enjoy it.



## Falla 3.0: a hit of Camerata Flamenco Project



*Back in the summer of 2015 I was in a concert of "Veranos de la Villa" in the Madrid Río space. Encuentro was its title and it was performed by the trio Camerata Flamenco Project, Ramiro Obedman, flute and saxophone; José Luis López violoncello and pianist Pablo Suárez. Also the guitarist Juan Manuel Cañizares, all invited by Carmen Linares to perform a very new version of El Amor Brujo, far from the original version for orchestra..*

*I can say that I have had the privilege of following step by step the genesis of Falla 3.0 in small concerts restricted to invited guests. Step by step it has been transformed into the musical corpus in trio format of an Amor Brujo that, after ninety years of its creation for orchestra, has been contextualized to the current time, respecting at all times its original structure.*

*I am familiar with CFP's previous works, especially Impressions, which has been performed in national and international concerts and festivals with well-deserved success, in which in addition to their own music they versioned pieces by Debussy, Ravel, Satie, Astor Piazzola and Paco de Lucía, among others, with freedom as the main concept in this approach between jazz, flamenco and musical impressionism.*

*Falla 3.0 inherits much from Impressions, but takes a few steps forward. CFP remains faithful to itself, that is to say, to the challenges it imposes on itself in each project. Departing from the impressionist line of its previous work, it finds in Falla's music the motif to delve into the passions that define the trio: radicalism, avant-garde, flamenco, encounters with other cultures.*

*El Amor Brujo is an emblematic work known worldwide. The challenge of making a journey through its music while respecting its identity and recreating it in a contemporary form has been great, an adventure, an enormous work at the service of the music.*

*CFP says that the pairing has come about naturally, as something that had to happen at some point. Falla's compositions find in the Camerata universe a formal and intimate correlate, as if it brought new life, imprinting a dynamic of change to the story of Candela and the rest of the characters in the work.*

*The instruments of CFP are oriented to the depth of the piano, the lament of the cello and the breeze or the fury of the flute, in a flight as physical as it is virtual that always returns to the soft cadences of Falla's music. The instruments are joined by the voice of Carmen Linares, friend and mentor of CFP, unintentionally inspiring this new work. Carmen's voice brings an aura of mystery that is diluted in a river of sweetness.*





El concierto alternó la música con el baile. :: J. L. GONZÁLEZ

## Camerata Flamenco Project pone fin al 'Cazorla Flamenca'

El particular estilo de los tres músicos, José Luis López, Ramiro Obedman y Pablo Suárez, fue completado con el arte de la bailaora de flamenco Anabel Veloso

**:: JOSÉ LUIS GONZÁLEZ**

**CAZORLA.** El VII Festival 'Cazorla Flamenca' finalizó dándose la mano con la programación cultural Noches de Palacio, que impulsa la Diputación Provincial de Jaén, ofreciendo un extraordinario regalo para los amantes del flamenco en particular y de la música clásica en general. La guinda a un pastel que cada año esperan con ape-

tito creciente. Camerata Flamenco Project dejó su impronta en las Ruinas de Santa María de la mano de sus tres intérpretes: José Luis López -violonchelo-, Ramiro Obedman -flauta y saxo- y Pablo Suárez -piano-. Pero también con la inestimable colaboración de la bailaora Anabel Veloso. El espectáculo 'Falla 3.0', que disfrutó el público de este privilegiado espacio escénico, es el nuevo continente del peculiar imaginario musical de este terceto -aquí cuarteto-.

Durante 75 minutos, el piano, el chelo, las flautas y el saxo fueron instrumentos con naturaleza propia y ajena. El piano o la flauta travesera aspiraron a ser percusión y el chelo soñó ser violín o caja flamenca. Tal demostración de vir-

tosismo se desgranó desde el principio, con esa versión tan particular que desgranaron de 'El amor brujo', la inmortal obra de Manuel de Falla. Como el propio Pablo Suárez detalló al finalizar su interpretación, "hemos hecho nuestra aportación a esta partitura tras su tedioso estudio". Una adaptación libre de la suite orquestal de 1925, que, partiendo del máximo respeto hacia la identidad de la pieza original, se enriquece con el universo melódico, íntimo y cuidado del conjunto camerístico. Claro, la impecable aportación de Anabel Veloso al baile otorgó al conjunto un extraordinario perfil visual, además de acentuar su carácter flamenco. Demostrando una vez más lo bien que casan todos los instru-

mentos clásicos con la intensidad física y emocional que desprende una bailaora o un bailaror.

### Música de cámara

Tras 'El amor brujo', Camerata Flamenco Project sacó todo su arsenal en música de cámara, consiguiendo que el público disfrutase de lo lindo con una actuación a la que nadie quería que se pudiese fin. Todas aquellas partituras que los distinguen como imprescindibles exponentes de la investigación en el marco de la música clásica, mezclando ritmos de flamenco, jazz o tango.

Ahí quedaron sus sorprendentes versiones de 'Revolution' -La Gnossienne, Eric Satie-, de la evocadora 'Kaddish' -Maurice Ravel-, o de 'Syrinx' -Claude Debussy-, con esa exhibición de flauta travesera tan singular. También hubo lugar para temas propios de este peculiar trio de músicos como 'Entre corrientes' o 'Camerata por bulerías', con el que finalizaron ha-

ciendo un guiño a su ya larga trayectoria como terceto. Una trayectoria que desde estos días tendrá un bonito recuerdo forjado en Cazorla y con un público entregado a la causa.

Más de quince años de recorrido -«dieciocho», corrigió José Luis López a su compañero Pablo Suárez-, a lo largo de los cuales han realizado multitud de espectáculos y conciertos en los festivales más importantes del mundo, tanto en el ámbito flamenco como en el del clásico y del jazz. Esta forma contemporánea y vanguardista de afrontar la música los ha llevado a colaborar con artistas diversos como Carmen Linares, J.M. Cañizares, la Orquesta Sinfónica Avanti de Finlandia, Jorge Pardo, Rafaela Carrasco y una gran cantidad de artistas de distintos estilos, con distintas formaciones que van desde el trio a la gran orquesta. Sin duda un espectáculo que los cazorleños agradecieron y que esperan volver a vivir más pronto que tarde.

## Camerata Flamenco Project will bring flamenco to one of the world's most important jazz festivals



07/06/17 Flamencomanía 📌 David Montes

For the first time, Spain will be the guest country at the Rabobank Amersfoort International Jazz Festival 2017, which will take place from June 9 to 11 in the Dutch city of Amersfoort (The Netherlands). Under the title Focus on Spain, the SGAE Foundation will present four Spanish jazz artists who will perform, both solo and in a joint concert, their own repertoires.

Specifically: Camerata Flamenco Project has been selected among the more than 30 artists who have participated in some edition of JazzEñe, a program for the internationalization of Spanish jazz that the SGAE Foundation has been carrying out since 2014 with the purpose of encouraging the participation of Spanish jazz groups in festivals around the world.

And Camerata Flamenco Project, as part of their growth as jazz fusionists, with classical and flamenco music, on Friday June 9 will offer a concert on the Aegtenkapel stage, at Theater De Lieve Vrouw and finally will offer a joint concert from 1 pm on June 10 at Lieve Vrouwekerkhof with some of the Spanish artists who have come to this festival: Camerata Flamenco Project, Marco Mezquida, Nono García, Xavi Torres, Alexey León and Daahoud Salim Quintet.

This group, which is formed by pianist Pablo Suárez, cellist José Luis López and saxophonist Ramiro Obedman, play in their own words with a Europe without borders.



