

**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.

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, dance, poetry, theatre) with artists such as Lucrecia Dalt, Valerio Tricoli, Lydia Lunch, Aksak Maboul, Regina de Miguel, Francesco Cavaliere, Josephine Foster, Victor Herrero, GY! BE, Siri Salminen, Mike Majkowski, Lorena Álvarez, Robert Forster, Arnau Sala, El Guincho, Alex Reynolds, Theo Livesey, Camille Mandoki, Eduard Escoffet, Paloma Polo, Rubén Patiño, Krapoola, Nuno Marques Pinto, Olivier Arson, Rocío Guzmán, Andi Stecher, Sergi Faustino, Sam Ashley or Macromassa.

De Alfonso's 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, Cashmere Radio or Radio Alhara. De Alfonso has also performed at festivals/venues such as Cafe Oto, Le Guess Who?, KM28, Meakusma, Standards, CTM, Morphine Raum, South By Southwest, Cave12, Brelfest, hOtelier, Seanaps, Alice, Les Ateliers Claus, CentroCentro, Primavera Sound or Sonar.

**PRESS VIATOR**

*“Adrian de Alfonso has chalked up two decades of creative activity, including solo work as Don The Tiger and stints in groups including Bèstia Ferida, also featuring Mark Cunningham of first wave no wavers Mars. But Viator marks a watershed of sorts, being the Berlin based artist's debut album under his given name.*

*The jettisoning of past pseudonyms often implies a turn towards the personal, and while that's no judgement on the authenticity or otherwise of his earlier output, Viator is certainly presented in a stark, stripped back fashion that feels like the product of raw, unfiltered expression. Increasingly, his work has rooted itself in traditional musics from his native Spain and other Spanish-speaking territories -flamenco and copla, bolero and tango. But it's not the distinctive rhythms of these forms that he seizes on, so much as something more ineffable: the soul or spirit its vocalists pour into their songs.*

*De Alfonso's voice has weathered into an operatic croon as dark and grainy as varnished oak. Sometimes he presents it unadorned. Other times he accompanies himself with rudimentary percussion, or acoustic guitar played in a spikily physical manner -a sort of no wave corruption of flamenco's bright, brittle tones. Other musicians are intermittently present. Mike Majkowski adds some lurking double bass, while on “Verde Virguero” and “La Tromba Exacta” a small choir join in lugubrious chorus.*

*A sense of spaciousness is fundamental to Viator. Yet it never falls totally silent. Instead, de Alfonso weaves sound throughout the album's fabric -subtle intrusions of FM synthesis, music concrète and found sounds. The creaks and scrapes buried in the subterranea of "Pleamar" give it the sense of taking place in the bowels of a pirate ship- or perhaps the deck of Nurse With Wound's Salt Marie Celeste. Viator feels like a breakthrough in de Alfonso's practice, but importantly it never feels like art for art's sake. Colliding tradition and experimentation, raw soul and artistic gesture, here is music of simmering intensity, emotional resonance and a sense of high drama". [Louis Pattison - The Wire 490 \(UK\) 01.11.24](#)*

*"A taut string unravels, its loose strands drifting between whimsy and strangeness. Adrián de Alfonso conducts this unraveling with minimalist precision, where a few carefully placed notes speak in countless tongues. His voice hovers over skeletal arrangements and hushed percussion, while layered vocals form a spectral choir, murmuring in subdued ritual. There's no frenzy here— Viator unfolds with measured restraint, its power drawn from stark simplicity and timeless melodies, woven through waltzing bass lines and whispered guitar. But when Alfonso finally growls, the mask cracks, revealing Viator's raw, beating heart. The electricity in the air becomes palpable. What a trip". [Brad Rose - Foxy Digitalis \(US\) 31.01.25](#)*

*"a peculiar, bracingly sparse form of avant-garde Latin songcraft [. . .] it's music made freely, across artistic and geographic borders, both uninhibited and profoundly minimalist [. . .] iElusive yet evoking comparisons with Lucrecia Dalt (who produced 'Matanzas', de Alfonso's latest record as Don The Tiger) as well as Ghédalia Tazartès, Henri Texier and Caetano Veloso". [Ransom Note \(UK\) 24.10.24](#)*

*"musiche primitive, ostinate e ripetitive che sembrano appartenere a un folklore futuribile e apolide" - [Battiti \(Radio 3\) \(IT\) 23.12.24](#)*

*"quella di Adrián De Alfonso è una porta che conviene aprire per chiudersela alle spalle e vivere un viaggio straniante, affascinante e magico". [Vasco Viviani - The New Noise \(IT\) 28.12.24](#)*

