

MARCO MEZQUIDA



"Prodigy", "magician", "the total musician", "prestidigitator", "magnetic", "off-the-charts".

All this and more has been said by the press about Marco Mezquida. Having made only thirty years old, it is clear that much more is yet to be said.

His irruption illuminated the scene and, ever since, there has been a consensus among media, programmers, musicians and audience to point out Marco Mezquida as one of the most dazzling appearances on the European music scene in a long time.

To say that Mezquida shines equally as composer, pianist, improviser, accompanist and bandleader, that he is eclectic and versatile, is to name the obvious. But it is, also and barely, a description of the surface of his world.

Above all, Marco is a playful and unpredictable artist, a universe in which to fall, a torrent to surrender to and let go.

His creative power is overwhelming, and his resources seem endless. Jarrett, Schubert, Evans, Rachmaninov or Bley, to name a few, merge exquisitely into Marco's musical DNA. Marco lets them all in, invites them to play in his music, integrates them into his stream of expressiveness, at the unexpected intersections that have become a hallmark of the musical organism that Mezquida represents.

His unlikely agenda shows him in the intimacy of the *solo* piano, or accompanied by orchestras, dance projects, duets, trios, jazz, as well as in his original approaches to Ravel, Haendel or Chopin, flamenco, or popular Latin American music.

He could be depicted as a young artist with a bright future, except that his achievements, although improper of an artist who has just reached thirty, speak in an irrefutable present:

The list of artists with whom Mezquida has shared stage, projects or studio is endless. Among them, renowned figures like Lee Konitz or Bill McHenry. Similarly, he has been present in venues of twenty four countries, including Marciac, Budapest Music Center, Conde Duque of Madrid, Jazzaldia, Jazzahead!, Kölner Philharmonie ORF Auditorium in Vienna, SFJazz, or Jazz in the Factory in Sao Paulo.

His colleagues of the Association of Jazz Musicians and Modern Music of Catalonia have chosen him "Musician of the Year", not one, but four times over five editions.

He has performed his solo piano concert at the Palau de la Música; the Voll Damm International Jazz Festival of Barcelona 2017 dedicates a *Portrait of Artist* in which he will present five of his innumerable projects, both privileges usually reserved for artists with extensive trajectories.

The flight of Marco Mezquida has just begun and his baggage is already so lush and intense that abbreviating becomes impracticable. Let us, then, call the words chosen by Maria Camps to define Marco:

"...explorer of sounds, creator of atmospheres, multiplier of musical presences, one-man-orchestra."

MARCO MEZQUIDA - PRESS QUOTES

Pianos for Laboa and Ravel

Marco Mezquida, Ravel's dreams
By Pablo Sanz El Mundo Jazzaldia San Sebastián 27 JUL. 2018

The man from Menorca does not surprise us anymore for handling all possible piano schools, from baroque to avant-garde. He does not surprise us for his authoritative, majestic renditions, either if he plays the keys, or if he gets in the piano to play the harp. We are no longer impressed by his ability to arrange music as much explored as Ravel's and bring it back to us as if it was brand new. What this kid is breathtaking about is all the music that lives in his blood, and how naturally he pumps it. He left the Bolero for the end -2AM-, but it was long before when he had made it clear that he is too much of a pianist. Too much of a musician. Too much of a person.

Jazz, where it needs to be

Marco Mezquida, Ravel's dreams
By Yahvé M. de la Cavada El País Jazzaldia San Sebastián 27 JUL. 2018

The Menorcan is the best that has happened to jazz piano in our country in this century, and his project arranging and rearranging Maestro Ravel is a good example of that. Beyond of the excellence of the trio, with cellist Martín Meléndez and percussionist Aleix Tobias, the pianist exposed his many virtues, from his sound and control over dynamics to the articulation and consistence of his phrasing.

Mezquida deconstructs Ravel

Marco Mezquida, Ravel's dreams

by Xavier Chavarria - Revista Musical Catalana L'AUDITORI (SALA ALÍCIA DE LARROCHA). February 20th, 2016.

Marco Mezquida along with both his colleagues played at will –and in the widest sense of the word- with Ravel's music, painted it with striking colors, improbable timbres and elastic rhythms, while keeping the typically *Ravelian* sensuality, elegance and harmonic ardor at all times, with an absolute respect for the morbid nobility that characterizes Maurice Ravel's music..