## XXI FESTIVAL DE JEREZ

CAMERATA FLAMENCO PROJECT 06 Marzo, 2017

### The language of sensations



Pablo Suárez, piano; José Luis López, cello; y Ramiro Obedman, flute.  
Sala Paúl. / MANUEL ARANDA

JUAN GARRIDO

It is difficult not to be moved when an instrument steals the soul of the interpreter and takes on a life of its own. We let ourselves be carried away by the paradisiacal sound coming from the stage to travel through the musical world of a group that has no other language than sensations. It is not necessary, therefore, to translate any ambiguous concept that distracts us from what really matters, which is none other than enjoying the harmony that creates 'Camerata Flamenco Project'. We are enveloped in an atmosphere where the love of music and good taste prevails, which stands out in a performance where the piano of Pablo Suarez, the cello of Jose Luis Lopez and the saxophone and flute of Ramiro Obedman, as the main trio, coexist. To add sound effects, José Luis Garzón is invited, who enhances the result with his double bass, and

Karo Sampela, who arrives with percussion. Each performance is a hymn to freedom, to the avant-garde and to globalization. The Jerez Festival is open to different musical disciplines that enrich the cultural possibilities of the city and that would hardly exist at any other time of the year.

The first part of the show introduces us to the three main participants of the septet with the piece 'La Nave', in which the sounds of jazz are mixed with those of Flamenco and classical music. In the first ten minutes they already conquer the large audience that gathered in Sala Paul to enjoy this factory of vibrations. We fall surrendered to 'Revolution', in a version of 'Las Gnosienne nº1' by the French composer and pianist Erik Satie. The Flamenco is present in 'Entre dos aguas' that Paco de Lucía created for the history of universal music. The delight is immense, especially when the cello of José Luis López takes presence. The subtlety of the landscape is broken when the two guest artists of the evening appear and complete the septet from an introduction by seguiriyas with the vehement race of the cantaor Antonio Campos and the frenetic feet of Alfonso Losa. The bailaor has an imposing technique, an overwhelming cleanness of execution and a countenance that pleases the audience. Campos, for his part, is moving in the milonga number, also when he remembers the seguiriyas of Tomás Pavón or Manuel Torre, and in the soleá apolá, to which Losa joins again with precise and emphatic movements, he is elegant and this is valued with numerous compliments from the audience. At times, rather than sharing, they complement the rest of the musical quintet.

We return to the parsimony with bulerías in which sound some coplas like 'Tres puñales' or 'Maldigo tus ojos verdes', moment in which converge all the nuances of a septet alive and in full artistic growth that shows the most cosmopolitan expression of the Flamenco.



## Flamenco culture in a thousand versions

Por [Teresa Fernandez Herrera](#) / 04/07/2015 / Comentarios desactivados

The Camerata Flamenco Project puts the icing on the abbey's concerts on Sunday, June 28 with its premiere absolute Camerata session.



The Camerata Flamenco Project puts the cherry on top of the Abadía's concerts on Sunday, June 28 with its world premiere Sesión Camerata.

Avant-garde flamenco, a fusion of fields as diverse as flamenco, jazz, tango and classical music, as well as the minimalism and impressionism of Éric Satie. The Camerata is composed of a quintet of diverse geographical and artistic origins with a point of convergence: Flamenco.

The pianist, Pablo Suárez, a Catalan of Extremaduran origin with gypsy parents, has participated in all the flamenco salsas, guitar playing, dancing and singing. In addition to jazz, fundamental to know his instrument and its fusion with flamenco.

José Luis López first approached flamenco in a session with Camarón and Tomatito for RTVE. That was the beginning of a path that led him to collaborations and recordings with the greats: Rafael Riqueni, Niña Pastori, becoming a virtuoso of the avant-garde flamenco cello, jazz and music created by the Camerata.

The trio with which the Camerata Session begins is completed by the Argentinian Ramiro Obedman, who has lived in Spain since his childhood. A flute and saxophone virtuoso, trained in Spain, Argentina and Cuba, the times he caresses the saxophone, before playing it, he manages to make the audience aware of his mastery before hearing him. Most of the music and arrangements of the concert repertoire are by the Camerata Flamenco Project.

Carmen Linares and Leonor Leal as guest artists, collaborate with a mastery, elegance and emotional expressiveness. Having said all this, there is no doubt that the concert as a whole, the combination and harmony of sounds of this cast of great artists, instrumentalists, composers and choreographers is sensational and I am sure that before its absolute premiere, the CFP has a full agenda of this spectacular show around the world. They are sensational. It is a wonderfully crafted and thoughtful production.

Camerata Flamenco Project will be in Madrid again, next July 19 at the Conde Duque with Sensations and on July 20 at the Centro Cultural de la Villa as part of the Veranos de la Villa programs

# elBoletín

## Camerata Flamenco Project, the embassy of Spanish jazz.



The band participates in the Amersfoort Festival 2017.

Is there such a thing as an unequivocally Spanish 'jazz'? The question itself perhaps does not make much sense, because more than music there are usually musicians. Some of them very different from each other and with a personality as marked as the Camerata Flamenco Project's one. The band plays in its own territory in which elements taken from jazz converge, of course. And also from classical music and flamenco. A discourse that, nevertheless, turns out to be more than coherent and stimulating. Without the obstacles derived from virtuosity and the collision of egos that sometimes occurs in similar projects.

The merit corresponds to the three members of this group, who seem to know how to move through the tempestuous waters of fusion. They are pianist Pablo Suarez, cellist Jose Luis Lopez and saxophonist Ramiro Obedman. Three solid and imaginative instrumentalists with a lot of roads and a lot of stages on their backs.

With more than 15 years of experience, the Camerata has proven its artistic vitality and prodigious sound flexibility in collaborations with different artists such as the singer Carmen Linares or the guitarist Jose Manuel Cañizares. Also the saxophonist Jorge Pardo or the Avanti Symphony Orchestra of Finland.

The Camerata has been a perfect ambassador of Spanish music in many countries. That is why it is not surprising that the group is part of the 'Focus on Spain' program, sponsored by the SGAE, which will include a series of concerts at the Amersfoort Jazz Festival, to be held between June 9 and 11 in this Dutch city.

The organizers of the event have chosen Spain as the guest country and several Hispanic ensembles will perform there to showcase their particular sound. In addition to the Camerata, the series will feature concerts by other classics of 'JazzEñe' such as Nono García Trío, Alexey León Trío and Marco Mezquida.

A luxury line-up.

## Cañizares, Linares & Camerata Flamenco Project Flamenco Magic

Por [Teresa Fernandez Herrera](#) / 26/07/2015 / 1 Comentario



Veranos de la Villa 2015 has marked a milestone with the concert entitled Encuentro. Encounter of the guitar master Juan Manuel Cañizares, his second guitarist since 2007, Juan Carlos Gómez, the singer-songwriter Carmen Linares, the Camerata Flamenco Project, with the cello of José Luis López, the flute of Ramiro Obedman, the piano of Pablo Suárez, the percussion of Karo Sampela, adding to all this the dance of Vanesa Aibar with the music of Manuel de Falla, the poetry of Juan Ramón Jiménez and Federico García Lorca, all of them key to the evolution of flamenco and the understanding of the Andalusian essence.

The concert begins with a masterful performance of El Amor Brujo by the master Falla, in commemoration of the centenary of the creation of this work.

One of the many commemorations that are spread throughout Spain in this month of July and throughout the year. All the artists summoned tonight in this auditorium are taking part. It is already exciting this beginning with a work so beautiful, deep and recognized around the world. The guitars, the piano, the cello, the flute, the percussion in cajon, the dance of Vanesa and the songs and recitations of Carmen, all accompanied by the apotheosis of all the instruments. And the hearts present in the crowded hall no longer know where to beat, because they were out of the room...

After El amor brujo, Camerata Flamenco Project performs Syrinx by Claude Debussy, in a version of his arrangement for his latest CD, Impressions. Syrinx is a piece of music composed exclusively by Debussy for flute solos and Ramiro Obedman could not overlook it, it was too strong a temptation to cover it for his virtuoso flute. Masterful.