*"Musica che viene ridotta all'osso, pentagrammi lasciati quasi intonsi, poche note ma tutte dannatamente precise e puntali nel disegnare melodie sognanti e passaggi / paesaggi mozzafiato [. . .] Il minimalismo che, incredibile a dirsi, suona ricco, sazia l'udito, calma l'animo inquieto" [. . .] questo lavoro è subdolo, è sexy, è la parte buona di una droga [. . .] questo album è, nel suo risuonare primitivo e ancestrale, il futuro che ha fatto il giro completo. Traguardo e partenza e traguardo e partenza e..." [Andrea Pizzini - Grind on the Road \(IT\) 23.12.24](#)*

*"Musica dinoccolata e sghemba, calda e pacificante quella di Adrián, che ci mette voce e un filo di chitarra, lasciando a Mike Majkowski il compito di riempire il resto con il suo contrabbasso e qualche scroscio di fulmini. Se a tutto ciò aggiungiamo una lingua splendida come quella masticata dall'artista catalano e un video ricco di gestualità corporale, la sensazione è quella di una boccata d'aria fresca prima di addentare una tapas molto saporita [. . .] Collego cose belle*

*come le Maman di Louise Bourgeois incarnate in ragni giganteschi, la capacità di agire secondo un ritmo più illuminato e lento come alcuni saggi ispanici, la follia e il calore degli artisti laterali e mai compresi appien [ . . . ] Quella che si prospetta da Viator è una personale visione sulla musica, sul ritmo e sul gesto artistico, per un risultato che, mi sbilancio, potrebbe essere fra le cose più intriganti ascoltate quest'anno".* [Vasco Viviani - The New Noise \(IT\) 24.10.2024](#)

*"Zaterdag vangt aan met een performance die twee keer illegaal is. De Spaanse artiest Adrián de Alfonso kaapt voor de gelegenheid drie FM-frequenties die hij aan het werk zet in een tijdelijk gekraakte privé-tunnel ergens in Eupen. Zijn vele radio's deelt hij ook uit aan het publiek en die laat hij dan weer interageren met zijn zang – een onbestemde mix van flamenco en nog wat – en gitaarspel. Een uur lang lijkt de Alfonso aan muzikale hekserij te doen en op die rare locatie weet hij z'n publiek ook net zo lang te boeien. Een topperformance"* [Marc Puyol-Hennin - Gonzocircus \(NL\) 6.10.2024](#)

*"Cada vez que viene a tocar, Adrián de Alfonso hace algo diferente. Es el mismo y no es el mismo. Y como lo ves cada dos años (vive en Berlín desde hace una década), detectas lo mucho que ha crecido, como sucede con los niños con los que solo coincides de vez en cuando. Adrián es conocido por el riesgo y el ruido, la distorsión con cachivaches, pero de un tiempo a esta parte se ha ido decantando por unos boleros que hablan de arrecifes, girasoles y celadas. Hoy va más allá y solo cantará a capela, ayudándose de los transistores de radio que previamente ha repartido por la sala. Ha dicho que será un concierto muy silencioso y ha recitado los diales de la FM que hay que sintonizar para escuchar la música que estará tocando. Se sienta en una silla de madera y enea, como de cantaor, lo cual sumado a la figura espigada y las posturas corporales (retorcidas como el jengibre), le da a todo un aspecto de tablao futurista. Logra, cantando a media voz, gesticulando, dejando que las interferencias de radio se cuelen ("som al 1965, en plena Guerra del Vietnam"), que la gente no abra la boca ni una sola vez (o que la mantenga abierta y muda todo el rato). Lo ha vuelto a hacer"* [Miqui Otero - El Periódico \(ES\) 20.03.2023](#)

## **PRESS MATANZAS**

**The Wire:** *"bolero, MPB, baroque fantasy, flamenco or Fania Records mixed with musique concrète and video game music"*

**Tiny Mix Tapes:** *"delightfully seasick musical journey"*

**Pop Matters:** *"Tom Waits at his weirdest"*

**G Point Audio:** *"the most Modern Dance Macabre I noticed so far"*

**Vinyl District:** *"In the best tradition of Tuxedomoon"*

**Fluide Glacial:** *"un crooner dans une cloche à plongeur chantant des boléros cubains, rumba et sardanes catalans sous Mogadon"*

**Blow Up:** *"questa musica è un piccolo miracolo, bellissimo e affascinante"*

**Rockdelux:** *"Música realizada por un marinero enajenado de fiebres con alucinaciones de sirenas"*

**Musikexpress:** *"düster und doch humorvoll"*