

VOLCÁN



Jose Armando Gola



Horacio Hernandez



Giovanni Hildago



Gonzalo Rubalcaba

Volcan, an all-star group featuring the prodigious talents of Jose Armando Gola, Horacio “El Negro” Hernandez, Giovanni Hidalgo and Gonzalo Rubalcaba, is the product of years of friendship, respect and a diverse and rich musical heritage. With over 150 albums between them as leaders and side-men, these highly revered musicians have joined forces to our delight.

Why Volcan? The volcano incorporates the four elements of nature, Earth, Air, Wind and Fire. Looming large and at times ominously over otherwise unremarkable landscapes, the volcano reminds us of the goals we aspire to, the ensuing journey and the value of the climb to the summit.

VOLCÁN



Jose Armando Gola

Havana native Jose Armando Gola has played bass since the age of thirteen. He attended the Amadeo Roldan Conservatory in Cuba. He plays both upright and electric bass in various settings and has toured internationally, having played at most of the important jazz festivals of the world. Only in his mid-20s, he has worked with Gonzalo Rubalcaba for the past seven years.

Gola has appeared on two GRAMMY® Award Winning albums: RUMBA PALACE (Arturo Sandoval) and El Tren De Los Momentos (Alejandro Sanz). Gola has also appeared on three GRAMMY® nominated albums: PASEO (Gonzalo Rubalcaba), CODES (Ignacio Berroa) and TE ACUERDAS (Francisco Cespedes).

He has recorded with artist's like Alejandro Sanz, Jenifer Lopez, Thalia, Francisco Cespedes, Luis Enrique and many others. His first album as leader is entitled GOLA LIVE THINGS, which features great musicians the likes of Tony Perez, Felipe Lamoglia, Mike Rodriguez, Rafael Solano, Ludwig Afonso, Philbert Armenteros and William Paredes. Gonzalo Rubalcaba and Ignacio Berroa appear as special guests.

Currently, Jose Armando Gola is touring with Eldar Djangirov in support of Djangirov's latest album VIRTUE.

BIO

VOLCÁN



Horacio Hernandez

Horacio Hernandez “El Negro” is a gifted musician who represents a new generation of great players following in the footsteps of countrymen Arturo Sandoval, Paquito D’Rivera, Ignacio Berroa and others. Hernandez plays on the cutting edge of today’s music with technical prowess and versatility. His drumming also reflects a proud musical heritage rooted in folklore tradition.

El Negro first gained international recognition as the drummer for the extraordinary pianist Gonzalo Rubalcaba and his group Proyecto. Since leaving Cuba in 1990, Hernandez has made a name for himself in the U.S. with his live performances with many different pop, rock, jazz and Latin jazz acts and his appearances on many different albums, some of which have received Grammy awards, like Roy Hargrove’s HAVANA (1997), Carlos Santana’s SUPENATURAL (1999), Alejandro Sanz’ NO ES LO MISMO (2003) and Eddie Palmieri’s LISTEN HERE (2005). He owns a Grammy award for the 2001 Latin Jazz album LIVE AT THE BLUE NOTE, with Michel Camilo(piano) and Charles Flores (bass). Since 2004 he records and tours with his own band, Italuba. In 2011 he played at the Modern Drummer Festival with his new band The New World Order, the concert was also released on the Modern Drummer Festival 2011 DVD.

BIO



Giovanni Hidalgo

Legendary percussionist Giovanni Hidalgo was born in Puerto Rico in 1963 and grew up in a home filled with drums, bongos, congas and timbales used by his father and grandfather, both musicians themselves.

Hidalgo began playing on a home made conga crafted by his father from a wooden barrel, when he was just eight years old. He also practiced on other percussion instruments, applying his great talent to become one of the top Latin percussionists in the world today. The sounds other drummers create with sticks, Hidalgo creates with his hands. His lightning-fast precision is particularly admired by others.

Hidalgo first became popular outside his native Puerto Rico in the early 1980's. In 1981 he went to Cuba to work with Batacumbele. There he met Changuito and Hidalgo's career took a different turn. The two artists were perfectly attuned to each other and this was evident in Batacumbele's debut album. That effort, featuring Hidalgo's incredible hand drumming technique gave him instant prominence among musicians around the world.

As much as Hidalgo drew inspiration from the Cuban musicians he performed with, they took something away from the experience. Many tried to replicate Hidalgo's technique and incorporated it into their style of music called songo. This effect was mirrored in Puerto Rico as the Cuban style music and was a smashing success.

But the rapport and life-long friendship with Changuito was a precursor to a similar relationship that Hidalgo forged with American jazz legend Dizzy Gillespie, just a few years later. Hidalgo met Gillespie while performing with Eddie Palmieri in New York. Gillespie liked what he heard from Hidalgo and suggested a future collaboration. The future came in 1988 when Gillespie recruited Hidalgo to play with him in the United Nations Jazz Orchestra.