And the night continues with the space of protagonism for the great Carmen Linares and Camerata. Three poems by Juan Ramón Jiménez, set to music by Juan Carlos Gómez for Carmen's CD Raíces y Alas, tonight with arrangements by Camerata: Mares y Soles: This Camerata of today, with its purely flamenco resonances in its accompaniment of Carmen Linares is very great. The spirit of Camarón floats through the space, enjoying to the fullest this legend...and his legend.

And they achieve the most magical night of the summer.



FUSIÓN | CAMERATA FLAMENCO PROJECT

### A beautiful no flag territory

Classical, flamenco and jazz music converge on this inclusive and beautiful projec.

**FERNANDO NEIRA** | Madrid | 11 ENE 2013 - 11:14 CET

1

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The very equation of the name is eloquent. Classical music, flamenco and jazz come together in this integrating and beautiful project, even though yesterday it obtained an unjustly poor attendance at the Clamores hall. These hybrid initiatives always need time, which, after so many bisectors, do not convince listeners affiliated to a very well-defined segment.

The pianist Pablo Suárez, the cellist José Luis López and the saxophones and flutes of Ramiro Obedman choose to blur boundaries and settle in a stateless territory, without flags. They are not its first dwellers, because the formulas of flamenco jazz have become commonplace in the mathematics of the musical avant-garde. But listening to them last night, it occurred to us to think that the much-missed Mario Pacheco, founder of Nuevos Medios, would be giving them his wise blessing from somewhere.

CFP resorts to flamenco idioms with the audacity that there is no hint of Spanish guitars. There is, on the contrary, something of the chamber lyricism of that Paul Winter Consort that crowded theaters two decades ago (does anyone remember cellist Eugene Friesen?); also, the vertigo of that delicious sax solo, choppy and in crescendo, with which Obedman vindicated himself in Entre corrientes, a score that is among the great finds in the clubs of recent times.

Only that hint of rigidity of someone who dedicates himself to popular music using the crutches of the music stands generates doubts. But then emerges the singer from Granada Antonio Campos (powerful, painful, colorful voice) and his quejíos for the Tangos de Rafael Jiménez, over which Jorge Pardo's mastery flies. Or the energetic electric jazz that pinches the bulería Intency, or the virtuosic and essential elegance of La nave.

There is still much to discover, by golly, from this unusual Camerata

# Flamencomania<sup>es</sup>

## Camerata Flamenco Project IMPRESSIONS Ten years of musical community



Camerata Flamenco Project, diez años de comunidad musical  
04/07/15 Flamencomanía David Montes

Flamenco Project to release a new album on the occasion of the tenth anniversary of the group where, under a format presented in double chamber session, includes a selection of their most emblematic songs and, on the other hand, a dvd showing the concert they performed in trio format (piano, cello and flute / sax) in May 2014 at the Sala Lo Otro in Madrid, all under the name of 'Impressions' as the title of the disc.

But not only this double session is composed of this 'Impressions' of Camerata Flamenco Project, aware of the current market difficulties, as a complement we also find a magnificent booklet, unpublished photos of the group, video clips of the songs 'Impressions' and 'Entrecorrientes', plus an audiovisual documentary with interviews with guest artists of his concert in the capital of the kingdom.

Fusing classical, flamenco and jazz, the members of this chamber ensemble are inhabitants of a territory without flags, forming a musical commune where Pablo Suárez (piano), José Luis López (cello) and Ramiro Obedman (flute and sax) generate different discourses that are able to find points of connection in the lines of a pentagram of infinite walking.

And this musical embrace turns the collaborations of Carmen Linares, Pablo Martín-Caminero, Jorge Pardo, Antonio Campos, Rafaela Carrasco, Rafael Jiménez 'Falo', Juan Antonio Suárez Cano, Tino di Geraldo, Juan de Pura and Serguey Saprichev into an immediate love affair where there's neither too much nor too little.

Congratulations.

<https://flamencomania.es/noticias/camerata-flamenco-project-diez-anos-de-comunidad-musical>



## Camerata Flamenco Project: "Impressions"



Domingo, 31 de mayo 2015 por [Claude Worms](#)

CD + DVD - Nuba Records / Karonte, 2015

A distant heir of Couperin, Muffat or Telemann, the Camerata Flamenco Project ensemble has been practicing the Gathered Tastes for a decade, with tenacity and verve. But the 21st century forces, rather than sticking to a few European nations (Italian, German or French), it mobilizes various musical languages, coming from several continents, to create a sound territory without borders that belongs only to itself: popular music (flamenco, Balkan or Hungarian gypsy traditions) and European "classics" (essentially the stylistic currents of the beginning of the 20th century); jazz, Argentine tango, middle-eastern traditions for certain instrumental colors (for example, La Nave). That perfectly coherent works are born with such apparent naturalness from such an audaciously eclectic stylistic palette corresponds to a miracle....

A miracle that can be explained in principle by the immense talent of these musicians and by their evident complicity and complementarity.

Camerata Flamenco Project worthily celebrates its tenth anniversary with its third opus, "Impressions", in the form of a sound (CD) and visual (DVD live) retrospective.

The program of "Impresiones" includes the moving version of "Chiquilín de Bachín" sung by Carmen Linares, the Bulerías "IntenCity" and "Avant-Garde" (Antonio Campos and Juan de Pura on vocals) and the very jazz-rock "Despedidas" (with Jorge Pardo, flute; Tino Di Geraldo, tablas and Pablo Martin, double bass).

As for the unpublished chapters, the trio proposes three short pieces by Erik Satie, Maurice Ravel and Claude Debussy, of which it modestly and collectively signs the arrangements. "Compositions from..." would certainly be more accurate, as their duration (for the originals, two to four minutes) is extended by episodes that make explicit their purpose or musical substance (from four to seven minutes for the Camerata Flamenco Project versions).

We will also thank the three musicians for not having fallen into the ease of a choice of works of "Spanish" inspiration for the last two composers. It is therefore a question of paying homage to composers who are usually associated with what has been rather arbitrarily called the French impressionist school - hence the title of the album.

The critics of Diapason or Jazz Magazine should also be interested in "Impressions". In our opinion, a "Diapason d'or" or a "Choc du mois" (or both) would be perfectly justified. In the meantime, we hope that Camerata Flamenco Project will continue revisiting the French musical heritage of the early 20th century with the same high level of inspiration.

Claude Worms



CRITICAL / CDs

## Freedom as a concept

Camerata Flamenco Project reaches high levels of satisfaction and beauty in 'Impressions'



Freedom. Perhaps this is the most recurrent concept to describe the creations of this singular instrumental group. To this first idea will be associated others (intimacy, exquisiteness, complicity...) that help to explain a music that drinks from diverse sources and is unique for its conception and timbre conjunction.

The unprejudiced attitude of Pablo Suárez (piano), José Luis López (cello) and Ramiro Obedman (saxophone and flute) leads them, in this tenth anniversary edition, to revisit the music of Satie, Ravel or Debussy in a free and respectful way, with a chamber music treatment, sometimes jazz like, that incorporates airs, rhythms or flamenco cadences and leaves spaces for improvisation as a counterpoint to the discipline that can be guessed.

The same treatment is given to their own compositions and tributes: Piazzolla's 'Chiquilín de Bachín', adapted by Morente, interpreted in an exciting way by Carmen Linares; and 'Entre dos aguas', the popular rumba by Paco de Lucía, which is offered as a double version which is offered twice. It is included in the DVD, together with the compositions of the impressionists and other creations, and closes the CD. The first one includes an intimate concert in the Lo Otro hall and offers the most essential version of the combo.

The CD opens to show some of the many collaborations maintained in its 10 years.

