

SON DOS & SASS

IRELAND, CUBA & NEW YORK



a concerto by Tristan Schulze

Daisy Jopling
Jon Sass
Milagros Piñera-Ibaceta
and Orchestra

Son Dos and Sass have already toured to great acclaim in Belgium, Norway and Austria.

„Ireland, Cuba & New York“, a new work especially written for them by Tristan Schulze, has proved to be an astounding composition, versatile in it's stylistic approach, full of originality in sound and texture ~ and above all a totally new experience for the orchestra, audience and soloists alike!

press kit

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WORKSHOP CONCEPTS:

A) JON SASS: CREATIVE IMPULSE

CREATIVE IMPULSE is designed for musicians who desire more from themselves creatively. This is an intense course for musicians who seek to expand his or her own opportunities, add diversity and balance to their own musical universe and aid in the evolution of their respective instruments.

A common unhealthy stigmatism amongst classical musicians is the fear of improvisation. Knowing that we are truly in command of our own belief patterns is the first step in showing fear the front door! I have had much success with students taking control of their creative paths and seeing how it has made a positive impact on their careers. Many individuals search for a real purpose and value in life. The exciting discovery of the Creative Voice can be life changing especially in realizing one's purpose with music.

Also discussed are the fundamental tools needed for developing improvisation, such as fundamental jazz theory, the use of motives, as well as melodic and bass line phrasings.

- Introduction to Improvisation - Overcoming the fear
- Improvisation in different Genre
- Observing and Using Your Resources
- Rhythmic and Impulse Phrasing
- Dealing with Creative Block
- Self Discovery

B) AFRO-CUBAN MUSIC WITH MILIAGROS PIÑERA-IBACETA

Musician's Workshop with the particular emphasis on Afro-Cuban music.

The roots of Cuban music can be traced back to Africa and Europe, as the Spanish conquerors wiped out the Indian population and their music. The music of various regions of Spain and Africa came together in Cuba, lending the old songs and Western music a unique Cuban touch.

Milagros Piñera-Ibaceta introduces the basic rhythms of Cuban music in her workshop, closely analysing the „clave“ and their use in Cuba as well. Furthermore, percussion and how it's utilised in religious songs and chants in various ceremonies is examined. Cuban folk music is shaped by religious traditions, for instance, drums were first used to communicate with the gods.

In her workshop, Milagros will also go into vocal improvisation and the development of traditional chants. Based on her unusually comprehensive knowledge and her strongly developed sense of rhythm, Milagros Piñera-Ibaceta has fused elements of Cuban music and its grooves into the Western classical music world with great success worldwide.

C) DAISY JOPLING'S WORKSHOP:

Daisy will work on all the groove passages, in jazz and salsa style, and the Irish folk music found in Tristan Schulze's piece. Having worked with fantastic Irish violinists such as Eileen Ivers, and performed Irish folk music in hundreds of concerts, Daisy has learnt many of the traditional techniques of Irish fiddling, and also devised her own personal way of playing.

She has also performed and worked with great musicians from many other musical styles and cultures, each time delving into different philosophies, playing techniques, and contrasting worlds of feeling. From jazz these have included Bobby McFerrin and Wolfgang Muthspiel, with whom she has recorded the CD „That's All Daisy Needs“ released on Material Records; and from Cuba Omara Portuondo from the Buena Vista Social Club, and Milagros Piñera-Ibaceta, with whom she has worked regularly for 3 years and recorded the CD „Mañana mi Amor“ released on Extraplatte. „As a classical violinist, learning different musical styles brings a freedom to one's playing that is extraordinary, and opens up doors in every area of one's life.“ Daisy Jopling

BIOGRAPHIES:

JON SASS



Jon Sass was born in 1961 in New York City. He spent his early childhood with his grandmother in Virginia, returning to his family in Harlem when it was time for him to start school. At the age of 15 he began to study music with Sam Pilafian, who happened to be the neighbor of a co-student in Jon's school orchestra. He was admitted to the famous „Music and Art High School“ which is now called the „Laguardia School of Performing Arts“ in Harlem at the age of 16. He formed the „Sassafrass Brass Quintet“ with his friends and played on the streets of New York about two or three times a week.

While admiring Howard Johnson's music and following him around and listening to his mother's records and following the bass lines of groups like „Earth, Wind and Fire“ or James Brown with his tuba, Jon continued his classical studies with Sam Pilafian. Howard Johnson, Joe Daley, Warren Deck, Bob Stuardt and Roger Bobo were among his early influences.