In 1992 Hidalgo accepted a teaching position at Berklee College of Music in Boston. He remained there for four years of which Hidalgo said, "I was teaching and learning at the same time. I put together all types of rhythms — Puerto Rican, Cuban, Dominican, reggae, African and jazz," with songs like Bahia San Juan from the VILLA HIDALGO album.

— Source: musicofpuertorico.com



Giovanni Hidalgo

Musical career

In 1985 Hidalgo was performing with Eddie Palmieri at The Village Gate in New York City, when the legendary jazz musician Dizzy Gillespie walked in and listened to Hidalgo play. He was so impressed with Hidalgo that he told him that someday in the future they must get together and play. In 1988 Hidalgo joined Gillespie's United Nation Orchestra.¹ Hidalgo auditioned and was hired by the Batacumbé Band in 1980. In 1981, he traveled with the band to Cuba where he met a musician by the name of José Luis Quintana "Changuito." Together they were able to create a unique style of rhythm and ushered in a new musical era in Latin music.

In 1992, he was hired as an adjunct professor at the Berklee College of Music in Boston, Massachusetts. There he taught many types of rhythms; Puerto Rican, Cuban, Dominican, Reggae, African and jazz. He held this academic position until 1996.

Awards

In 1991 Hidalgo received a Grammy Award in the category of world music (the first year the category existed) as part of Mickey Hart's percussion ensemble Planet Drum for the album of the same name. He also performed on the 1993 Arturo Sandoval album Danzon (Dance On) which won the 1995 Grammy Award for Best Latin Jazz Performance and received Grammy nominations in the same category for the albums HANDS OF RHYTHM in 1997 and THE BODY ACOUSTIC in 2005. In 2009 he collaborated with Hart again as part of the Global Drum Project, whose title album won the world music Grammy that year.

On October 31, 2010, Giovanni performed with the legendary jam rock band Phish during their special Halloween 'musical costume' concert. The band learned Little Feat's Waiting for Columbus and performed it in its entirety along with Giovanni Hidalgo on percussion and Aaron Johnson, Stuart Bogie, Ian Hendrickson, Michael Leonhart and Eric Biondo on brass during set two of three for the evening. He also returned along with the horn section to perform Julius the encore for the evening.

— *Wikipedia*



Gonzalo Rubalcaba

May 27, 1963, Gonzalo Julio Gonzalez Fonseca was born in post-revolutionary Havana into a musical family rich in the traditions of the country's artistic past. During his childhood, in addition to the standard fare of elementary schools, Gonzalo absorbed the Cuban musical heritage of his nascent environment through personal contacts within his family, notably his father, pianist Guillermo Rubalcaba and his two brothers (pianist and bassist) as well as from leading musicians who were frequent houseguests: Frank Emilio, Peruchin, Felipe Dulzaides and others. He also assimilated, through scarce and treasured recordings, the tunes and styles of 40's – 70's US jazz masters: Thelonius Monk, Bud Powell, Oscar Peterson among pianists; and instrumentalists Charlie Parker, Dizzy Gillespie and Art Blakey. Gonzalo loved drumming and early in his career studied both piano and drums. Despite the diversity of his background, Gonzalo's initial formal musical training was entirely classical. He began his training at Manuel Saumell Conservatory at age 9, where he finally chose the piano as his main instrument. He moved up to middle-school at Amadeo Roldan Conservatory and finally earned his degree in music composition from Havana's Institute of Fine Arts in 1983.

BIO

By that time he was already playing in clubs and music halls in Havana. He toured France and Africa with Orquesta Aragon in 1980 and introduced his own Grupo Proyecto to the North Sea and Berlin Festivals in 1985. Egrem Studios of Havana was the first to record his music during the early and mid '80's and these discs, INICIO, an album of piano solos and CONCIERTO NEGRO, are still available. Beginning in 1986 Gonzalo began recording for Messidor of Frankfurt, Germany and put out three highly acclaimed albums for that label with his Cuban Quarter entitled MI GRAN PASION, LIVE IN HAVANA, and GIRALDILLA. On the strength of those works Gonzalo began attracting international attention and in 1986 a chance meeting in Havana with bassist Charlie Haden brought him to the attention of Blue Note Records' president, Bruce Lundvall, and thus began an association first with Toshiba/EMI of Japan and later with Blue Note in the US which resulted in 14 discs being released. (See the Discography page for a complete listing.) In July 1990, he appeared as a surprise guest in an historic performance, available on the CD Discovery with Charlie Haden and Paul Motian (ex Bill Evans trio members) at the Montreux Jazz Festival, Switzerland.