In both formats, high levels of satisfaction and beauty are reached.

Impressions (CD+DVD). Karonte

# RONDO CLASSIC

## Arvio: Porvoossa kirpeän melodinen aurinko

Tekijä **Tatu Tamminen** - 2016-07-02

Avantin Suvisoiton kolmannen päivän ilta oli turboahdettu ja samalla maistuva.



*Camerata Flamenco Projectin Jose Luiz López soitti kireäsointista ja vahvistettua selloa Avantin Suvisoitossa. Kuva: Heikki Tuuli.*

The Avanti Orchestra came to enjoy Suvisoitto, with the contacts and programming style of Dima Slobodeniouk, the current artistic director. The audience, well acquainted with the summer traditions in Porvoo, is also accustomed to bridges between genres. The concert on the third evening, conducted by Slobodeniouk himself, proved that something different from typical symphonic concerts can be done in the summer.

The show, difficult to define - both the part with the Avanti orchestra and the part without - left the audience totally delighted.

Avant-garde Flamenco, based on virtuosity, could have filled any large stage. Something very big was the performance of the Gnessin No. 1 in such an intellectual way. The wicked secondary melody perfectly froze your blood and later came to have an amusing air in the odd variation for oboe, from Manuel de Falla's El Amor Brujo series.

Haluatko lukea koko artikkelin? Lisää lukuoikeuksiasi

**Avantin Suvisoitto Porvoossa pe 1.7. Avantin muusikoiden kapellimestarit Andres Kaljuste (sävellyspaja) ja Dima Slobodeniouk (Taidetehtas), kitaristi Ismo Eskelinen, Camerata Flamenco Project. Vuoden 2017 tapahtuman taiteellisen suunnittelijan nimi selviää Suvisoiton viimeisenä päivänä eli sunnuntaina.**

# HELSINGIN SANOMAT

## Avanti returned at Friday's concert *The Camerata Flamenco Project offered feverish emotional insanity in Suvisoto, Porvoo!*

KULTTUURI 2.7.2016 17:06

Jukka Isopuro

AKSELI VALMUNEN / HS



**Classical music Porvoo Suvisoitto. Avanti at Porvoo Art Factory, Director DimaSlobodeniouk, Ismo Eskelinen, guitar, Camerata Flamenco Project. Skrjabin–Kaipainen, deFalla, Fagerlund.**

.....An exciting and feverish madness was offered by the Spanish group Camerata Flamenco Project. Consisting of piano, cello and flute or saxophone, the trio mixed their modern flamenco with jazzy and classical ingredients. The band, which was ample with a percussionist for the world premiere of the symphonic suite "Avant Garde", which grew to the ecstasy, an ecstasy that was also reflected in the faces of the musicians.





# Camerata Flamenco Project

## "Falla 3.0"

lundi 28 janvier 2019 par Claude Worms

- un CD Salobre SAL 04, 2018



After the tributes to Eric Satie ("Gnossienne No.1"), Claude Debussy ("Syrinx") and Maurice Ravel ("Kaddish") on Camerata Flamenco Project's latest album (Impressions), the trio's encounter with Manuel de Falla was inevitable. Not so much because the composer was sometimes inspired by flamenco (a relatively marginal and at least very indirect influence on his work) but rather because the recreations of "Impressions" demonstrated a profound understanding of the musical language of the French composers commonly referred to as "impressionists" - despite the great diversity of their styles - and above all the intelligence and originality with which Pablo Suárez (piano) , José Luis López (cello) and Ramiro Obedman (flute, tenor saxophone and clarinet) had appropriated it.

If the three musicians have opted for an integral, it is likely that in order to highlight the profound coherence of the thirteen compositions, of which they make a true sequel for trio - it would be more accurate to write for small orchestra, since they vary the alloys of timbres, not only because Ramiro Obedman plays three instruments, but also because José Luis López multiplies the playing techniques and sounds (arco, col legno, pizzicati, harmonic glissandi and sometimes "slap") and that Pablo Suárez transforms his keyboard into an orchestra by the diversity of his attacks and a very fine use of pedals. Listen to how he replaces the silences of the original piano part by reconstructing, only by means, Manuel de Falla's orchestration; or the outbursts at the end of "In the cave", not intended for the program by the composer: we are not far from Franz Liszt's transcriptions / adaptations (those of Beethoven's symphonies, for example), or from certain compositions by Charles-Valentin Alkan (by the gap opened between the serious end and the high end of the keyboard).

Nothing like this "Falla 3. 0": the abysmal glissandi of José Luis López ("Cancion del amor dolido") or his alternations of dissonant double strings and pizzicati ("Una noche mediática: los sortilegios") alone are worth an orchestration; as well as the changes of Ramiro Obedman's instruments during the same piece, his articulation and his "tongue strokes" ("Cancion del amor dolido", "Danza del terror" - Eric Dolphy, Jorge Pardo...). The recurrence of these effects assumes the unifying function of that of the timbral alloys in the original score.

Harmonization is the other spring of the work's coherence, beyond its division into numbers: in addition to the sequences of seventh and ninth chords also dear to Ravel, and the enrichments by the addition of natural harmonics to the main notes of the chords, it is above all the harmonization of "a given melody with essential functional notes of the mode to which it belongs" (Campodonico, Luis: Falla, Editions du Seuil, Paris, 1959 - p. 121) which is innovative in Manuel de Falla's work (Arnold Schoenberg had also worked there a few years earlier). "Aparecido" or "El círculo mágico" are good examples of the sense of harmonic statism produced by this process. Once again, the broad ambience covered by the trio's ensemble passages is perfectly utilized, and capable of replacing the orchestral textures.....

# Freedom to Six Hands!

JUAN VERGILLOS

Camerata Flamenco Projet. Piano: Pablo Suarez. Cello: José Luis López. Flute, traverso and soprano sax: Ramiro Obedman.

Location: Joaquín Turina's Hall. Sevilla

Can you imagine how *Entre dos aguas* would sound in the hands of Claude Debussy? You do not have to make the effort because Camerata Flamenco Projet have carried out this work worthy of the Ministry of Time. The Impressions to which the title of this show alludes are not those of John Coltrane, although they are also those of the French. Ravel, Satie, Piazzolla or the aforementioned Debussy are a mere excuse. Sometimes, more often than not, a starting point, a quotation. Other times, the less, a full-fledged version of the piece. It is about evoking a spirit. Or a scent.

A starry night, the movement of a cypress tree. Others it is a building collapsing, canvas by canvas, wall by wall, over and over again. The flutist is of that stock, Ian Anderson or Trane himself, who has made the neat, white flute a fierce weapon. All the instruments are melodic and all are percussive. All the time. Sometimes it is an elephant advancing in the night and sometimes a subtle lightness.

Each piece belongs to a different concert with the only common element of the appeal to the oneiric. The impressionists go through the workshop of rhythm. This piece has no center, it seems to have no center. And yet it expands without argument in all directions. Everything fits like an exact score although the exactness derives from the trio's rapport. Making rhythm without rhythm.

They are three mature performers in a state of grace. The freedom we see on stage is a state of grace, at the antipodes of pedantic pretension. Freedom is not chosen but it chooses you. And it must be defended with six hands. Everything passes and everything remains in memory. It doesn't matter if they play the *tanguillos*, the *tango porteño* or the *seguriya* because the group is as unclassifiable as any individual walking down the street.

# Melómano<sup>®</sup> DIGITAL



## Camerata Flamenco Project lanza Falla 3.0

30/11/2018

ETIQUETADO COMO: [CAMERATA FLAMENCO PROJECT](#)

Almost a century after Manuel de Falla composed *El amor brujo*, Camerata Flamenco Project updates this famous piece of the Spanish classical repertoire in its fourth studio album: *Falla 3.0*.