When Jon received his High School diploma in 1979 at the age of 18, he started touring almost immediately thereafter with the Vienna Art Orchestra in Europe. He returned to the States a month later and continued to study with Sam Pilafian at Boston University. He was awarded a scholarship and, his studies being interrupted by various European tours, received his Bachelor's Degree in 1985, a B.A. in Tuba Performance.

With the choice of continuing a blooming career in Boston and New York, Jon decided to move to Europe and join the Vienna Art Orchestra for a longer time. Once in Vienna, he teamed up with Dutch blues guitarist Hans Theessink as well as with the popular brass quintet „Art of Brass Vienna“. He still continued to commute to New York to play with his now famous friends.

Until the present he has been playing with world class artists such as Ray Anderson, Boston Symphony Brass - Empire Brass, Art of Brass Vienna, Butch Morris, David Murry, Erika Stucky, Michelle Rosewoman, Leon Thomas, Gideon Kremer, Bobby Shew and many others. He also recorded with hit producer Peter Wolf.

He has traveled literally all over the world with his instrument, from Brazil to Japan and from Africa to Russia, where he was able to share his rich musical heritage as an American Cultural Representative.

JON'S MUSIC:

» I never considered myself a jazz or classical musician, but foremost an artist. «

Jon's worldview is that „all things in our universe are divinely connected, and that music has the power to heal, create positive emotions, and bring joy to the world!“ With his truly unique and soulful sound, Jon's career has made a tremendous impact in the Tuba World, and in the music industry, as his style is like no other, because his grooves can be ferociously dynamic and funky.

Living in Europe - in Vienna - for many years, only increased Jon's stylistic flexibility and his ability to feel at home with and crossover between classical music, Jazz and Avantgarde. With his early musical roots e bedded in R&B, Soul, Groove, Funk and Blues, especially when it comes to his identification with singers and bass players of this type of music, Jon is best known for his distinctive sound - for example on the 4 „Heavy Tuba and Jon Sass“-recordings, to name just a few.

Lately Jon has started working on his career as a soloist. He is holding „creativity workshops“ worldwide. He is truly considered to be one of the best on the tuba today. He is well known for his compositions and arrangements, such as the „James Brown Horns“ and has participated in over 70 recordings.

Sassified - the new solo CD:

The combination of Jon's huge musical talent with everything that ever influenced him can be enjoyed on his » new solo CD, which turned out to be a unique blend of his rich experiences in various musical formations, from duets to small tuba choirs and MUCH MORE. This is a very original CD and will definitely be milestone for his instrument! A ride on Sassified reflects Jon's early roots which go back to what we might call „the best black music ever recorded“, evoking memories of James Brown, Isaac Hayes and so many others, moving to present day rap and hip hop tunes - and from there crossing effortlessly over towards an almost classical structure of music, sometimes spiced with avantgarde sounds. The result is a terrific mix of differing musical styles and timings - the longer you listen to it, the more beautiful and convincing it gets - definitely a masterpiece!

MILAGROS PIÑERA-IBACETA

MILAGROS PIÑERA-IBACETA

Milagros, the daughter of a musician, was born in Cardenas, Cuba, in 1965. After graduating from the „Escuela nacional de instructores de arte, La Habana“ in the fields of voice, guitar and Spielleitung, she participated as a singer and guitarist in numerous festivals throughout Cuba.

She has resided in Austria since the mid-90's, enthusing audiences at events and festivals as lead-singer and percussionist of various groups (such as „Son Rumberos“, „Sanmera“) as well as with solo projects performed at Porgy & Bess, Metropol, Jazz on Snow, Jazz festival Wiesen, and many others. In „f@lco a cyber show“, directed by Paulus Manker at the Vienna Ronacher Theater, she performed the role of „demon death“. In the summer of 2000 she began collaborating with Daisy Jopling, the duo „son dos“ was born. In 2003 they recorded the CD „Mañana mi amor“

In 2003 she performed live at the opening of the Wiener Festwochen as a solo singer with a remarkable interpretation of „ausencia“ (Goran Bregovic/Cesaria Evora). Together with Daisy Jopling and Jon Sass, Milagros has enjoyed tremendous success on tour in Austria, Norway, Sweden and Belgium. For many years, she has been a celebrated star at the Folke Tegethoff Festival „Graz erzählt“ in Austria and Slovenia, captivating audiences with her personal world of fairytales and music.

Thanks to her vast knowledge of Afro-Cuban music, she has become a popular guest-lecturer at symposia and workshops. The CD „Leche Condensada“ (Jive Music) came out in April 2005. - Milagros Piñera & Sanmera.