Gonzalo Rubalcaba

Further works eventually brought Gonzalo both a Latin Grammy for Jazz Album of the Year, SUPERNOVA, as well as a Grammy for co-production with Charlie Haden on NOCTURN, a Verve release of Cuban and Mexican boleros and ballads. Gonzalo has to his credit 15 Grammy nominations, including five for Jazz Album of the Year, RAPSODIA in 1995, ANTIGUO AND INNER VOYAGE in 1999, SUPERNOVA in 2002, AVATAR in 2008. Among recent honors, in June 2001 Gonzalo received the SFJAZZ Leaders Circle Laureate Award and in 2002 he performed as Artist-in-Residence at the Montreal Jazz Festival together with Chucho Valdez.

Gonzalo has performed with the likes of Dizzy Gillespie, Ignacio Berroa, Chick Corea, Al DiMeola, Herbie Hancock, Charlie Haden, Katia Labeque, Richard Galliano, Francisco Cepseades, Tony Martinez, Issac Delgado, Juan Luis Guerra, Dave Holland, Chris Potter, Eric Harland, Dennis Chambers, Brian Bromberg, Ron Carter, Yosvany Terry, Matt Brewer, Mike Rodriguez, Marcus Gilmore, Pat Martino, Giovanni Hidalgo, John Patitucci, Jack DeJohnette, Joao Bosco, Eric Harland, Ivan Linz and many others. Gonzalo continues to tour the world as a solo pianist in jazz and classical settings as well as band leader, employing the worlds top sidemen in club and concert engagements. His active repertoire has continued to expand beyond straight-ahead, bop, Afro-Cuban and other forms of jazz into the worlds of traditional Cuban and Mexican ballads, boleros and Cuban classical works. He has developed his own very distinctive voice, challenging the traditional musical classifications of the day. His art continues to evolve and draw inspiration from both his Afro-Cuban heritage and the world around us. Our Maestro will continue shaping and reshaping the themes, forms and rhythms which have provided him with inspiration for his life's work. In whichever idiom he works, his future musical creations will be melodious, rhythmic, exciting and bear in their intriguing intricacies the artist's inherent intention of transforming the daily routines of our lives into something more beautiful and significant. Gonzalo now produces and records for his own record label and production company, 5Passion LLC, founded in 2010. Gonzalo's first two offerings under his independent label; FÉ and XXI CENTURY are now available. Gonzalo is presently planning to record an octet album to be released sometime in November of 2013. He will also be recording with Volcan in January of 2013.

Backline Requirements

In order to assure the quality of the performance in terms of both sound and execution, these backline requirements are an absolute necessity for the fulfillment of any performance contract. It is the goal of the promoters and performers alike, to present the very best experience possible to the paying public. The spirit of these requirements is not to make the promotion of a performance difficult, but to insure that an excellent concert can be experienced by all parties present.

Jose Armando Gola

Mr. Gola requires the following:

- 1 Markbass Little Mark 800 Tube Amp or equivalent
- 6" x 10" Markbass speaker cabinet or SWR equivalent
- 1 stage monitor

Horacio "El Negro" Hernandez

"El Negro" is a Pearl Drum Artist:

- 1 Complete drum kit: There are two possible options:
Option 1 - Pearl Drums Reference Series
- 5 1/2" x 14" Snare Drum - Power Center Dot Evans Heads
- 10" x 4" Piccolo Snare Drum
- 8" x 10" Rack Tom (Mounted on bass drum)
- 8" x 12" Rack Tom (Mounted on bass drum)
- 14" x 14" Floor Tom (with legs)
- 16" X 16" Floor Tom (with legs)
- 22" Bass Drum - Front Bass Drum Heads with Hole - Evans Batter Heads EQ4
- 6 Boom Stands
- 1 Snare Stand + 1 clamp + 1 tom arm for piccolo snare
- 2 Cymbal Arms (with clamps)
- 1 Hi-Hat Stand (H985W)
- 1 X-Hat Stand (with clamp)
- 1 Drum Throne (very low)
- 1 Double Bass Drum Pedal
- 1 Bass Drum Pedal (with cowbell bracket)
- 5 Bells: HH1, HH2, HH3, HH4, HH5
- 3 Jam Blocks
- 1 Mounted Tambourine

Heads must be Evans Clear G2 on top and G1 on the bottom of all drums.

