

Jesus Santandreu popping success Palau de la Música

20th Festival de Jazz de Valencia

Valencia Orchestra, Arx and Sedajazz Ensemble directed by Enrique and Jesus Hernandis Santander.

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Sixto Ferrero / Valencia

Two proposals equidistant in time and, obviously, in compositional technique. Undoubtedly, the concert on Friday, in the 20th edition of the Festival de Jazz de Valencia , maintained a common point in both parties. The Valencia Orchestra participated in the festival to plunge into jazz and symphonic wandering between electronic music and, more or less, a symphony or a New Age Chill Out strange. In any case, both sides tried to join the concert therefore apparent that gave the symphony orchestra's presence on stage; But the proposals, aesthetically, were light years away from each other. The results also were diametrically opposed. The first part was devoted to the effort to mix the electronic string quartet (violin and cello) plus a DJ, the Arx and the Orchestra of Valencia, together, led by composer and arranger Mirage , Càrcer musician Enrique Hernandis. They have a good element in lighting, to locate the speech, more than 30 minutes in an atmosphere Dance, Disco, New Age, Chill Out I wanted and strived to maintain a symphonic sound. However, the Palace does not have a neat acoustic to amplified sounds, that is, for electronic sounds, and much less so as the power offered by the DJ. Excessive amplification of a DJ too present and monothematic and considering Mirage does not propose, in principle, a preeminent minimalism. Shortly functional interventions electronic stringed instruments, except for some virtuoso solos at times like guitar riffs, at least, curious. With an orchestra almost inaudible among electronic sounds that did not understand and only if Philemon stating a thin structure in the light of these reasons that allowed, aurally follow the speech.

Perhaps the experiment would have worked without the orchestra, with more freedom to improvise and create or surprised and fearful without doing rhythmic square bases standards too reminiscent of the 'Maximum Maximum-pum-pum' nightclubs' cool, with acoustic instruments.

The second part consisted purely repertoire of symphonic jazz classic. With the word, but, I mean almost a series of standards, or even universal. Of those that everyone knows and can whistle. Subjects of collective imagination, multiple versions, used in large quantities for film, advertising ... Songs like Summertime , New York New York , Moonlight Serenade and The Pink Panther were part of a program that could have been perspiring . But it was not because they had been passed through the filter of a composer insightful. Santandreu pulled to shine its basket of surprises, transforming their ability to make the standards typical in origin good, but typical (for this, said earlier classics), new jewelry symphonic jazz. When music is able to maintain the illusion, causing the need to wait for the answers to questions like: What now do, that sound, who will speak what sharing issue between sections come ?; or you find yourself with a fresh and innovative harmonic contrast, a great counterpoint to the main theme introduced, for example, in Brazil Ary Barroso or The Pink Panter Henry Mancini. When one is able to make something attractive, a priori, as is known, to the point of completely new look, is that this is a great creator.

Eva Romero with the Orchestra of Valencia and Sedajazz Ensemble directed by Jesús Santander. Photo: Revelarte.

Much of the success was something of mastery Santander concert arrangements for its ability to combine with the orchestra the ensemble to the point of becoming a single instrument; its sections interwoven with striking counterpoints, with outrageously suggestive color schemes, and use resources which favors an orchestra sound like, percussion, string, or tubes. But Santander was not alone, despite it having a large ensemble unified and uniform, which worked perfectly to offer a great show. The drops that the camel's success was David Shepherd, a trumpeter can play with the lovely warmth, as if speaking at improvise or bristling hairs climb sobreaguts. He also noted Eva Romero, who received the message Pastor It Is not Necessarily sound Gershwin. They cheered with satisfaction. Very precisely, so that neither Santandreu believed, by his actions, what was happening. People applauded to force bis, where Pastor Romero surprised again and again hit. More applause and Santander did not know what to do. If I had wanted to, he could have taken another bis. An absolute success.