Duet by Silvia Pérez Cruz and Marco Mezquida fills Peralada with enthusiasm

Marco Mezquida-Silvia Pérez Cruz

By Esteban Llinés La Vanguardia Castell de Peralada - 10/08/2018

If it is true that until a couple of weeks ago they did not know very well what and how they were going to do it, the truth is that Silvia Pérez Cruz and Marco Mezquida have proved to be brilliantly fast. Because what they did last night on the stage of the Peralada castle was a beautiful and heartfelt display of creativity.

In one of the highlights of the bill of the Festival Castell de Peralada this year, the artist from the Empordà and the Menorcan pianist finally materialized a long-incubated desire. And last night, after an intensely rainy day, before an audience that had sold out the 2,000 seats, they let freedom, power and emotion run free in the form of songs of all authorship and condition for two hours.

Master of the songs she sings

Marco Mezquida-Silvia Pérez Cruz

By Luis Hidalgo El País Castell de Peralada - 10/08/2018

It was just the two of them, a grand piano, a vertical piano and a guitar that she barely played." There was no talk, allowing only three sounds to dominate the night: the music, the rumor of the trees that crossed the venue and the silence, mostly constricted since much of the recital tended bridges between the songs uniting them in a continuum that suppressed the desire to applaud of the audience, who was looking for a non-existent manual to know when to do it without interrupting the flow of the repertoire. The songs, those songs that Silvia knows how to sing both outside and inside of herself, as if she refused to share them in a whisper, in an almost mute requiebre, in a graceful dressing that suspends the breath of those who listen to her not to interrupt that flirtation with nothingness, with silence, with the emptiness that seems to open after each syllable, perhaps the last one? Silvia as pure as it gets, imposing to the songs themselves as if she was a dictator, a friendly and eternally smiling dictator who despite this can not disguise the authority of her fist.

The other great star of the night was Marco Mezquida, in charge of dressing with the minimum, not to undress, the repertoire. His phrasing, his cadence, the delicacy of his arrangements and his lyricism dominated the songs until they were suitable for Silvia, prima donna, no matter how you look at it, make them hers. And so, between the two, first time performing together in what was an absolute premiere for the festival in times when the festivals are cloned, they took over the audience that sold out the venue. It could not be otherwise, there are artists who succeed only by going on stage in what is the greatest success and at the same time the worst

punishment, that condemnation of actually ignoring where their success lies on, as automatic the applause, the consideration and the happiness have become.

Silvia Pérez Cruz and Marco Mezquida in their planet of Music

Marco Mezquida-Silvia Pérez Cruz

By Jordi Bianciotto El Periódico Castell de Peralada - 10/08/2018

"But it is in these gaps that open up here and there for the free dialogue between singer and pianist where we found them, as Sister Sledge would say, "lost in the music". consciously and pleasantly wandering to the point to lose sight of the world. When it comes to Silvia, one would say that she herself embodies the meaning of "song". In that meeting point of the souls where this meaningful and fertile alliance lies"

Truly off the charts

Marco Mezquida, piano solo

By Ramon Súrío, La Vanguardia - Palau de la Música. Mas i Mas Festival - August 4th, 2015

Almost two hours of pure ambrosia that ended with a version of All of me, that served as proof that it was a true off-the-charts artist we had been witnessing.

A revelation in St. Peter's Chapel

Marco Mezquida, piano solo

by Mojo Mendiola - Stadt Kempen Kempen, Germany. February 16th, 2016.

Mezquida's virtuosity is as inspired and innovative as the Köln Concert by Keith Jarrett in 1975, almost exactly 42 years ago, but it as well conveys an added warmth and humor, as the evening would in turn reveal.

No cuddly folklore

by Matthias Corvin - kölnische rundschau – Kölner Philharmonie. September 23rd, 2017

The Catalan flamenco guitarist Juan Gómez "Chicuelo" (49) and the pianist Marco Mezquida (30), born in Menorca, fire up as if the world was to collapse tomorrow. This is how music must be, away from professional routine or cuddle folklore.

Marco Mezquida – Chicuelo “Conexión”

Jazz thing - Germany

Chicuelo and Marco Mezquida surpass the known patterns of Flamenco-Jazz with their album *Conexión*. They are not afraid of pop harmonies, or balladic euphonies. Another highlight is that the heavy

instrumentation, so typical of fusion, is completely absent: only percussion enriches the duet. Melodic cadences overtake Andalusian fire, yet keeping the flame of virtuosity.

Marco Mezquida – Chicuelo “Conexión”

Jazzthetik Germany

The boundaries between Flamenco and Jazz are not precisely unexplored territories; however, there are still treasures to be found. Musicians converge with one another with curiosity; in such a way that something entirely new is born from that encounter.