

**Alberto Conde Trio****ANDAINA**

Alberto Conde (p), Baldo Martínez (b),  
Nirankar Khalsa (dr) + Maite Dono (voc).  
Madrid, abril de 2006  
Karonte 7794-2  
☆☆☆

De Alberto Conde Trio ya esperábamos un buen disco (alentados por su anterior), y aquí está. La misma sensación de mágica cohesión entre Alberto, Baldo y Nirankar. Hay momentos verdaderamente sublimes, el piano con un fresco y profundo acento gallego, Baldo Martínez creando, con el arco, una atmósfera oscura y atrayente, Nirankar impecable, siempre creativo... Se añade al trio en una ocasión la voz de Maite Dono y desplaza el estilo del jazz hacia el folclore regional, que si ya se hallaba implícito en los acordes pianísticos de Conde, resurge con mucha más fuerza a través de la poderosa voz de Maite. Además, ciertos textos incluidos en el libreto dotan al disco de una faceta poética que lo vincula más efectivamente a la tradición folclórica que lo inspira. No se infiera de lo dicho que no hay jazz en *Andaina*, porque abundan pasajes que se inscriben con perfecto derecho en la línea del jazz contemporáneo más libre de influencias.

David Romero



# “Andaina” reviews

“We were expecting a good record from the Alberto Conde Trio, and here it is, with the same sensation of a magical cohesion between Alberto, Baldo and Nirankar. There are some truly sublime moments, with the piano bringing a fresh and profound Galician accent. Baldo Martínez creates a dark yet attractive atmosphere with the bow and Nirankar is impeccable and always creative. At one point the voice of Maite Dono is added to the trio, and the jazz style shifts to regional folk music, that if found implicitly in Conde’s piano chords, is brought to life with great strength by the powerful voice of Maite. Also, certain texts included in the inlay lend the record a poetic facet linking it most effectively with the folk tradition that inspired it. Don’t deduce from this that there is no jazz on *Andaina*, because there are many passages of music that fit in perfectly with a contemporary jazz that is most free of influences.”

-- David Romero, *Cuadernos de Jazz*

“Alberto Conde is betting again on a jazz rooted in Galician and Latin American folk music, upon which the pianist has constructed a musical building with many aesthetic and expressive windows.

The formula established in his previous work, *Entremares*, is again successful. This is due not only to his multi-faceted piano playing, but also to the solid and feverish participation of the two magnificent rhythmic players, the double-bassist Baldo Martínez and the drummer Nirankar Khalsa, and to super guests such as the singer Maite Dono.”

-- Pablo Sanz, *El Mundo*

• • •

“*Andaina* grabs the listener from the start, who starts to be part of a record that never ceases to transmit feelings.

Alberto Conde traces his melodic lines with the sensibility and lyricism of a classical pianist and shows a great ability to improvise. It would be an injustice not to point out his work as a composer and arranger on this great record.

It is an exciting journey that the trio submerge us into, with a record full of country scenes that far from showing themselves pictorially, are shown as a crucible of open windows, which allow the listeners to lose themselves in sounds that were born in diverse geographical locations and that melt into beautiful jazz horizons.”

-- Víctor Bobeche, *Tomajazz*

• • •

“*Andaina* is the natural continuation of *Entremares*, but with a greater presence of arrangements and themes developed in several directions and also with open improvisations. The improvisations are always conducted in perfect harmony between Alberto Conde, Baldo Martínez and Nirankar Khalsa, who has a strong presence on the record, without ever overshadowing the work of his travel companions.”

-- Juan Torreiro, *La Voz de Galicia*

• • •

“In 1997 Alberto Conde decided to gamble on an as yet unknown dialogue between jazz and Galician folk music with an album that opened new paths: *A Lagoa dos Atlantes*. Nine years later, the pianist continued along this route with two records: *Celtrópolis* (1999) and *Entremares* (2004), a direction now consolidated with the release of *Andaina*, establishing itself as one of the most interesting alternatives of Spanish jazz, that of an ‘ethnic jazz’, or ‘jazz with roots’.”

-- Salvador Rodríguez, *Faro de Vigo*

# “Andaina” reviews

“Something is happening in Galicia, and Alberto Conde has got a lot to do with it. Alberto, from Ourense (Galicia) was born in Caracas, and is a pianist, composer and jazz musician who plays in a style fitting to Galicia, his region. In *Andaina* he takes us from Andrés Dobarro (*Teño Saudade*) to Bill Evans (*Time remembered*) without blinking an eye. His accompaniment is first class, with Baldo Martínez on the double-bass and Nirankar Khalsa on the drums.”

— Chema García, *El País*

“Alberto Conde goes his own way. The pianist, born in Caracas in 1960, who has studied classical guitar in Barcelona and jazz in San Diego, has approached the piano as a self-educated player. Upon listening, it is a virtuoso performance, with pearly marches, a firework with themes and changing velocities from ornamental notes that testify that one can convert the piano into a sumptuous orchestra.

*Andaina* is the second CD from the Alberto Conde Trio with the Galician Baldo Martínez (double-bass) and Nirankar Khalsa (percussion). The trio is complemented by the invited singer Maite Dono, in the traditional song ‘Amoriños Collín’, which lends a popular note to the sound, without making it become as such. This also applies to the flamenco guitarist Cuchus Pimental in the song ‘Arepita con Jamón’, who becomes the ideal companion of the pianist in this track.

Together with several traditional songs and a heated finale with the Bill Evans title ‘Time Remembered’, Alberto Conde presents his own exclusive compositions. The record features a full, rounded piano sound and predominant Latin rhythms, together with some surprising side roads along which the ensemble lead us. Outstanding climax is the theme of *Andaina*, which starts with a small and intimate fugue by Bach in which the double-bass becomes the counterpart of the pianist.

In the following piece, ‘Astrolabio’, the double-bassist takes the lead as he plays a contemporary piece of chamber music from each genre, with a singer like another double-bass providing the melody. The fact that Alberto Conde, at his highest level, is comparable to Brad Mehldau, is shown in the penultimate track ‘Teño Saudade’. This disc presents a man of many talents, with musical companions that add an enormous amount.”

— Hans Happel, *cd-kritik.de*

Jazz

EL PAÍS

## Alberto Conde Trío

ANDAINA ★★★★★

Karonte



Algo se cuece tras el telón de Grelos, y Alberto Conde tiene mucho que

ver. El ourensano, nacido en Caracas, es pianista, compositor y toca jazz con denominación de origen, la de su tierra. En *Andaina* pasa de Andrés Dobarro –*Teño saudade*– a Bill Evans –*Time remembered*– como quien no quiere la cosa. El acompañamiento, de primera, con Baldo Martínez al contrabajo y Nirankar Khalsa a la batería. ■ CHEMA GARCÍA