DAISY JOPLING

DAISY JOPLING

was born in England in 1969. At the age of fourteen she made her concerto debut at the ROYAL ALBERT HALL in London. She studied with ITZHAK RASHKOVSKY at the Royal College of Music, DAVID TAKENO at the Guildhall School of Music and Drama, and BORIS KUSCHNIR at the Vienna Konservatoire. In London she played in many varied ensembles, including the classical chamber music groups „Capricorn“, „Endymion“ and the „Matrix Ensemble“; the contemporary music group „Mercia“; the West African band „Dunni“; and with the CHAMBER ORCHESTRA OF EUROPE.

She led a CD production of Grieg's entire string repertoire, recorded Neil Gardners „October Op 20“ for violin and orchestra, and recorded and performed with traditional Hungarian folk violinists in Transilvania. Daisy also spent 3 months studying African Panlogo drumming in Ghana.

In 1994 Daisy moved to Vienna, where she has performed with the Vienna Chamber Orchestra, the Camerata Academica Salzburg, and lead Die Reihe, „Ensemble des 20. Jahrhundert“ and „ENSEMBLE MODERN“ in Frankfurt. In May 2003 she led the Opera „Massacre“ by Wolfgang Mitterer in the Vienna Festival.

She is a founding member of the string trio „TRIOLOGY“, with whom she has recorded the CDs „Triology plays Ennio Morricone“ and „Who Killed the Viola Player?“ on RCA Victor, „Around the World in 77 minutes“ with Extraplatte, and „That's All Daisy Needs“ with Wolfgang Muthspiel on Material Records. With Triology she has toured the world, and also arranged & played the HANS ZIMMER film score for the Dreamworks film „El Dorado“ and Jim Brook's latest film „Spanglish“ in Hollywood. In 2005 Triology played with BOBBY MCFERRIN in the „Centro Historico“ Festival in Mexico City.

In 2000 Daisy founded the duo „SON DOS“ with the Cuban singer MILAGROS PIÑERA-IBACETA. Their first CD „Mañana mi Amor“ was released on Extraplatte in May 2003, and their new project with JON SASS the New York tubist has toured Belgium, Norway, and Austria. SON DOS & SASS - the sound of an Irish fiddle in the streets of Havanna intoxicated on New York jazz!

Daisy has also played regular solo performances of her own music, including the opening of the Vienna Town Festival and the Danube Festival in Austria in 2001, and with OMARA PORTUONDO in the opening of the Vienna Festival in 2005. She has written film music, including the Vienna documentary „Wien - Gesicht einer Stadt“.

TRISTAN SCHULZE



(cellist) was born in former East Germany. He studied cello at the Dresden Musikhochschule and subsequently worked in various orchestras in Dresden, such as the LANDESBÜHNEN SACHSEN and the DRESDNER PHILHARMONIE. In 1991 he traveled for six months to India to study Indian classical music. Back in Europe he studied conducting and composition at the Wiener Musikhochschule. Further studies took on extensive trips to India, to learn Sitar, Sarangi and Tablas, Senegal for Jembe and African drum studies, and Argentina to study bandoneon.

He has recorded numerous CDs for the AUSTRIAN BROADCASTING CORPORATION (ORF) with the Austrian author CHRISTINE NÖSTLINGER, and composed music for theater productions, such as COPPELIUS in the „Wiener Theater im Zentrum“. He wrote the film music for the prize-winning documentary „BEES - A LIFE FOR THE QUEEN“.

TRISTAN SCHULZE writes a large part of TRIIOLOGY's repertoire, including the CONCERTO FOR TRIIOLOGY AND ORCHESTRA. He has also composed „VIRIBUS UNITIS“ for CORSO WIEN, an ensemble of the VIENNA PHILHARMONIC ORCHESTRA.

Based on a text by MARCUS DAVY, he has composed „THE BEAR - a Musical Tale“, a work for narrator and orchestra which was recently performed by the Tonhalle Orchestra in Zürich.

He has played a number of solo concerts, always including his own compositions and improvisations, on many different instruments, for example playing the cello, percussion and piano at the same time.

Numerous pieces from the „AROUND THE WORLD IN 77 MINUTES“ CD, as well as works for solo cello by TRISTAN SCHULZE, are published and can be ordered online from www.doblinger.at

SON DOS & JON SASS:

TECHNICAL RIDER

1/ 1 singing microphone (Quality Sure 58 Beta)

2/ 2 x DI box for Guitar & violin

3/ 1 Condensater microphone:

a) violin: AKG C460, Sennheiser MKH 40 od. Schoeps CMC5 + Mk4

4/ 1 Percussion microphone for Bongos

5/ 2 Monitor speaker; 3 folding music stands; 1 piano stool; 3 Klinker cables;

6/ power point directly on the stage

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