It is a free adaptation of the orchestral suite of 1925, which, starting from the maximum respect for the identity of the original piece, is enriched with the melodic universe, intimate and careful, of the chamber ensemble.

*Falla 3.0* began to take shape three years ago when the cantaora Carmen Linares and J. M. Cañizares invited Camerata Flamenco Project to participate in their show *Encuentro*, with a version of "El amor brujo". That collaboration and, later, the trio's third album, *Impressions*, in which they revisited French impressionist composers, paved the way for an album to which Carmen Linares put the icing on the cake with her heartbreaking interpretation of "Asturiana/Nana".

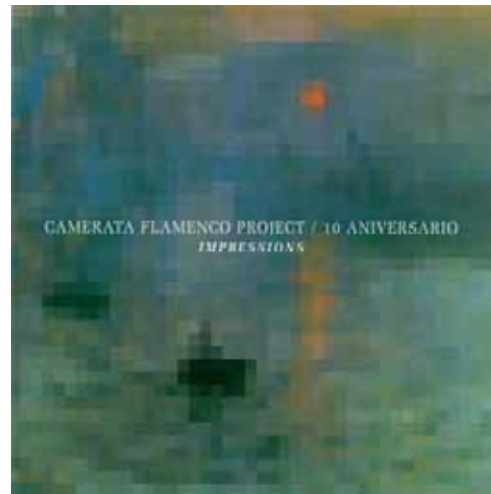
As described by the flamenco critic of *El País*, Fermín Lobatón, *Falla 3.0* is an "inevitable concurrence" between the rich compositional corpus of the master from Cadiz and the sound of Camerata Flamenco Project; a re-reading of "El amor brujo", made from classicism, but without concessions, which "gives new life to the universe of Falla".

The album is already on sale and also on the digital platforms Spotify and iTunes.

[www.camerataflamencoproject.com](http://www.camerataflamencoproject.com)



Emilio LacárceI Vílchez



Impressions is the name of the work that the Camerata Flamenco Project offers on the occasion of its tenth anniversary, and which presents a C.D. and a D.V.D. in which they demonstrate how enriching the fusion of styles such as flamenco, jazz, impressionism or tango can be, when it is done with good criteria and quality.

Formed by cellist José Luis López, flautist and saxophonist Ramiro Obedman and pianist Pablo Suárez, the group, which counts with the collaboration of artists such as Jorge Pardo, Carmen Linares, Tino Di Geraldo..., presents us with a high level work in which the enriching fusion of styles is probably the most outstanding element.

The impressionist touch is present in the musicians' arrangement of Maurice Ravel's *Kadish*, a piece in which the flute and cello evoke an oriental atmosphere to give way to the famous *Chiquilín de Bachín*, in a version in which the air of Argentine tango by H. Ferrer and the great Astor Piazzola combines with the jazz harmony and the flamenco character provided by the powerful and expressive voice of Carmen Linares, in an eloquent example of the enriching fusion performed by these musicians. Equally enriching is the fusion we have in the impressionistic *Syrinx* by C. Debussy, in which the modal harmony and unconventional scales used by the French musician join the jazz improvisations that the group contributes. The following theme, *La Nave*, is presented with an introduction of the cello to which later the saxophone is added, with ethnic sonorities, of oriental air, that lead us to a passage of prominence of the piano to finish the piece with a section in which the flute, the violoncello, the saxophone, the violoncello, the violoncello and the saxophone are the protagonists of the piece in which the flute, the cello and the piano play a simple theme using the Andalusian cadence so typical of flamenco. Jazz is the predominant style in *Avant-Garde*, in which the musicians, along with percussion and flamenco voices and hand-clapping, perform another example of an enriching fusion of styles.

The C.D. ends with the famous *Entre dos aguas* by the brilliant guitarist Paco de Lucía, in a version in which the piano presents the melodic themes of the rumba of the musician from Algeciras, which are quickly doubled by the flute and cello; the chords of the original piece are presented by the musicians arpeggiated at times, with a Latin American air at other times, but always showing great respect for the figure of Paco de Lucía, in a beautiful tribute to this unrepeatable musician.

This very interesting C.D. is complemented by a D.V.D. that includes fragments of a concert in which the Camerata Flamenco Project presents some of these works along with other themes such as *Zahora*, *Camerata por Bulerías* or *Nananta*, which, although it seems to me a little less dynamic than the C.D., is a demonstration of the quality and talent that these three musicians have. The D.V.D. is completed with the videoclip of the song *Entre Corrientes* and some interviews. In my opinion, this album, *Impressions*, is a very serious work that is worth listening to, with musicians of high level, talent and open to a variety of styles that give a very good result, in an example of enriching fusion of musical languages, demonstrating that everything that has quality can be compatible.



**Weltweiter Wettbewerb**

**WIEN.** Global Rockstar sucht die besten Musik-Acts der Welt. Noch bis zum 30. September können Musiker aller Getres ihre Originalsongs zu den nationalen Vorauswahlen einreichen, um ihr Land in den «Global Finals» zu vertreten. Dem Sieger winkt ein Preis in der Höhe von 25 000 US-Dollar. Global Rockstar unterstützt ausserdem alle teilnehmenden Bands finanziell und bei der Verbreitung ihrer Musik.

Die jeweiligen Landesieger werden mittels Publikumsvoting ermittelt und machen sich in den «Global Finals» ab Dezember um den Hauptpreis in der Höhe von 25 000 US-Dollar. Die drei bestplatzierten Acts erhalten ausserdem Equipment von AKG by Harman im Gesamtwert von 10 000 US-Dollar. Für weltweite Aufmerksamkeit ist dabei genug. Bereits 2013 nahmen am Global Rockstar-Pilotprojekt mehr als 2400 Bands aus 73 Ländern teil. Über 3,5 Millionen Fans gaben ihre Stimme ab und kühlten die portugiesische Rockband Kaduza zum Sieger. (sfa)

**Blick auf den Kriegsbeginn**

**VADUZ.** Den Zeitzeugen und den überaus interessierten sind die Jahre nach von Augen oder im Ohr. «Ich stehe in Uhr 45 wird jetzt zurückgeschossen» – «Noch ist Polen nicht verloren». Den Krieg

**Gut ins Licht gestellter Flamenco**

Am Freitagabend gastierte das «Camerata Flamenco Project» im Guido-Feger-Saal des Musikschulzentrums in Triesen. Das spanische Trio begeisterte in einem fast schon privaten Konzert mit ungewöhnlichen Flamencotönen.

**TRIESEN.** Spürbare Energie mit verschiedensten Musikrichtungen wie Flamenco, Jazz, Tango und klassischer Musik. Aber doch nicht das fast schon kitschhaft weinerliche des Flamenco, weder in den Klängen des «Gypsy» noch bei der Hommage an Paco de Lucia, dem kürzlich verstorbenen Gitarristen. Tänzer brauchte es keine.

**Starke Impressionen**

Das «Camerata Flamenco Project» gibt es nun seit zehn Jahren, und die drei Herren aus Spanien und Argentinien haben sich für dieses Jubiläum einiges einfallen lassen. Ihre persönlichen Erfahrungen, ihr Umgang mit den Instrumenten spiegelt das wider, was sie «Flamenco Impressions» genannt haben. Es war in der Tat eine Impression, auch ein Mix, aber irgendwie auch nicht. Es klang bekannt und doch neu und anders, leider im Trio beherrscht sein Instrument perfekt. Am Klavier Pablo Suárez, bei dem man manchmal denken konnte, ob das jetzt Klavierspiel sei oder es jetzt eine Percussionübung mit dem Flügel mache. Genau hervorragend am Violoncello Jesse Luis López. Er ist mit seiner Art präsent und scheint doch in sich versunken und abwesend zu sein.

