

JOSÉ TORRES TRIO



José Torres Trío



José Torres Trío is an innovative musical proposal that flees from the established canons in the composition and execution of flamenco pieces and explores its own sounds. Fusion? Mix? Purity?

Let's place ourselves back in a moment: the seventh of July of two thousand and seven (7/7/7). Surely it is no mere coincidence that the Trío's first concert took place on that date.

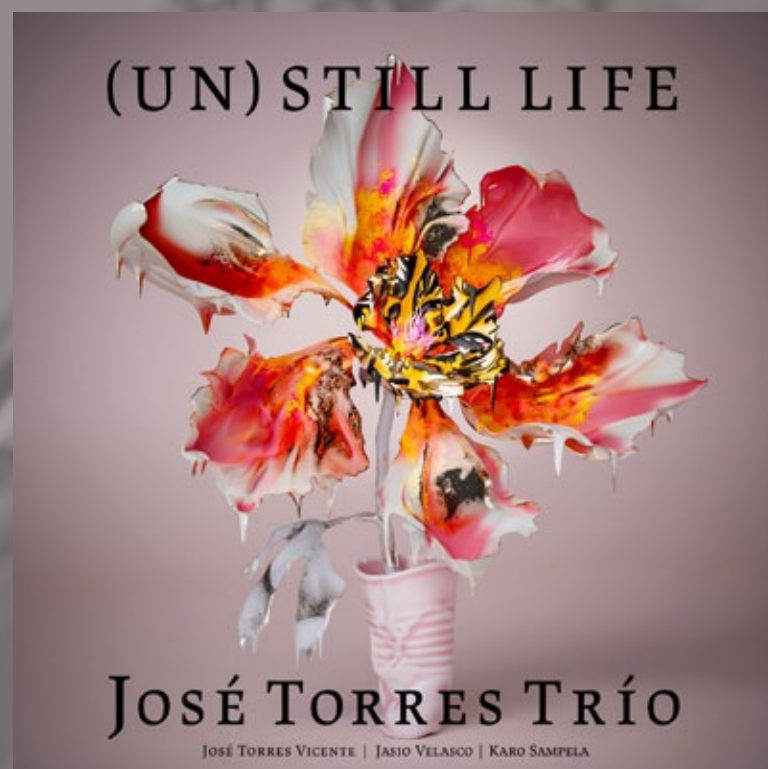
Neither is it a coincidence that three particular guys met each other in an out-of-the-ordinary way: José, flamenco guitarist from Elche, meets Karo as a clapper for a Hungarian flamenco dancer. Next, he calls some "Jaiso" thinking that he was a violin player, and he ends up calling himself Jasio and playing viola. Three guys that meet up and give a concert on a date that's, let's say, special. What could go wrong?

Thirteen years later (another magical number?) they continue together, making, playing, and enjoying music (and learning Esnavian, of course). No joke. Coincidences don't exist and the stars line up when it comes to artistic quality. José Torres Trío continues dedicating their concerts to the flying priest (yes, that guy who got lost hanging from hot air balloons and this, although it seems very crazy, has the same meaning as sending the family good night pictures in pajamas before going to sleep).

If, as Borges says, to write a poem is to practice a lesser magic, to meet up on appointed dates, to compose and create unique pieces, and to keep going 13 years later should be a magic in itself. That happens when José, Karo, and Jasio close themselves up in a studio. Here everything begins.

José Torres Trío

Discography/Un(Still)Life (2020)



UN(STILL) LIFE (2020)

José Torres Vicente: flamenco guitar

Jasio Velasco: viola, bass, and musical saw

Karo Sampela: drums, percussion, glockenspiel, and bass

Guest musicians:

Cristian de Moret: voice

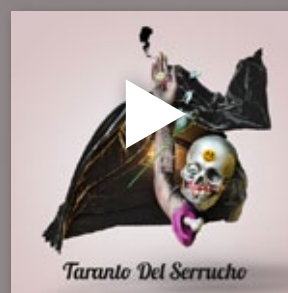
Xema Espinosa: saxophone (soprano, alto, tenor, and baritone)

All the compositions are by José Torres Vicente, Jasio Velasco, and Karo Sampela, except:

'Taranto del Serrucho'. José Torres Trio/Cristian de Moret/Enrique Morente

'Farruca de París'. José Torres Trio/Cristian de Moret/Federico García Lorca

Taranto del Serrucho



José Torres Trío

Discography/José Torres Trío (2013)



José Torres Trío (2013)

José Torres Vicente: flamenco guitar

Jasio Velasco: viola, accordion, harmonica, and musical saw

Karo Sampela: drums

Special collaboration by Carmen Linares in 'Peteneras del padecer'.

