

Mp3 Prisca - Estoy Aqui



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The follow-up album to the successful Piano Jazz Venezolano by singer, pianist, composer and arranger. The notorious Venezuelan musician is presented here interpreting the work of some of the most notable Venezuelan composers and her own work including 10 MP3 Songs in this album (40:02) ! Related styles: WORLD: World Fusion, JAZZ: Piano Jazz Details: Pianist, composer and arranger Prisca Dvila was born in Caracas, Venezuela. This remarkable instrumentalist and vocalist, an outstanding representative of a new generation of Venezuelan musicians, spent six months touring Europe in her mothers belly. It was, thereafter, that her father christened her Prisca Okarina, the second one being after a Latin American wind instrument of sweet and delicate sound, a blessing in disguise. Prisca grew up in a bohemian surrounding where her parents (Eduardo and Mariaeva), both architects, were frequently visited by musicians, sculptors, painters, writers and beatniks who took time to share their talents, so it was only natural that her artistic leanings towards the arts began with singing, drafting and writing poetry at an early age. At that time, she used to wear improvised costumes to act out as a Garota de Ipanema too. She also played melica, marimba, piano, vibes and ocarina at Dalcroze Rhythmic School that was directed by Mara Luisa Stopello, a well-known teacher. It was at the age of eight that her grandmother gathered Priscas poems into a book to publish them. Later on, her father registered her in SACVEN (Venezuelan Authors And Composers Society). She developed her musicianship amidst two complementary and passionate worlds, the academic one and the popular one. Tutored by prestigious teacher Mara Auxiliadora Daz, she was given the degree of Piano Performer Professor in July 2001, an act that was followed by her graduation concert at Jos Flix Ribas Hall at Teresa Carreo Theater, Venezuelas most prestigious concert hall. Prisca also found herself surrounded by the subtleties of the opera under the guidance of Flor Garca and Rubn Malnz during nine years after which she obtained her

degree of Lyric Singing Performer Professor in 2004. Prisca was also a piano teacher at Pablo Castellanos Music School, an institution adjoined to The Culture National Council (CONAC, for its Spanish initials), from 2002 until 2006. However, her everyday life in the academic world soon found the pianist embracing the fantasy and looseness of popular music. It was then that she became a student of three of the foremost jazz teachers of her country: pianist Olegario Daz, internationally acclaimed pianist composer Gerry Weil and guitarist Gonzlo Mic who taught her the difficult art of the improvisation and the jazz style. She also studied popular singing and scat with professor Cesar Muoz and she is currently under the teachings of beloved singer and composer Marisela Leal, one of the leading musicians in Venezuela. In order to complement her musical education, she decided to study History at Universidad Central de Venezuela. Shortly after that, she unified History and Music to write her thesis entitled The Pianistic Movement in Caracas (1870-1920), a work she often refers to as a methodically written banter. This work earned her Honorific Mention and Recommendation for Publishing in 2004 when she was given the degree of Bachelor in History. She has been encouraged by her family to love Venezuelan music, a passion shes embraced since childhood and a pursuit she has committed herself to enhance by her musical work. She was awarded Honorific Mention For Best Merengue Interpretation in the First National Contest of Venezuelan Piano in December 2003. Her composition entitled Lydiando Merengue is part of the CD recorded at the Closure Concert. Priskas musical language is based on the fusion of jazz, academic music and Venezuelan popular music, a fact stated in her three recordings to date: Piano Jazz Venezolano (2003), Estoy Aqu (2005) and Piano En Canto Venezolano (2007). These works have been praised by notable Venezuelan musical personalities such as Aldemaro Romero, Carlos Moren, Guiomar Narvez, Marisela Leal and Otmaro Ruiz. In recent years, Prisca has worked intensively performing live at some of the most important concert halls in Venezuela. During the years of 2004, 2005 and 2006, she participated in various musical festivals and events. Most notoriously the opening act for the legendary Spanish singer Raphael in May 2004 and the honor of playing with infamous salsa singer/composer Gilberto Santa Rosa at his request in 2006, both of which were given at the Ros Reyna Concert Hall, one of the most important in the country. 2004 found Prisca at Auditorio del Aula and Jazz Jamboree in Barcelona, Spain where her worked was acclaimed by the prestigious Spanish newspaper El Pas. In September 2004, she represented Venezuela at the world festival World Culture Open 2004 in Soul, Korea. She continues to work extensively in 2007 and plans to do so for the years ahead. ESTOY AQU

REVIEW Priscas second musical album ESTOY AQU is a clear statement of maturity. She continues exploring the wide variety of venezuelan rhythms without setting aside her piano solo work listened in her previous work. She now enwraps herself into different textures by incorporating cajn flamenco, assorted percussion, vocals, venezuelan cuatro and vibes, all of which are played by some of the most in-demand venezuelan players like vibraphonist Alberto Vergara, drummer Adolfo Herrera and cuatro player Rafael Brito. Begining with the track Frigiando Merengue, she introduces Miguel Hernndez (a.k.a. El Pata Negra) whose canto on flamenco style undoubtedly presents what the coming tracks have to offer. Rafael El Pollo Brito whose talents can be appreciated in the Onda Nueva song El Negro Jos, is among the best cuatro players in the world. This time around, Prisca clearly steers from one rhythm to another adding colors and textures in an effortless manner. Once again, her father Eduardo takes the writer role to let her daughter arrange the interpreter homonym track played on piano solo, turning the piece into a significant gentle gem. Leyenda adds an unusual mood to this extraordinary CD. The track shows a very mysterious Prisca whose character comes and go as lingering in a misty place. The title track introduces Prisca on vocals along with the band and backing vocals by one of venezuelas most beloved voices, Marisela Leal. Setoconao, an indigenous song, and Pikirillo, a joropo, represent the venezuelan folklore in which drummer Adolfo Herrera and percussionist Roberto Castillo accompany Prisca in a rhythmic burst making this CD a must have among genuine music lovers.

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