

AHMAD JAMAL

13 NOVEMBRO 2007

TERÇA-FEIRA

GRANDE AUDITÓRIO

21H00

MÚSICOS | AHMAD JAMAL piano | JAMES CAMMACK contrabaixo | IDRIS MUHAMMAD bateria | MANOLO BADRENA percussão

Concerto de um dos pianistas históricos do jazz moderno.

"O principal contributo de Ahmad Jamal para a história do jazz é a sua abordagem inovadora em pequenas formações, com relevo para a formação em trio."

Adler & deChocqueuse, Passeport pour le Jazz

Ahmad Jamal nasceu em Pittsburgh, em 1930. O seu estilo pianístico começou a ser notado logo após a formação do seu primeiro trio, em 1951, muito em particular devido ao grande sucesso alcançado com os arranjos da canção popular "Billy Boy".

A partir de 1956, Ahmad Jamal decide-se pelo trio de piano, contrabaixo e bateria (introduzindo a bateria em vez da guitarra). Miles Davis apaixonou-se de imediato não só pela música, como pela forma como ele trata o piano, contribuindo para a ainda maior credibilidade do pianista.

Herdeiro da tradição pianística criada por Nat King Cole, Ahmad Jamal soube desenvolver um estilo muito peculiar: da riqueza harmónica da mão esquerda a servir de base, à excelente improvisação da mão direita, tendo sempre presente a subtil utilização do espaço e do silêncio, Ahmad Jamal é hoje considerado um dos pianistas históricos do jazz moderno.

Neste concerto apresenta-se com os companheiros dos últimos dez anos, James Cammack (contrabaixo) e Idris Muhammad (bateria) e Manolo Badrena (percussão).

Aos três anos de idade, o meu maravilhoso Tio Lawrence chamou-me quando eu passava perto do piano do quarto dos meus pais. Ele estava a tocar piano e desafiou-me a duplicar o que ele estava a fazer. Embora nunca tivesse tocado naquele ou em qualquer outro piano, sentei-me e toquei nota por nota o que tinha ouvido. "O resto é história".

Ahmad Jamal

Recortes de Imprensa

"...Jamal is probably the most distinctive jazz pianist since Thelonious Monk...(his) music was a constant theatre of surprise...tsunamis of sound suddenly rose up from nowhere, then dropped away to the merest tinkling at the top of the keyboard..."
"(Jamal) is a pianist who never played a cliché..."

John Shand, The Sydney Morning Herald

"Ahmad Jamal is a true original, one of the greatest living jazz pianists."

Chip Stern, in www.ahmadjamal.info

"Ahmad Jamal: The rows of shocking diversions and risks on this new album by a 1950's master could be mistaken for the work of a younger, experimental-minded pianist."

Ben Ratliff, "The Living Arts", The New York Times

"No musician has had a more profound effect on the orchestral approach to small groups in the last 35 years than Ahmad Jamal... [...] He is a virtuoso, but his innovations are found in his arrangements."

Stanley Crouch, The Village Voice

"Ahmad Jamal is to me, the most exciting, creative keyboard artist living."

John King, Melody Maker

"Jamal's principle contribution to the history of jazz is the trio. He brought a new concept, creating a form of collective improvisation that had a suppleness without precedent."

Adler & deChocqueuse, Passeport pour le Jazz

"Ahmad Jamal behaves like a true orchestra conductor... astonishing in a jazz trio!... Ahmad transforms himself into an enchanter of the keyboard in the blink of an eye an allusion to Liszt or Debussy, marvelous versions of Coltrane, delicate pearls of melodies recreated at each touch, turbulent, orchestral, riding on incandescent rhythms."

la Nouvelle Republique, France

"Jamal's colorful harmonic perception has been too often overlooked. He characteristically builds parallel and contrary motion lines that move in and out of chordal substitutions and alterations that would probably frighten pianists of less harmonic sensitivity... In his use of pedalpoint ostinato interludes as a method by which to build and release energized musical tension, Jamal has brought the bass and drums into an independent but highly functional role in his conception of the piano trio."

Don Heckman, L.A. Times

"He has clothed the very avant-garde things he does with subtlety and a sound that entices the average jazz listener, rather than making him uncomfortable."

Ralph J. Gleason, S. F. Chronicle

"Mr. Jamal, 66, is one of the figures that looms over the younger generation... he set an example for changing tempo and rhythm from which the younger musicians have borrowed. 'The Essence, part 1' is one of his best recordings in years..."

Peter Watrous, The New York Times

"Ahmad Jamal is never banal."

Rachel Elkind, Record Producer

"Much of Jamal's music has almost a classical feel. His fluid runs up and down the keyboard owe as much to Horowitz as they do to Teddy Wilson. He arranges his tunes in clearly defined sections, with sudden shifts in dynamics and tempo, and he directs his quartet as if he were conducting an orchestra... Jamal makes you sit forward because you want to hear what comes next."

Matt Schudel, Sun-Sentinel, Fort Lauderdale, Florida

"[...] a soloist who defies practically every convention of the jazz pianist's art."

Howard Reich, Chicago Tribune

"...the most architectonic of piano trios, perhaps the first to really explore the sounds of silence and make them sit up and sing."

Gary Giddens, The Village Voice

"...after I heard Ahmad's gig it really inspired me as to what jazz is really about (he does a lot of avant-garde things now, but never sacrifices the groove). I'm still feeling that gig..."

Ben Waltzer, The New York Times

Para mais informações contacte-nos, ou consulte:

<http://www.ahmadjamal.net>

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