All the compositions are originals by José Torres Vicente with arrangements by José Torres Trío.



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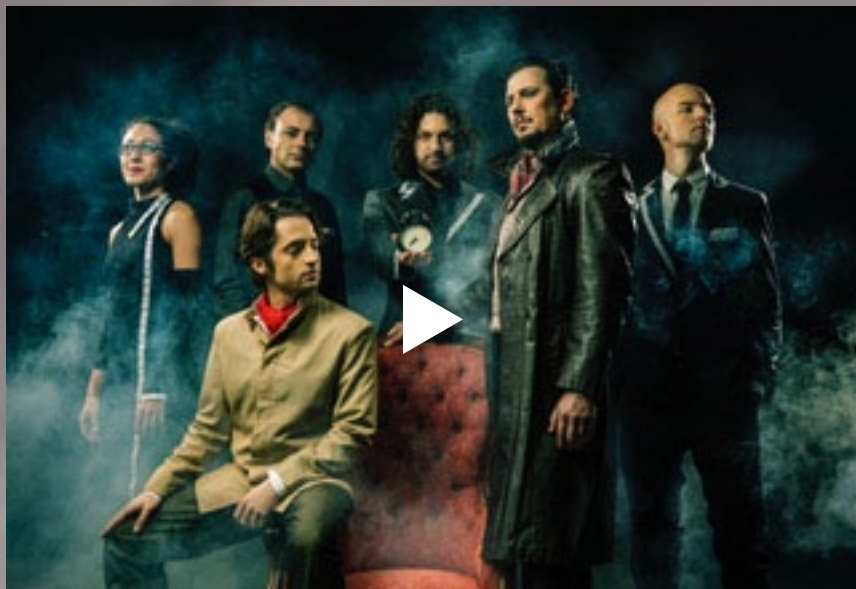
LIVE

The pieces of the Trío are capable of coming off the record for the enjoyment of all. They have done this in recital mode, from their first encounter on stage, and in show mode, with “La Suite del Reloj”, with which “they have the pleasure of inviting the spectator to share a space that is musical and intimate and previously unknown, a place on the journey that invites staying for a while.”

La Suite came out in 2015 and has run on different scenes and won various prizes (Escenarios de Sevilla to Best Composition and Lighting).

The new repertoire is equally capable of being enjoyed live, with special collaborations on singing or dance, for the use and enjoyment of the audience.

La Suite del Reloj



With Melisa Calero



With Carmen Linares



With Pastora Galván



CRITICAL REVIEWS



"The trio José Torres is a surprising flamenco group. Not ingenious, but surprising. Because of the format. The instrumentation. The arrangements."

Juan Vergillos, Diario de Sevilla. 25/09/2015 (live performance review)

"A group that, from continuing together over time, ended up being a reference point of flamenco-fusion, as much for their originality as for their musical quality"

"The result is truly outstanding. The result is José Torres Trío.. a different idea of good music"

Marcos Escánez. Jondoweb. 2013 (review of the record)

"A group that doesn't hide its flamenco heart, but that moves in and

walks through the paths of contemporary music."

"La Suite del Reloj is the fusion of three personalities and three sounds that come together to make something distinct. And they do it. A vibrant music, brazenly rhythmic, sometimes intimate, always sumptuous and enveloping"

El eco de la memoria. 01/11/2015 (review of the 'Suite del reloj')

"It's flamenco but it is so much more than flamenco,"

José Miguel López. Radio 3

"A universe of thoughts, of dreams and remembrances, evocative to its fullest potential."

Sergio Guillén. Renacer Eléctrico

José Torres Trío

JOSÉ TORRES VICENTE/ BIO

José Torres is a guitarist with a multidisciplinary profile. For dance, he has composed music for choreographies by Javier Latorre, Rosario Toledo, and he has accompanied Carmen Linares and Manuel Lombo, among others. He collaborates on the show 'Le duende Volé' by Pilar Albarracín of the Flamenco Festival of Mont-de-Marsan.