An der Flöte und mit dem Saxophon scheint Ramiro Obedman so eine Art Chef des Trios zu



In einem fast schon privaten Konzert begeisterte das spanische Trio

sein, immer wieder tonangebend, ob beim Piano oder bei Forte, ob bei langsamen oder schnellen. Überhaupt, das Trio überzeugt auch, weil die Tempowechsel kaum merklich ineinander übergehen. Dies sowohl bei den französischen Impressionisten Ravel, Satie und Debussy als

auch bei der klassischen Flamencomusik und Jazz. Klanglich und musikalisch setzen sie gewissermassen Standards.

**Diffus und ungewöhnlich**

Das Können eines jeden einzelnen Musikers hat dazu geführt, dass eine leidenschaftliche

Musik mit rhythmischen Elementen und der eigenen Energie des Flamencos entstanden ist, bei der einige symbolische Themen gestreift und wahrscheinlich auch einzigartige Klänge erzeugt werden. Das Konzert des Trios «Camerata Flamenco Project» konnte begeistern. Monika

Nachbauer-Fester von der Musikschule in Triesen hatte mit dem Engagement des Trios einen Glücksgriff getan. Ein wenig klassische Musik, Jazz und vor allem Flamenco. In diesem Mix wurden die Grenzen zwischen den Stilen irgendwie diffus, aber schön und ungewöhnlich. (mjf)

Kein Hauch von Kitsch

## Camerata Flamenco Projekt



Das Camerata Flamenco Projekt: José Luis López am Violoncello, Pablo Suárez am Klavier sowie Ramiro Obedma mit Flöte und Saxofon. (Foto: N. Vollmar)

**TRIESEN** Flamenco-Musik ist nur allzu oft ein kitschiger Abklatsch griffiger Klischees. Der Musikschule Triesen und ganz besonders Monika Nachbaur-Foser gelang mit diesem Konzert Grosses und Aussergewöhnliches. Ein einziges Manko: Camerata Flamenco-Konzerte sind gesucht und fast immer ausverkauft. In Triesen fanden sich, nimmt man das musikalische Niveau als Mass, viel zu wenig Zuhörer. Die dafür waren begeistert und hoffen auf eine Wiederholung. Dann aber mit einigen Zuhörern mehr, wenn einigen Lesern die folgende Würdigung der Musiker glaubwürdig klingt - und in Erinnerung bleibt. Camerata Flamenco gastierte an diesem Abend als Trio. Der Pianist Pablo Suárez, José Luis López am Violoncello, beide aus Spanien, und der Argentinier Ramiro Obedma mit Flöte und Saxofon schafften mit Bravour den Balanceakt, Grenzen zu überschreiten, neue Klangbilder zu verbinden und dabei Leidenschaft mit Eleganz eins werden zu lassen.

Monika Nachbaur-Foser reiste vor fünf Jahren nach Argentinien. In der weltoffenen und auf der Welt in ihrer Dichte einzigartigen Kulturmetropole knüpfte sie den Kontakt zur Tangoszene und dadurch zu Ramiro Obedma. Seit mehreren Jahren kommt dieser Ausnahmemusiker als Lehrer zu den Tangomeisterkursen nach Triesen. Und brachte diesmal -

zum zehnjährigem Jubiläum des Ensembles - Pablo Suárez und José Luis López mit. Der Abend gliederte sich musikalisch in drei Teile. Den Auftakt machten mit Ravel, Debussy und Satie Impressionisten. Das zart anklingende Cello klingt zu Beginn angedeutet nach Zigeunermusik aus dem Balkan, das Piano fungiert wie ein Bass. Dann verschmelzen die drei Instrumente, ohne die Eigenständigkeit aufzugeben. Klar voneinander distinguiert und harmonisch verbunden gewinnt die Musik explosive Dichte, wirbelt, weht. Die fehlenden Tänzerinnen tauchen unwillkürlich als inneres Bild auf. Besonders schön gelingt dem Trio das Einhalten von Momenten der Stille, ohne dabei je pathetische Überbetonung zu riskieren: grosse Kunst! Der Mittelteil verbindet Elemente des Jazz und klassischer Flamencomusik. Die Gradwanderung gelingt auch hier wieder in beispielhafter musikalischer Griffigkeit. Paco de Lucia, der grosse, unlängst viel zu früh verstorbene Gitarrist, wird zitiert und auch dieses Stück wird zu einer Hommage an Flamenco und grenzüberschreitende Musikalität. Im Anschluss öffnet das Konzert sich zu einem heiter klugen Gespräch mit den sympathischen Musikern. Bei Wein, wie könnte es nach Flamenco anders sein? Ein Klischee freilich. Aber nur eines und ein wunderbar gelungenes. (kk)





## **Interview Introducing the album Impressions by Camerata Flamenco Project**

By [LosCaminosdelCante](#) in [Opinión](#) on 17 abril 2015

**This album is an authentic delight in all concepts. As fate would have it, three musicians from flamenco, classical and jazz, respectively, came together and began a dialogue, each with their own aesthetic keys, until they ended up in "a beautiful musical territory without a flag", as reflected by Fernando Neira of El País.**

**"Camerata Flamenco Project" are the pianist Pablo Suárez, the cellist José Luis López and the saxophonist and flautist Ramiro Obedman. With this last member of the formation, from Madrid, we were lucky to chat a little in our program about the work that commemorates 10 years of "Camerata Flamenco Project" as well as their proposals and the decided "impressionist" accent of the work that is accompanied with DVD under the Karonte label. It features important collaborations with Carmen Linares and Jorge Pardo, among others. -**



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Opinión  
Juan Pérez Cubillo

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The Sala San Juan de la Cruz of the Madrid theater of La Abadía was the scene on June 28 of the intervention of Camerata Flamenco Project in Suma Flamenca (within the framework of the Tenth Flamenco Festival of the Community of Madrid, which has been taking place between June 3 to 30). CAMERATA consists of Pablo Suarez - piano, Ramiro Obedman - flute /saxo and José Luis Lopez - cello. They joined in the course of the concert Josemi Garzón on the bass and electric bass and Karo Sampala on percussion; They also had the collaboration of Carmen Linares al cante - in two moments - as well as Leonor Leal al dance.

We had been curious about the proposal some time ago of harmonization that Impressions meant and so we went from Cordoba to Seville. The formation was reduced to the initial trio due to problems of fit and change of space from the Quintero to the Auditorio de Cajasol; it left a pleasant taste in our mouths, with the pending challenge that we would contemplate it in the extended version, as it was thanks to the good offices of Azucena Gómez, of the Karonte label. The references of previous projects were guaranteed by an unequivocal quality as soon as we evoke the names of the flamenco planet with which they had collaborated previously, mentioned here in amalgam Eva Yerbabuena, Niña Pastori, Cristina Hoyos, Rafaela Carrasco, Nuevo Ballet Español, Andrés Marín....

The proposal of harmonization between French classical composers such as Debussy, Ravel and Satie, to which we can add the Argentinean Astor Piazzola and Ferrer or the twist of Entre dos aguas by Paco de Lucia, could seem a risky formula in general for those who advocate the roots without further ado; but flamenco as an aesthetic phenomenon goes through cycles, is refounded and goes to meet other musical forms, without everything being worth it. The proposal must necessarily be consistent.

Closing the eyes and flooding the senses, especially when it was the San Juan de la Cruz hall, with the marriage of jazz, flamenco and the obligatory tribute to the classical note, was perhaps not a negligible solution. The oriental world, the music of the Balkans or the air of Buenos Aires thus made up a harmonious musical universe thanks to the imprint of CAMERATA's performers, as well as that of the guests. The melancholic air of Piazzola and Ferrer's Chiquilín de Bachin had to be matched by Carmen Linares, with a broken voice that does not lose its flamenco imprint no matter how much she delves into other genres. Leonor Leal evolved on stage with great skill, with the combination of dance and flamenco elements and great mastery of body expression. We reaffirm once again the immense plastic value of the suggestive, rather than the demonstration of uncontained energy that requires the need for a large space.

