

Mark Holen's Zambomba

“Um baterista que verdadeiramente se pode chamar um «músico do mundo» dada a sua riquíssima experiencia (mesmo!) vivida em vários países. ...é quase um artista Português!” - *CDnet Portugal*

“Sempre quente/always hot” - *O Diario (Lisboa, Portugal)*

“World-class. There's no doubt about it... Ben Sidran once called Mark Holen a genius. Ben gets no argument from me!” - *Ray Ford, CMU Radio*

Drummer-percussionist-composer **Mark Holen** grew up with blues, jazz, and rock in Detroit and, later, Chicago. His diverse musical experiences include playing tangos and bebop in Buenos Aires; sambas in Rio; bendir in Marrakech; flamenco and jazz in Madrid; vibes and percussion with African musicians in Lisbon; and drums with many of New York's established salseros, including Daniel Santos, Candido, Louis Bauzó, Machito, and Mauricio Smith. His credits include three albums under his own name, with the group Zambomba.

Holen became interested in Latin music while living in Chicago, upon receiving a degree in music from Central Michigan University. Shortly thereafter, he accepted a position as Associate Professor of Percussion at Indiana University, continuing his studies there under George Gaber. He left Indiana to take a job with the North Carolina Symphony, returning, in 1973, to the Detroit area. With his group, Joy Spring, he played jazz six nights a week for the next two years, composing and arranging for the band.

He moved to New York in 1975, landing the drum/percussion chair with the house band at the Chateau Madrid shortly thereafter. He remained at the Chateau Madrid for two and a half years, playing six night a week with many great Spanish, Brazilian, and Caribbean instrumentalists, singers, and dancers who headlined at the club, including the great Cuban congero Orlando “Puntilla” Rios, the Brazilian dancer Loremil Machado, and the famous Puerto Rican singer Daniel Santos. The musical influences were enormous, and he studied hard to become fluent in Spanish and Portuguese, traveling periodically to Buenos Aires and Rio de Janeiro to perform, hang out, and polish his language skills. He continued studies of Afro-Latin drumming in New York, most notably with Tommy Lopez, Sr., Frankie Malabe, and Louis Bauzó. His jazz compositions began to reflect his diverse experiences with musics of South America, Spain, and Portugal. Among the musical forms that caught his ear was the new flamenco emerging in Spain at the time.

After an extended trip to Europe in 1987, Holen moved there 1989, living in Madrid and Lisbon from 1989 to 1993, performing and serving as fulltime faculty in music theory, piano, drums, and Latin percussion at the school of the Hot Club of Portugal. He was now fluent in Spanish and Portuguese, and the melodies of flamenco, fado, African, Brazilian, and Caribbean musics were firmly established in his musical vocabulary. Since his return to New York in 1996, his focus has been on composing, recording, and performing with his group, Zambomba. Their upcoming release, *Noches Flamencas*, is a blend of flamenco, Latin, and jazz genres.

“The most smoking thing about the evening is the musical fusion.” - *The Village Voice*

“Steeped in passion...new takes on the age old dance of the Spanish Gypsies.” - *The New York Times*

“Though the look and feel is steeped in the formalism of flamenco, there is an enticing freedom in the melting-pot spirit of cultural cross-pollination.” - *Denver Rocky Mountain News*

“In financial circles there is a reassertion of influence from Spain laughingly called the ‘reconquista.’ Perhaps the shoe is on the other foot in the matter of Flamenco Latino...This group has outflanked the traditional flamenco form...Carried to the extent that Flamenco Latino does it...experimenters will applaud.” - *The Denver Post*

Guitarist-singer **Basilio Georges** of Flamenco Latino brings both a distinct and broad background to the execution and arrangement for the group. His experience as both a Flamenco guitarist and as a Salsa musician give him a dual perspective and a clear advantage for producing compositions with authenticity as a goal. Over the past 19 years he has composed and arranged 30 pieces for Flamenco Latino, 5 pieces for the Carlota Santana Spanish Dance Company and 10 pieces for Andrea Del Conte Danza España.

