



Ariel
BRÍNGUEZ

Jazz about Bach

ARIEL BRÍNGUEZ

Ariel Brínguez (Santa Clara, Cuba, 1982) is one of the most outstanding saxophonists of his generation and one of the most unique voices in contemporary Latin jazz. **He is a clear exponent of the new era of Cuban saxophone.**

He has released **five albums** that reflect his ability to **unite tradition and modernity through a warm, lyrical, and deeply expressive sound.**

He has collaborated with legendary figures such as Chucho Valdés, Omara Portuondo, Paquito D'Rivera, Miguel Zenón, Marcus Miller, David Murray, and his work as a musician **has been recognized on three Grammy-winning albums** (Tribute to Irakere by Chucho Valdés, El tren de los momentos by Alejandro Sanz, and Voyager by Iván "Melón" Lewis).

His music has been featured at Spain's most prestigious festivals (Voll-Damm Barcelona, JazzMadrid, Vitoria-Gasteiz, Canarias) and **at international events** such as Jazz in Marciac (France), Aspen Jazz Festival (USA), Jazz à Vienne (France), Gărâna (Romania), Graz and Bad Ischl (Austria), NDR Hamburg (Germany), Setúbal (Portugal), and Jazz Sofia (Bulgaria).

These projects have taken him to renowned stages such as the **Santander International Festival, the Logroño Early Music Festival, the Gijón Early Music Festival, the Aranjuez Early Music Festival**, the cycle at the Círculo de Bellas Artes in Madrid, and the Filarmónica Theater of Oviedo.

Recognized for his unmistakable phrasing and stage charisma that immediately connects with the audience, Ariel Brínguez transforms every concert into an intense and emotional experience, establishing himself as one of the leading international figures of contemporary Cuban saxophone.

He has been **nominated for the 2025 Latin Grammy for "Alma en Cuba"** as Best Instrumental Album, together with Iván Melón Lewis.

REVIEWS

“Ariel Brínguez’s music has the ability to transport you to different places with the same sensitivity: the universality of the soul. From his evocation of Cuban experience to his personal recreation of Bach’s language, his message is clear: pure love for music, without labels.”

Eduardo G. Salueña
(Taller de Músicos de Gijón)

“Ariel Brínguez belongs to a different galaxy. Ariel takes us into his galactic dimension through music, emotions and true love. With his stage craftsmanship and brilliant expressiveness, he immerses us in a unique world of melodies, capable of imagining other interstellar spaces so that we don’t remain fixed in the reality of the moment.”

Lucas Fernández
(Talavera Jazz Festival)

“Ariel Brínguez’s Bach project transforms Baroque music into an experience full of sonic freedom, improvisation and emotion. His saxophone rises like an ancestral chant travelling through the cosmos, uniting the human and the divine in a single breath. The proposal journeys from the Baroque to contemporary jazz without ‘Latinizing’ Bach, illuminating him from another sensitivity. A natural balance between rigor, Cuban soul and a performance that is alive, human and close.”

Javier de Noriega
(FAL PARMusic)

“Ariel is part of a brilliant generation of Cuban musicians who were renewing the jazz scene, and whose evolution I have witnessed year after year, growing musically and entering other styles with mastery. His foray into the Baroque world, with arrangements and versions of the music of Johann Sebastian Bach, revealed exceptional creativity, knowledge, sophistication and originality. The concert held at the Aranjuez Early Music Festival was extraordinary: a packed theater and an enthusiastic audience before such artistic quality. Unforgettable.”

Javier Estrella
(Festival Jazz Aranjuez / Plataforma Jazz España Director)

“Ariel Brínguez’s Bach project offers a contemporary and respectful reinterpretation of the German composer, illuminating his music from the sensitivity of today’s jazz. Far from superficial fusion, Brínguez explores Bach’s contrapuntal and melodic essence to reveal it under a new light. His approach naturally unites tradition and innovation, showing that Bach’s work remains surprisingly relevant. An honest and elegant proposal that lets Bach speak with his own voice.”

Peio Arranz
(MassJazz)

JAZZ ABOUT BACH

Under the artistic direction of Maestro Ariel Brínguez, Jazz About Bach invites you on a **fascinating journey through the Baroque era**, transformed into a contemporary expression with a distinctive Cuban flair. This is not a mere fusion, but a bold and respectful dialogue between the musical architecture of Johann Sebastian Bach and the creative freedom of jazz.

The quintet — **consisting of piano, double bass, drums, and guitar** — functions as a flexible organism, with each instrument contributing color and texture. Together, they recreate the spaces of the Baroque with a modern, organic, and deeply emotional perspective.

Within this ensemble, the music becomes a conversation: the Prelude from Suite No. 1 flows like a moving river; the Air from Suite No. 3 drifts as an ethereal ballad; Cantata No. 16 resonates with a sense of gratitude that transcends the religious; the Badinerie bursts with rhythm and playfulness; and the Aria from the Goldberg Variations closes the cycle with meaningful silence.

Jazz About Bach is designed to captivate **diverse audiences**, from lovers of classical music to jazz enthusiasts, offering a testament to professionalism, faith, and artistic awareness.

Ultimately, it is a demonstration of how **tradition and innovation can meet on the same stage to create a universal language**.

MUSICIANS

ARIEL BRÍNGUEZ Saxo soprano, tenor, xaphon , arra.

DEMIAN CABAUD Bodlebass

MARCOS CAVALEIRO Drums

XAN CAMPOS Piano

JAVIER SÁNCHEZ Guitar

PROGRAM

Preludio de la Suite para violonchelo n.º 1 en sol mayor, BWV 1007

Misa en si menor, BWV 232: Agnus Dei

Aria de la Suite orquestal n.º 3 en re mayor, BWV 1068

Salmo 51, BWV 1083

Cantata BWV 16

Badinerie de la Suite orquestal n.º 2 en si menor, BWV 1067

Aria de las Variaciones Goldberg, BWV 988

Circulo de Bellas Artes Madrid

Approximate duration: 75 minutes



WATCH NOW

STAGE LAYOUT



MONITOR



MONITOR

MONITOR



MONITOR

TECHNICAL RIDER

- 2 microphones Sennheiser 441 (one for saxophone and one for Ariel's vocals) + microphone stands
- 1 acoustic piano (grand or baby grand) – model and tuning to be confirmed prior to the concert + adjustable piano bench + appropriate microphones
- 1 guitar amplifier, type Fender Deluxe Reverb / Koch Studio Tone / Vox AC30 or similar
- 1 jazz double bass with movable bridge (to be confirmed) + double bass amplifier 400W (1x14 or 4x10 speakers)
- Jazz Drum Kit: Drum brands Gretsch (USA), Canopus, Yamaha (Maple Custom, Recording)
 - Bass drum: 18" or 20", rack tom: 12" floor tom: 14" with coated white heads or Fiberskyn-type heads
 - Snare drum: 14", tuned medium/high with coated white head
 - Drum throne: backless, preferably a bicycle-style saddle
 - Bass drum pedal: classic style with felt beater,drum rug/mat
 - Hi-hat stand, 2 snare stands, 3 cymbal boom stands (giraffe stands)
- 5 stage monitors, 5 independent monitor lines
- Dressing rooms equipped with mirror, towels, and iron (if possible)
- Small table on stage to place a second saxophone
- Water on stage and in dressing rooms, catering to be confirmed

