

“ALEGRIA” ALBUM-PRESS RELEASE

PABLO ABLANEDO OCTET

Released by Fresh Sound New Talent (FSNT 156CD)-February 2003



Index

1. Intro
2. Press Release Letter
3. Album Contents
4. Studio photos

Intro

You see, it's turned out very well.

Let's travel together, you and I. You'll cast bells, I'll paint icons.

...

What a feast day for the people you brought them such joy, and you're crying.

From the film “Andrey Rublyov” by Andrey Tarkovsky

Today it may seem odd to name an album “Alegria/Joy”. I would just like to mention that the name of my work, “Alegria,” alludes to the happiness of creation. It refers to an intimate and jubilant space in my soul that I try to cultivate and care for each day. It is also a place where I find shelter, and that protection leads me to action. When I finally finished this work, the idea of resistance by using joy as a shield lingered, so I decided to keep the name for this CD. Here is this music, like a barricade of hope for these times in which we all live.

Pablo Ablanedo,
December 2002

*Note: all this information is also available at www.pabloablanedo.com in pdf format.

Pablo Ablanedo Octet
83 Inman street
Cambridge, MA 02139-1212 USA

Boston, March 2003

Dear music critic,

“**Alegria**” is the new work of the **Pablo Ablanedo Octet**. It is our second album under the tutelage of the Barcelona based record company **Fresh Sound New Talent Records** created by **Jordi Pujol** and under the artistic production of **Frederik Rubens**.

Also, in many ways it is a continuation and development of the group’s first album “**From Down There**”, which the press welcomed and defined as a work with an un-shakable jazz personality, but with a distinctively Argentinean sound.

The line up for the performance of the pieces that I wrote for the octet grows from some of the original members of its rhythm section: **Franco Pinna** on Drums and Bombo Leguero, **Fernando Huergo** on Bass, the octet’s new guitar player **Ben Monder** on Electric Guitar, and myself on piano.

Jenny Scheinman was again responsible for the “string section” and another original octet member, **Jerome Sabbagh**, is on Tenor and Soprano saxophones.

Anat Cohen and her brother, the trumpet player **Avishai**, had performed in the “trying out’ of all of these pieces in several of the octet’s concerts as well as in the octet’s debut CD. They unfortunately had a family emergency a week before the sessions and couldn’t fully participate on this recording. However, **Anat** later recorded the **clarinet** parts for four tracks. In response to this urgent situation and at the rescue of my nerves comes **Taylor Haskins** on trumpet and Flugelhorn, and **Chris Cheek** on Tenor and Soprano saxophones. Both of them enthusiastically changed their schedules to participate in the preparatory concerts at the Jazz Gallery and Knitting Factory in NYC and the recording sessions of “**Alegria**”.

Julio Santillan supports one more time the rhythm section of the octet with the acoustic guitar and Chacarera “rasguidos” in a couple of “**Alegria**” tracks. A new guest comes this time in a collaborative work with my friend **Ernesto Klar** on electronics. I invited him to write a piece for the octet that became “**El Grito Sagrado**”, with the inclusion of my voice reciting the universal first sentences of the Argentinean Nacional anthem.

Regarding the music, how to really explain what it is and where it comes from? The music itself should be the answer. I hope I have been clear enough in my writing as well as conducting the octet in their performances to transmit some of the truth that I grasp from this music. My living companions in this journey are mentioned in the thanks part of the album. Others give me inspiration through their inheritance: my father, Igor Stravinsky, and the filmmakers Akira Kurosawa and Andrey Tarkovsky have all guided me along. The jazz masters and the traditional music of Argentina are always present as a gravity point.

Please, if you need more specific information don’t hesitate to contact me.

The undertaking of producing and recording an album by an independent artist on an independent record label it is not an easy task today. It requires a lot of energy and patience, coupled with monetary restrictions and crazy management of time from all sides. Under this light, “**Alegria**” it is absolutely a team-work, based on the mutual respect of all its participants and the love for this music.

Thanks,
Pablo Ablanedo

Performers

1. Jenny Scheinman (Violin)
2. Taylor Haskins (Trumpet & Flugelhorn)
3. Anat Cohen (Clarinet on #1, 2, 3 & 10)
4. Chris Cheek (Tenor & Soprano Sax)
5. Jerome Sabbagh (Tenor & Soprano Sax)
6. Ben Monder (Electric Guitar)
7. Pablo Ablanedo (Piano & Voice on #7)
8. Fernando Huergo (Acoustic & Electric Bass)
9. Franco Pinna (Drums and Bombo Legüero)
10. Julio Santillan (Acoustic Guitar on # 3 & 5)
11. Ernesto Klar (Electronics on #7)

Pieces List

1) Alegría (Joy) 8:04 (To Igor Stravinsky)

Solos by Ben Monder, Jerome Sabbagh, Anat Cohen & Taylor Haskins

2) La Procesión (The Procession) 11:37 (To Akira Kurosawa)