The musicians separated the interpretation of three themes of their previous album in which they counted - July 2012, AVANT-GARDE - with Carmen Linares, Rafaela Carrasco, Rafael Jiménez "Falo", Jorge Pardo, Tino Di Geraldo, Pablo Martín, Antonio Suárez "Cano", Antonio Campos, Juan de Pura, Karo Sampela and Jose Miguel Garzón. The audience asked for more and the members of Camerata paid a particular tribute to Enrique Morente with La leyenda del tiempo and the heartbreaking voice of Carmen Linares. The public was surrendered and remembered in silence that of El sueño va sobre el tiempo.





## **Camerata Flamenco Project**

**SMOCK ALLEY THEATRE, DUBLIN**

Dublin Flamenco Festival and Waltons World Masters welcome back the **Camerata Flamenco Project** after their stunning performance here in 2013.

SMOCK ALLEY THEATRE, DUBLIN

Dublin Flamenco Festival and Waltons World Masters welcome back the Camerata Flamenco Project after their stunning performance here in 2013.

Camerata Flamenco Project is a unique ensemble that brings together extraordinary musicians from the flamenco, jazz and classical worlds to create music and performances like no other. Their sound is rich, passionate, expressive and subtle – and above all rooted in the rhythmical patterns and energy of flamenco.

'Trío Impressions' is a new project by three members of Camerata Flamenco Project, with special guest Antonio Campos, that integrates the musical identity of contemporary flamenco with pieces from French impressionism to create a new and exciting language.

Performers

Pablo Suárez • Piano

José Luis López • Cello

Ramiro Obedman • Flute & Saxophone

Antonio Campos • Singer & Cajón

## Una nueva lectura del Amor Brujo

El disco 'Falla 3.0' actualiza la obra del compositor en una adaptación libre de los Camerata Flamenco Project

✪ JORGE FERNÁNDEZ BUSTOS

**GRANADA.** El empeño de Camerata Flamenco Project de presentar su nuevo disco, el cuarto en su haber, 'Falla 3.0', en Granada, ciudad que dio la razón de ser a la suite del maestro gaditano, se hizo realidad ayer por la mañana, en pequeño formato y para un número reducidísimo de público, en el auditorio que lleva su nombre. El pianista Pablo Suárez, el violonchelista José Luis López y los saxos y la flauta de Ramiro Obedman actualizan 'El amor brujo' en una adaptación libre, pero con el máximo respeto hacia la pieza y la partitura originales de la suite orquestal que en 1925 Manuel de Falla supo componer. «Es un trabajo en el que nos acercamos al original mucho más de lo que solemos», reconocen. Un trío que se nos



Miembros de Camerata. ✪ J. F. B.

puede antojar perfecto, piano, viento y cuerda, y una complicidad reconocida desde hace más de veinte años de complicidad. Como resultado podemos escuchar la obra de siempre, el espíritu que impregnó a Falla hace casi un siglo, de una manera fresca, estudiada e íntima, impregnada de guiños al jazz y tan flamenca como el compositor posiblemente pudiera tener en mente. La sinergia del trío al unísono tiene una magia a veces superada por el instrumento en solitario, porque Camerata Flamenco Project es la suma de tres individualida-

des, el sabio encuentro de tres músicos en un universo sonoro que engloba todas las músicas.

El disco de estudio 'Falla 3.0', en el que colabora la versátil cantaora Carmen Linares, ya está a la venta en tiendas de discos y en plataformas digitales. Su estreno mundial tendrá lugar el próximo 20 de enero en el Festival Flamenco de Roma, al que irán acompañados de la bailaora almeriense Anabel Veloso.

'Falla 3.0' surge a partir del encuentro de estos tres músicos con Carmen Linares y J.M. Cañizares precisamente en el espectáculo 'Encuentro', donde interpretaron una versión de 'El amor brujo' y la intención de profundizar en el universo Falla, sobre todo después de grabar su álbum 'Impressions' sobre los impresionistas franceses.

Temas como la 'Danza del ritual del fuego', la 'Canción del fuego Fatuo' o la 'Canción del amor dolido' son totalmente identificables, pero se aprecian en ellos los nuevos colores y las actuales armonías que dan carta de identidad a este grupo.



CAMERATA FLAMENCO PROJECT, to feel part and not public.

### Moving Between Currents



Doña Concha was delighted to attend a great concert. The components, ethnically diverse and solidified in the musical power of their proposal, offered to a large group of friends, family and "insiders", a cascade of strong and playful sensations at the same time.

The instruments (piano, cello, double bass, flute, soprano saxophone and suggestive percussions) assemble a motley, diverse, complementary, powerful and subtle assembly in which the audience is hooked by the surprise of the combinations between jazz, flamenco and music that seems to follow a classical pattern but that ends up on the banks of the Ganges to the sound of absolutely charming and exhibitionist percussions

It is a very good ensemble that allows itself the honesty to demonstrate individually the personal values. Whoever wants to know more, should make the effort to go and listen to them (and see them, they are as simple and natural as a 15M assembly loaded with masters and speaking several languages at the same time). It made you want to move your hands instead of applauding, because you felt part of the experience and not mere consumers of what the best and most daring give us.

Entre Corrientes, their most recent album, illustrates the knowledge of flamenco, jazz, classical tradition, world music and good taste when it comes to using the resources of each genre to create a dynamic and plural music.

Tracks such as Camerata por bulerías or Entre dos aguas, a tribute to the great master Paco de Lucía, testify to the deep knowledge of the roots of flamenco from which they take their rhythmic patterns as well as their unequalled energy and passion.

Flamenco receives a more jazzy treatment in Entre corrientes while Seguirilla para Astor looks to the master who brought tango to the contemporary.

From a more chamber approach they create Garnacheando and La Nave where the originality of Camerata Flamenco Project's proposal, their dedication and commitment to quality music is reaffirmed.

To present this work, Camerata will count with the collaboration of Karo Sampela on percussions and José Miguel Garzón on bass, as well as the dancer Concha Jareño, who in her hallmark, has also incorporated the exploration of other types of movements and concepts, apart from the purely flamenco ones



Gira española, iniciada en Madrid, de su disco 'Impresions'

## The mixture is good. Camerata Flamenco Project impresses us with the best flamenco, jazz and classic music.

It is already known that the mixture is good. And even better if those responsible for it are true musical geniuses, endowed, at the same time, with enormous originality. Yes, because not everything has been invented, although it is very difficult to innovate and impress. José Luis López (cello), Ramiro Obedman (flute) and Pablo Suárez (piano) take to the highest degree of quality and originality their mixture of flamenco and classical in the line of French impressionism in their Camerata Flamenco Project. Collected in 'Impresions', an essential disc, like their live performance.

And not only music, not only. Because 'Impresions' is a scenic project that integrates the musical identity of contemporary flamenco with pieces of French impressionism, generating authentic classical vanguard music. The dialogue between both codes finds in the interpretation of this unique piano-cello-flute trio an authentic language.

The sound of Camerata Flamenco Project is a declaration of principles of contemporary feeling in the interpretation of pieces by masters such as Ravel, Satie and Debussy together with jondo styles such as tarantas, segui- riyas, tanguillos and a magnificent version of Paco de Lucia's rumba. The piano, cello and winds (saxophone and flute) defend a flamenco repertoire interspersed with classics of French impressionism. An exciting show with continuous winks to genres such as jazz, classical and tango, without ever losing sight of the originality and the flamenco feeling.

