

BIO

Born in La Coruña, raised in Barcelona and based in Berlin since 2011, Adrián de Alfonso leads a journey that has never ceased to morph between sonic experimentation and song.

His musical universe is deeply rooted in flamenco, bolero, copla, tango and sardana, sources that he channels and transfigures through collective fm transmission, unhinged sampling/midi techniques, stripped-down chanting, musique concrète outbursts and outlandish operatic procedures.

In addition to releasing music via Crammed Discs, Takoroku, Young Turks, Canada, Isolated Now Waves, Audition, Spread the Disease and Ozonokids, Adrián de Alfonso has been a long time member of Carla Bozulich's live units, played in projects like Don The Tiger, Bèstia Ferida, Veracruz, Homenatges and Capitán, and has worked in various contexts (music, film, installation, radio, performance, poetry, theatre) with artists such as Lucrecia Dalt, Regina de Miguel, Valerio Tricoli, Lydia Lunch, Aksak Maboul, Francesco Cavaliere, Victor Herrero, Arnau Sala, Robert Forster, El Guincho, Paloma Polo, Eduard Escoffet, Alex Reynolds, Rubén Patiño, Krapoola, Nuno Marques Pinto, Camille Mandoki, Olivier Arson, GY! BE, Rocío Guzmán, Sergi Faustino, Kiko Amat, Sam Ashley or Macromassa.

His work has been commissioned by institutions such as Deutschlandfunk Kultur, MACBA or the Thyssen-Bornemisza Foundation and has appeared in media such as The Wire, HBO or Red Bull Music Academy Radio. He has also performed at festivals/venues such as Cafe Oto, Le Guess Who?, Standards, Meakusma, Cave12, Morphine Raum, Seanaps, Alice, South By Southwest, Les Ateliers Claus, Primavera Sound or Sonar.

PERFORMANCE WITH FM TRANSMITTERS AND RADIOS

Using multiple FM transmitters, Adrián de Alfonso occupies specific FM radio frequencies on a given radius to amplify his instruments with whatever FM receiver is nearby -be it a handheld transistor, boombox, or car sound system-, allowing attendees moving in the space with an FM receiver to actively participate in the shaping of the music and to play with sonic phenomena such as reverberation, delay, distortion, interference or feedback, creating an empathic and unpredictable sonic context for the performance.

This performance is loosely based on the frayed ballads and deformed instrumental miniatures from Adrián de Alfonso's new music, which he plays and sings bareback, first sitting on a chair, as a flamenco *cantaor* would, and then moving around the performance space.

More info on the performance [HERE](#)

[TECH RIDER](#)

[PHOTOS](#)