Solos by Fernando Huergo & Jerome Sabbagh

3) Una Más (One More) 8:08

Solos by Taylor Haskins & Franco Pinna

4) Coral (Chorale) 10:17

Solo by Jenny Scheinmann

5) Espiritu Mágico (Magic Spirit) 7:38

Solo by Chris Cheek

6) Lux 3:16

Solo by Taylor Haskins

7) El Grito Sagrado (The Sacred Yell) 5:01

Solo by Ben Monder

8) La Vida Sigue (Life Keeps Going) 10:42

Solo by Jerome Sabbagh

9) Naif (Naive) 7:47

Solo by Chris Cheek

10) Y Así Se Va (And Like This He Goes) 6:00

Solos by Chris Cheek & Ben Monder

General Info

All music composed by Pablo Ablanedo except El Grito Sagrado composed by Ernesto Klar and co-composed by Pablo Ablanedo. All music published by From Down There Music (ASCAP).

Lyrics for La Procesión by Pablo Ablanedo. Lyrics for El Grito Sagrado extracted from the Argentinean National anthem by Vicente López y Planes and Blas Parera.

Produced by Frederik Rubens & Pablo Ablanedo except El Grito Sagrado Produced by Ernesto Klar and co-produced by Pablo Ablanedo.

Executive Production by Jordi Pujol.

Recorded by Albert Leusink & Frederik Rubens at Peter Karl Studios Brooklyn, NY, August 2002.

Mixed by Frederik Rubens at Looking Glass Studios NYC, November 2002.

Mastered by Nathan James at The Hit Factory Studios NYC, December 2002.

Art & design by Lucile Chaurin.

Thanks

This album could not have been completed without the dedication of and amazing performances by the octet's members: Jenny, Taylor, Anat, Chris, Jerome, Ben, Fernando, Franco, Julio and Ernesto, the work and friendship of Fred Rubens and Albert Leusink, and the support, and enthusiasm of Jordi Pujol and Fresh Sound Records; to all of them my noble and profound gratitude.

Many thanks to Nathan for his excellent work, to Lucile for her hard work and drawings, to Martin Maiden for his support, to Peter Karl, The Looking Glass and The Hit Factory for their understanding of the nature of this project, to Amy Ablanedo, Johanna Linehann and Denby Dale for their editing and text corrections, to Basya for her buena onda and Bernardo Monk for his assistance with winds performance, to Katie Viqueira, Laura Tenenbaum and Silvia Gerszkowicz for their feedback, to Diego Urcola, Fernando Isella, The Jazz Gallery and The Knitting Factory, and to the Argentinean Consulate of NYC.

Special thanks to Anat & Avishai Cohen, who had performed in the "trying out" of all of these pieces in several of the octet's concerts. Unfortunately, they had a family emergency a week before the sessions and couldn't fully participate on this recording.

I would like to use this opportunity to express my deep and eternal gratitude to my teacher Susana Bonora, whose teaching has guided me all of these years.

Lyrics

La Procesión

La procesión se para,
Miran al cielo,
Les pega el sol,
Gozan la luz,
Y sigue.

Se para,
Vuelan las aves,
Los mueve el viento,
Huelen el mar,
Y sigue.

Se para,
Se miran,
No hablan.
Saben donde estan,
Quienes son,
Adonde van,
Y sigue.

Un goze inconmensurable los acompaña.

By Pablo Ablanedo (July 2002)

El Grito Sagrado

Oid Mortales, el grito sagrado:
¡Libertad! ¡Libertad! ¡Libertad!
"Himno Nacional Argentino", Vicente López y Planes and Blas Parera.

Hear ye, mortals the sacred yell
Freedom! Freedom! Freedom!
Argentinean National anthem by Vicente López y Planes and Blas Parera.

Comment About “El Grito Sagrado”

One of the greatest experiences that I had during the process of creating Alegria was the composing of the piece El Grito Sagrado, a collaborative work with my friend Ernesto Klar. Last year, I invited him to write a piece for the octet, and he accepted. Later, one day when we were passing by each other in our neighborhood, he mentioned to me that he would like to use my voice on the piece. At first I panicked, but afterward I realized that this would be the right thing to do with the words with which I had been obsessed for months: the first two sentences of the Argentinean national anthem. Coincidentally, he also had the idea of a “chorale” for the octet, and I was reciting these words while seated on the piano, with a game of chords based on moving perfect fifths around with both hands. The seed was planted, I recorded my recital and he started to shape and compose the piece, with my whisper and other sounds of my recorded voice (such as the sound of my saliva and my breathing), on his laptop. Later on, we picked up the voicings and we agreed to orchestrate them for the recording session, but only he alone did it. I forgot about it! This was a very exciting and profound experience for me, and I am extremely grateful to Ernesto. The communication with him was deep and fluent, and he opened me up to the language of a musical world that I only guess about.

Back cover quote

“But, he looked so happy.
How shall I say it...
He was singing sadly...
In a voice that went straight to the heart.”

From the film Ikiru (To Live), by Akira Kurosawa

Contact Info

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Studio Photos



Back: Chris-Franco-Taylor-Fernando-Albert

Middle: Fred-Ben-Jenny-Jerome-Ernesto

Front: Pablo



Photos by Peter Karl