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MUSIC / 38TH MALAGA JAZZ FESTIVAL

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Teatro Cervantes

thursday 7 november 20.00 h

Inicio venta 16/07/2024

Prices A **30€** B **22€** C **16€** D **11€**

Usual discounts apply.

Progressive discounts for all seats except those of the Eliane Elias and Pat Metheny concerts:

15% for 1 or more tickets for 3 concerts.

20% for 1 or more tickets for 5 concerts.

Usual discounts are not cumulative with progressive discounts.

EGBERTO GISMONTI

Egberto Gismonti - CIFU Award

Egberto Gismonti guitars and piano

1.10 h (w/out intermission)

ecmrecords.com

photo ©Roberto Cifarelli

A virtuoso on both guitar and piano, Egberto Gismonti has created a body of work that sits at the crossroads of his native Brazil's folk tradition and the world of classical music, in a way which echoes his predecessor Heitor Villa-Lobos. He is also a skilled improviser and his dazzling technique is capable of evoking an almost orchestral palette of colours.

Gismonti (Carmo, Rio de Janeiro, 1947) studied music in Paris with Jean Barraqué, a pupil of Webern, and the legendary Nadia Boulanger. On his last day of classes, Boulanger told him to 'be a little irresponsible' in his music, 'to trust and break the rules'.

A milestone in his development was his encounter with the indigenous peoples of the Amazon rain forest: his research and human encounters changed his vision of the expressive possibilities of musical language and continue to fertilise his work to this day. From the batuque of the Amazonian Indians to the Carioca samba and choro, via the frevo, baião and forró, Gismonti captures the true essence of the Brazilian soul in

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a primitive yet sophisticated way, and reflects it through his personal vision, elaborated by years of classical training and literacy in a wealth of musical languages in which jazz plays an important role.

His landmark ECM debut, *Dança das cabeças* (1976), a collaboration with percussionist Naná Vasconcelos, marked the international breakthrough for both musicians. Gismonti returned to ECM to release celebrated albums such as *Sol do meio dia* (1977, recorded after his stay with the Yawalapitis tribe in the jungle near the Xingu River), *Folk Songs* (79) and *Magico* (80). The title of the suite *Sertões veredas: tributo à miscigenação*, from his album *Saudações* (2009), could be a motto for all his work: 'tribute to miscegenation'.