So much quality is not casual, of course, given the also 'impressive' professional trajectory of the trio. Because the cellist José Luis López has collaborated in recordings with Rafael Amargo, Eva Yerbabuena, Niña Pastori among many others, and stands out in his role as artistic director and soloist in Salomé by Carlos Saura, "El hijo de la novia" by J.J. Campanella, "El otro lado de la cama" by Emilio Martínez-Lázaro, "Retorno de Hansala" by Chus Guitierrez...

Because Ramiro Obedman, who with his flute and saxophone has collaborated and/or participated with Susana Rinaldi, All Stars Blues Band, Victor o Victoria with Paloma San Basilio, dance companies of Cristina Hoyos Rafael Amargo, Rafaela Carrasco, Nuevo Ballet Español and many others. Because the pianist Pablo Suarez has been required as a performer, composer, musical director and / or collaborates with Carmen Linares, Eva Yerbabuena, Rafaela Carrasco, Nuevo Ballet Español, Andrés Marín and many more.





Jaime Silva

Artista: Camerata Flamenco Project

Álbum: Avant-Garde

Sello: Karonte

Año: 2012



An interesting work presents Camerata Flamenco Project, creating a fusion of Jazz and Flamenco flavors. It is a work that inevitably recalls other similar works that have been made by some artists such as Vince Mendoza and his Jazzpaña and Renaud Garcia-Fons, for example.

The band is composed by Pablo Suarez on piano and palmas, Jose Luis Lopez on cello, Ramiro Obedman on flute, soprano and tenor sax, Karo Sampeta on drums and percussion, Jose Miguel Garzon on double bass and Javier Monforte on musical production and sound design.

For this production they have had the participation of several guest musicians who are distributed in different themes: Carmen Linares on vocals, Rafael Jiménez "Falo" on vocals, Antonio Campos on vocals and palmas, Juan de Pura on vocals and palmas, Rafaela Carrasco on dance and palmas, Juan Antonio Suarez "Cano" on guitar, Jorge Pardo on flute, Tino Di Geraldo on Indian tablas and Pablo Martin on double bass.

In the case of a jazz album the expectations are in charge of precision and mastery in the interpretation, in the case of flamenco and in addition to the above, emotion and expressiveness, passion. This group presents all these characteristics and expresses them well in the trajectory of the different themes. It is also notorious the sense of teamwork over individuality. By this I do not mean that there is no virtuosity and mastery, on the contrary, there is a lot of it, but it seems to me that it is subordinated to the group deployment. If there is an emphasis on solo work, this is mainly manifested in the cello of Jose Luis Lopez and the flutes and saxophone of Ramiro Obedman, distributed democratically and to a lesser extent the piano of Pablo Suarez, the guests provide the rest of the ingredients to create the atmosphere of flamenco party.

"IntenCity (Bulería)" opens the album with a very lively and accentuated rhythm, a cante and tenor saxophone solo to finish with an almost free

and a tenor saxophone solo to finish with an almost free version structure the rest of the song.

"Chiquilín de Bachín (Tango Vals)", a composition by Astor Piazzolla is graced by a heartfelt rendition by Carmen Linares.

"Avant-Garde (Tanguillos)" and "¿Seguiriqué? (Seguriya)" are for my personal preferences, the most accomplished tracks on the album, complex, rich and very Mediterranean instrumental works.

"Tangos de Rafa Jiménez (Tangos)", is probably the song of the album in which the most flamenco and Arabic structure dominates, the singing and clapping by the guests, Rafael Jiménez "Falo", Antonio Campos and Juan de Pura, is the most outstanding.

The album closes with "Despedidas", an evocative track featuring Jorge Pardo, Tino Di Geraldo and Pablo Martín.

Perhaps my only criticism goes to the cover artwork, which is quite basic, and the resulting sound and recording, which has some rough edges, specifically perceived in the small extension of the cymbals and some blurring of the double bass. These minor faults are forgivable considering the independent nature of the work and my comment is only to lament a shortcoming that this work does not deserve.

In conclusion, a highly recommendable disc for lovers of flamenco fusion and jazz in general. Artistic

Quality: 8.5

Sound Quality: 8



## Camerata Flamenco Project

### IMPRESSIONS. 10 ANIVERSARIO

cd + dvd  
Karonte,

#### • JAVIER HERRERO •

That this is flamenco, that is to say little. To say it is jazz is an understatement. That it is a classical music ensemble is not quite accurate either. And the fact is that Camerata Flamenco Project has all that without being any of it. It is one of those projects that combine arts, modes of expression, that link genres and eras and that do it all with the utmost neatness and quality and without forgetting that they are a group of the XXI century and are due to a certain sense of spectacle.



As they like to like to say, they are in a "beautiful territory without a flag". An ensemble that moves navigating and diving through flamenco, jazz and classical music, grouping it all together in something that is different and extremely beautiful. Pablo Suárez (piano), José Luis López (cello) and Ramiro Obedman (flutes) have decided that music, art and beauty have no borders and allow them to pass between each other with the gracefulness with which in his time the late Mario Pacheco knew how to give flamenco another look, taking it beyond the corseted stylistic purity. With Impressions they celebrate their first decade and present it in a magnificent album in the edition and excellent in the content, accompanied by some of the best musicians of our country, such as Jorge Pardo, Tino Di Geraldo, Pablo Martín or the singer Carmen Linares, among others, and includes a dvd with a concert in trio format in the Lo Otro hall in Madrid.

Congratulations!

# XL GETXO JAZZ 2016

## Camerata Flamenco Project. 10º 'Impressions'



Ten years on the road is a long time in this music business, so after such a long time it is well worth it to take a short break surrounded by good friends. This is, in short, what is presented in this 'Impressions' (Karonte) by Camerata Flamenco Project.

Jazz, flamenco, classical music and tango come together in this musical proposal created in 2004 by cellist Jose Luis Lopez, saxophonist and flautist Ramiro Obedman and pianist Pablo Suarez, which made its debut at the Singapore Arts Festival. And since then they have toured extensively and released three albums under their own name.

'Impressions' includes; on the one hand, a compilation CD where a selection of the most emblematic themes of the band during these ten years are collected. On the other hand, a dvd is presented with the concert performed by the trio in May 2014 at the Sala Lo Otro in Madrid.

The ten themes of the disc are divided between compositions of French impressionism, with Satie's 'Gnossienne No1', the unusual 'Kadish' by Ravel and 'Syrinx' by Debussy; tango with 'Chiquilín de Bachin' where there is a superb interpretation by Carmen Linares (as if to take off your hat), the flamenco of Paco de Lucia with 'Entre dos aguas' with a very impressionistic arrangement and five of Camerata Flamenco Project's own themes.

Good music and good musicians. Jaun Ez

Author: Camerata Flamenco Project. 10th Anniversary

Title: Impressions

Musicians: Jose Luis Lopez (cello), Ramiro Obedman (flute and sax), Pablo Suarez (piano).

Guest musicians: Jorge Pardo, Tino Di Geraldo, Carmen Linares, Pablo Martin, Antonio Campos, Juan Pura Y Sergey Saprichev

Label: Karonte Year: 2015

Style: Flamenco jazz



## Flamenco, classical, jazz music meets on Camerata flamenco project



The group Camerata Flamenco Project presented its new album Impressions / 10th anniversary on Thursday June 4 in a concert at the Cajasol Foundation.

A delightful repertoire of flamenco, classical and jazz music that came together in harmony before an audience that ended the show full of inspiration.

Camerata Flamenco Project is formed by José Luis López on cello, Ramiro Obedman on flute and saxophone, and Pablo Suárez on piano. Impressions is a scenic project that integrates the musical identity of contemporary flamenco with pieces of French impressionism, generating authentic avant-garde classical music. Its sound generates an exciting show with continuous nods to genres such as jazz, classical and tango, without ever losing sight of the originality and flamenco feeling.