Basilio has studied guitar in Madrid, Seville, and New York and has accompanied such artists as Rafael Fajardo

and Concha Vargas in the US; La Tati, Faico, Ciro, and Manolete in dance studios; and many cantaores such as Juanele de jerez, Marcelino Sanchez, and Antonio Benamargo in various Flamenco peñas in Madrid.

His recordings include "Apertivos Pa' El Oido" with Flamenco Latino, "Guerra, Amor y Campanas" which was the music for a Carlota Santana Spanish Dance project, "La Reina del Nilo" with singer/dancer La Conja and "Cante Flamenco" with singer Luis Vargas. His guitar work was featured in the soundtrack of Almodovar's "High Heels" and he participated in the 1992 Broadway revival of "Man of La Mancha." Basilio is on the staff at the American Institute of Guitar and teaches privately through Flamenco Latino.

Flamenco Latino's **Aurora Reyes** is a highly esteemed artist in both the flamenco communities of Spain and New York. Her abilities as both a dancer and singer, and willingness to experiment in collaboration with Basilio Georges has produced new forms of heelwork which authentically replicate the rhythms played in Latin music by the congas, bongos and timbales. Most of the current repertoire of Flamenco Latino has been choreographed by Ms. Reyes. She has been dancing flamenco for 23 years.

Aurora has toured with companies such as Jose Molina Bailes Españoles, worked at La Corral de la Pacheca tablao in Madrid, and had a mentor relationship with La Tati. As a choreographer, she has been hired for three seasons by Andrea Del Conte Danza España to set pieces premiering at Dance Theater Workshop in Manhattan and the Thalia Theater in Sunnyside Queens. Her most recent piece "Dedicación a las Americas" involved fusion of flamenco styles with the Argentine milongo, the Cuban guajiras, and South American colombianas. Aurora offers group classes in flamenco held at the Kingsley Ballet Studio.

"Thoroughly original...no less than remarkable...a songstress and saxophonist deserving far wider recognition" - *All Music Guide*

"Stunning." - *Cadence*

"Sophisticated, playful... Who thought jazz could be this much fun?" - *JazzWest*

"Highly recommended." - *Phil Woods*

Singer, ethnomusicologist, and flutist **Katharine (Katchie) Cartwright** of the jazz/world music duo Cartwright/Oppenheim has performed and recorded in the New York City area and internationally since the 1980s. Her albums as co-leader with saxophonist Richard Oppenheim include *A Mumbai of the Mind: Ferlinghetti Improvisations*, *La Faute de la Musique: Songs of John Cage*, *Live! At the Deer Head Inn* (Harriton Carved Wax); and *Soulmates* (Pacific St Records).

She holds a Ph.D. in Ethnomusicology from The City University of New York, with a specialization in improvisational traditions of the world, and a dissertation on Quotation and Reference in Jazz Performance: Ella Fitzgerald's 'St. Louis Blues.' She is currently Visiting Assistant Professor at Hunter College/City University of New York and teaches music and movement at the Third Street Music Settlement School. She serves as Chair of the International Association for Jazz Education's Sisters in Jazz mentoring program, on the Board of the International Women in Jazz, and is an active member of the International Association of Schools of Jazz. She performs and gives workshops internationally, including residencies through the US State Department's Fulbright Senior Specialist program.

Richard Oppenheim, saxophonist with the duo Cartwright/Oppenheim, has logged road time with the bands of Illinois Jacquet and Buddy Rich, and headed up the sax section in Marvin Gaye's large touring unit. After putting in a year and a half with the Paul Jeffrey Octet, he segued into the octet of valve trombonist Marshall Brown, and played baritone sax with Jaki Byard and the Apollo Stompers. Two smaller ensembles, *Fat Doggie* and *Zambomba*, led respectively by Gregory Alper and Mark Holen, allowed him to stretch in the intrepid company of Bern Nix, Shelley Hirsch, Ray Anderson, and Chuck Loeb, among others. Oppenheim also fronted bebop trios featuring Cameron Brown, Eliot Zigmund, and Bill Goodwin, and shared the bandstand with Charles Mingus, Clifford Jordan, Lionel Hampton, Dave Liebman, and Dennis Charles.