He directed the videodance Café Cantante in 2012.

He has participated in and led different discography projects. With his main group, José Torres Trío, he published their first record in 2013, with the same title as their group name, and (Un)Still Life in 2020. Together with the singer Rocío Guzmán, he published an EP of adapted versions of classic lyrics, 'La virtud en aire.'

He has been awarded as a performer by the Instituto Nacional de Juventud and as a composer in the Escenarios de Sevilla awards for the 'Suite del Reloj' by the José Torres Trio.



JASIO VELASCO/ BIO

In 2006, he created the soundtrack to La Gramática Parda (Music Award Fair of Teatro del Sur) by Fernando Mansilla and El Cuarteto Entrecuerdas.

He continues collaborating with Los Síndrome, La Fundición, Truca Circus, Noletia y the Classical Theater of Seville, where he is still in charge of musical composition.

The following stand out among his personal projects as creator, performer, and composer: Familia Canini with the clown show Liquidación por Defunción, Mansilla y los Espías with the record

‘Dejad que los colgados se acerquen a mí,’ the comic duo Clowning Calaveras and the monologue ‘Jasio Velasco Grandes Hits.’

In 2014, he received the Prize for the Best Musical Author in Andalusian Theater. In addition, he composes soundtracks for different short films, including Polo by Charly García, which received the Andalusia Audiovisual Foundation Best Soundtrack Award.

Award-winner in the 2017 Lorca Prizes of best andaluz composer for ‘La Pícará Justina’ for the company Tormento, he is currently the singer and bass player in the rock group P.U.S.

José Torres Trío

KARO SAMPELA/ BIO



Karo Sampela is a master of different musical styles to which he has lent his drumming and percussion throughout his career: from Balkan folklore with Sloba Horo to hip hop with the Finnish rapper Paleface.

But, above all, since his arrival in Spain in 2007, he has mainly concentrated on flamenco and he has worked with some of the flamenco artists with the biggest international presence, like Carmen Linares, Compañía Rafaela Carrasco, Rojas y Rodríguez and Compañía Kaari & Roni Martin, in addition to working with various instrumental music groups such as Camerata Flamenco Project or Joonas Widenius Trio, traveling to more than thirty countries.

He has participated as drummer or percussionist in the recording of more than thirty records and in the making and recording of music for various prize-winning dance shows in Spain as well as in Finland.

José Torres Trío

UNTOLD LIFE

JOSÉ

(His own memories)

"From the second concert, I remember the 'flying priest.' This was a Brazilian priest who lifted himself up hanging by hundreds of helium balloons in order to beat the Guinness World Record, and he disappeared. They found his remains three months later, and for a long time we dedicated our concerts to him"

(Memories from others)

"He seemed like an interesting and unique guy, musically as much as personally"

"It was hard for me to understand him because of his Elche accent... now we understand each other perfectly"

"We used to have a habit (for quite a while): every time we went out on tour, José and I took photos of us in the same bed before going to sleep, with pajamas on, and we would send them to our loved ones"

KARO

(Memories from others)

"I thought he was a serious guy, with a deep voice and not much of a sense of humor. Later he turned out to be funny, a sensible guy and an exquisite musician."

"Karo didn't talk much. I thought he didn't understand Spanish, and I went a year without talking to him. He came to see me, and I found out that he had a vocabulary more complete than my own."

"In the first rehearsal I saw that he was wearing something in his ear, and I thought, 'He's deaf, what a scam.' Later I found out they were earplugs to soften the sound."

(His own memories)

I have a terrible memory... I'm not much of one for looking back. I remember that at the beginning there were more of us... and that we started in Elche. For me it was all new."

JASIO

(Memories from others)

"I remember him as serious, until, at some point, he got started with some nonsense."

"He was a normal, ordinary guy, very nice, but there was a moment when he started to adjust the air conditioning, and that's when I saw him for what he truly is. It didn't seem like he was doing anything special, but it gave me such a huge urge to laugh to see his way of looking at the device, adjusting, looking at the device, going back to adjust, but at that time I contained myself"

(His own memories)

"I remember that, in spite of the fact that José was playing in his house, with his family and friends, someone got up in the middle of a concert and yelled, 'long live the orthodox flamenco...' and he was not saying it nicely"

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Más información:

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