Backline Requirements

Option 2 - Pearl Drum Master Series

- 5 1/2" x 14" Snare Drum - Power Center Dot Evans Heads
- 10" x 4" Piccolo Snare Drum
- 8" x 10" Rack Tom (mounted on bass drum)
- 8" x 12" Rack Tom (mounted on bass drum)
- 14" x 14" Floor Tom (with legs)
- 16" X 16" Floor Tom (with legs)
- 22" Bass Drum - Front Bass Drum Heads with Hole – Evans Batter Heads EQ4
- 6 Boom Stands
- 1 Snare Stand + 1 clamp + 1 tom arm for piccolo snare
- 2 Cymbal Arms (with clamps)
- 1 Hi-Hat Stand (H985W)
- 1 X-Hat Stand (with clamps)
- 1 Drum Throne (very low)
- 1 Double Bass Drum Pedal
- 1 Bass Drum Pedal (with cowbell bracket)
- 5 Bells: HH1, HH2, HH3, HH4, HH5
- 3 Jam Blocks
- 1 Mounted Tambourine

Heads Must be Evans Clear G2 on top and G1 on the bottom of all drums.

Giovanni Hidalgo

Giovanni Hidalgo requires the following:

- 6 Latin Percussion or equivalent Timbas as follows:
- 2 Tumbadoras
- 2 Congas
- 2 Quintos
- 1 Bongo
- 1 Timbale
- 2 Campanas
- 1 Platillo 16"
- 1 Drum Stool
- 1 Botella de Agua Fria

Backline Requirements

Gonzalo Rubalcaba

Mr. Gonzalo Rubalcaba requires one of the following 9-ft (274-308 centimeter class) Concert Grand Pianos, tuned to concert A440 by a qualified piano technician.* The list of possible pianos in order of preference are:

- Steinway Model D Hamburg
 - Yamaha CFIII – S
 - Bosendorfer Series 280
 - Fazioli 278 or Fazioli 308
-
- Mr. Rubalcaba requires an electronic keyboard stand and the facilities to amplify his keyboard.
 - A piano bench with height adjustment knobs on the sides is also required.
 - 2 Stage Monitors.

* The determination of the condition of the piano, and whether it is suitable for his performance, is exclusively Mr. Rubalcaba's decision. It is not the determination of the Promoter/Purchaser. The determination will be made by Mr. Rubalcaba as early possible, but may not be determined until the sound check. If the piano is determined to be unsuitable, Artist's performance will be postponed until a suitable instrument is made ready for the performance.

Once positioned on stage, the piano must receive a concert tuning. In order to insure that the piano remain in tune for the performance, the instrument must not be tampered with, moved or played by anyone other than the Artist after the piano technician is done.

The piano technician must be on hand during the sound check to make any necessary adjustments.

He must be available at the end of the sound check to discuss the piano with the Artist and must remain available during the entire concert or until dismissed by the Artist.

Immediately after the sound check, the piano must be tuned again in accordance with Artist's instructions.

The piano must be tuned again at intermission or between sets if determined to be necessary by the Artist. It is the responsibility of the promotor to communicate these requirements to the piano technician, to insure his co-operation in these matters.

Backline Requirements

General Requirements:

Sound System:

It is up to the promoter to assure that a complete and professional sound systems is in place. There are many brands and models of Front-of-House Mixers, Amplifiers, PA speakers, Microphones, Stage Monitors and the like. The artists do not wish to specify every nuance of the system, as doing so would make it impossible to promote a concert. In an effort to provide the best listening experience possible, qualified sound men and equipment should be utilized. As a guide, a list of suitable equipment is provided below.

Front of House Mixers:

- VCA Console, Digital Yamaha, Soundcraft, MIDAS or equivalent
- Effects: TC Electronic, Lexicon , Eventide, Bricasti, Yamaha or Equivalent
- EQ: BSS or Equivalent
- P.A System: EAW, Meyer, Nexo, JBL or equivalent
- 2 Quality PA MONITORS (Left/Right)
- Monitors for performers

Microphones:

Only acceptable boom / open air microphones may be used. No low profile microphones, no microphones attached to any surface of the piano, nothing resembling the AMT M40 , Barcus Berry 4000, Crown PZM 30d, Sennheiser E901 etc.

Suitable Piano Microphones may include AKG C414, Schoeps CMC 6/MK 21, Neumann KM140s or KM84s or equivalent.

There are many quality microphones available for percussion instruments. Providing an exhaustive list of microphones for each type of drum would be cumbersome. Again, we ask that in order to please the paying public, professional judgement on the part of the sound engineers is critical, and we ask that the best possible microphones be used.

Contact Information

Direct Contact:

Gonzalo Rubalcaba LLC
P.O. Box 8647
Coral Springs, FL 33075
gggrbooking@gmail.com

Booking Agents:

Nova Concerts International
Booking Agency
Fax USA +1 - 402-272-7499
Tel. Europe +33 - 5535 852 56
wolf@novaconcerts.com