A tour of Haiti with the compas outfit System Band brought an opportunity to pour his style into a different mold. Sets often lasted for hours, with Oppenheim frequently called upon to deliver marathon solos over lengthy vamps. In common with many jazz musicians, some of his most formative experiences have come sitting in with such blues men as Lonnie Brooks, Otis Rush, and Mike Bloomfield, all of whom established their reputations in Oppenheim's native Chicago environs. In the realm of rock, he has worked and recorded with Foghat, Mick Ronson and Ian Hunter, and The Rattlers. He has played alongside Neil Young, Johnny Winter, Bernard "Pretty" Purdie, and David Johanssen.

"John Loehrke makes his bass sound both soulful and playful" - *New York Daily News*

During and after his years as a student at the University of Michigan, bassist **John Loehrke** was immersed in the thriving music scene in and around the Detroit area, playing in the Flint Symphony, the Kalamazoo Symphony, the Ann Arbor Orchestra, and virtually every jazz musician of note in and around the Motor City. He moved to New York in the mid-1970s, and has been busy ever since.

Loehrke's experiences encompass jazz, classical, Latin, rock, R&B, and theatrical styles. He currently serves on the music faculties of Brookdale Community College of New Jersey and PS 203 in Queens, New York, is a teaching artist for the Flushing Council of the Arts, and has over twenty-five years experience as a private bass instructor. His numerous jazz credits include performances and recordings with Henry Butler, Mark Holen, Pony Poindexter, Lee Konitz, Angela Bofil, Chet Baker, Dakota Station, Phillip Johnston, Frank Wess, Oliver Lake, and Wes McAfee. He is also widely recorded as bassist with leading New York cabaret artists, including Karen Akers, Phillip Officer, Julie Wilson, K.T. Sullivan, Margaret Whiting, Sally Mayes, Audrey Levine, Eric Comstock, Tom Anderson, Marieann Meringolo, William Roy, Chita Rivera, Mary Cleere Haran, Leslie Orofino, Barbara Lea, and Stephanie Pope. As a theatrical "pit" player, his credits include Starting Here-Starting Now, Closer Than Ever, Cats, A Chorus Line, American Dance Machine, Sheba, Wind in the Willows, and the Alvin Ailey Dance Company. As bassist with the Wes McAfee Duo, he is the recipient of three Manhattan Association of Cabaret awards for best jazz group.

Pianist **Peter Phillips** has explored a wide variety of musical experiences in a career that spans four decades. As jazz trombonist, he recorded with Herbie Hancock in 1967 (*Speak Like a Child*), and performed with the Kai Winding Septet. His Broadway theater credits, as musical director/conductor and multi-instrumentalist, include Jesus Christ Superstar, Pacific Overtures, Big River, Barnum, and Sweet Charity, working with Bob Fosse on *Dancin'*, conducting three Liza Minelli tours, and performing the Bernstein Mass with the Metropolitan Opera Orchestra.

From 1988-1999, Phillips toured worldwide as pianist with the Philip Glass ensemble, with extended residencies Italy, Spain, Holland, France, Belgium, Germany, Switzerland, Hong Kong, and Mexico. Working with dancer Maureen Fleming from 1998-2004, he performed at the Spoleto Festival and toured Columbia, Brazil, Germany, and Canada. He toured Israel with the Begun Choir, and has performed with numerous Hasidic ensembles in the US. His musical studies have included African drumming with Ghanaian percussionist Maxwell Donkor and Brazilian percussion with Arthur Dutra. He performs in New York with the Pan-American Orchestra, Trio Berimbau, and Mark Holen's Zambomba.

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