

Poe

Steam Rocket Productions

“It is in Music, perhaps, that the soul most nearly attains the great end for which, when inspired by the Poetic Sentiment, it struggles—the creation of supernal Beauty.”

Edgar Allan Poe

Marcos Collado (guitar & composition)
Miguel Benito (drums) –Marie Martin (vocals)
Daniel García (piano and keyboards) – Carlos Sánchez (bass)



PHOTO : BÁRBARA SÁNCHEZ PALOMERO

For the first time, a jazz music project honors Edgar Allan Poe's poetry inspired by his honesty and creative freedom. In this album, entitled POE, the Spanish company Steam Rocket Productions presents the musicalization of a selection of poems by the famous romantic writer.

The compositional process was a real artistic challenge given the complexity and depth of the verses, the infinity of musical possibilities, textures and scenarios, and the difficulty in formulating an original and authentic style while honouring a key figure in contemporary literature. The result is a personal and colorful tribute to the writer's figure and work, in which the music accompanies the poetry as if it were a soundtrack.

The performance of this quintet of virtuosos in the vanguard of the Spanish Jazz Scene, accompanied in this project by the amazing French vocalist Marie Martin, is really surprising for the interpretative intensity of each one of its members!

A genuine and different artistic proposal, with powerful compositions and exquisite interpretation, it was presented for the first time in November 2018 at the Bogui Jazz venue in Madrid and at the Zaragoza Jazz Festival with an extraordinary response from the audience.

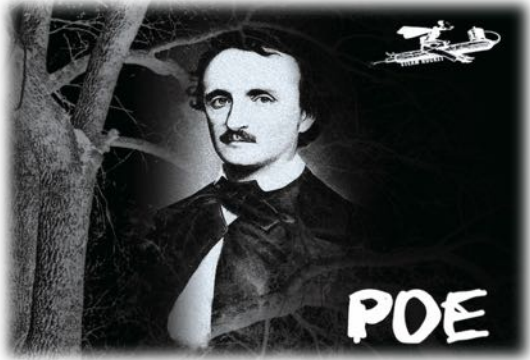
Steam Rocket Productions, founded by Marcos Collado and Miguel Benito in 2011, has published other important projects, such as Suite (2013) and Suite (2015); the result of years of musical evolution in the search for a more genuine and honest voice.

*“Were I called on to define, very briefly, the term art, I should call it
“the reproduction of what the senses perceive in nature through the veil of the mist.”*

Edgar Allan Poe



Why Poe?



It all started with a casual encounter with true inspiration.

We had been thinking for some time about the idea of musicalizing poems by a writer who would stimulate us, if only for the simple challenge and pleasure of setting these great stories to music.

Innocently reviewing the literature that might have impacted in our subconscious, we remembered that icon of horror stories, that melancholic and tormented character whose texts so made us shudder as children.

As we delved deeper into his life and work, we realized that we were face to face with a fundamental reference in contemporary art. Once we got past the more superficial and "pop" aspect of his figure, we discovered his colossal legacy, his pioneering contribution, and the absolute dedication, passion and honesty that characterized him throughout his career.

Instead of his miseries and misfortunes, we focused on his creative attitude, his philosophical concerns, his

impressive ingenuity, intuition and intellect, and his search for true beauty above everything; all this despite the professional and financial risk he took. And once we put this author and his work in the spotlight, we felt that the idea couldn't have been better.

We focused on his poetic work, probably his most unknown facet, and we immersed ourselves in his prose to better understand his line of thought. Texts such as "Eureka" or the poem "Sonnet - to Science" helped us to understand his romantic and humanist ideals in the midst of the Industrial Revolution, as well as the ambiguity between his love, but also fear of science and technological progress. Regarding his constant allusion to death, we understood it as a passionate and profound way of valuing life.

We were seduced by the commitment and artistic honesty of someone who didn't always say what his audience wanted to hear, but who offered something more genuine. His continuous social and professional frustrations were the price he paid for being a dreamer with a tremendous intellect, and his incessant introspective search. He wouldn't live by, or condescend to other's values, even when it would have made his life easier.

These are some of the ideas that aligned us with this indomitable writer, and encouraged us to put all our effort in honoring someone so influential, charismatic and essential.

Marcos Collado, March 2019

Marcos Collado, guitarist and composer



Marcos Collado (Palma de Mallorca, 1979) trained in classical music at the Conservatory of Palma de Mallorca, in modern music, arrangements and composition with Daniel Roth and Ben Stivers, and in jazz guitar with Israel Sandoval and Mark Rossi. He studied at the Taller de Músics in Barcelona with Vicent Solsona and Dani Pérez, and in New York with Steve Cardenas, Wayne Krantz, Oz Noy, Jonathan Kreisberg and Peter Bernstein.

As one of the most sought after Spanish jazz guitarists, he has collaborated with artists such as Alain Pérez, Emilio Valdés, Henry Cole, Erwin Schrott, Chris Kase, Bobby Martínez, Jerry González and Bob Sands. His artistic career includes the Spanish National Orchestra, Miguel Blanco's Afrodisian Orchestra and Ramón Farrán's National Jazz Orchestra.

His work as a guitarist has taken him to countless stages in Europe, Africa, Latin America and the USA, including the Los Angeles Opera, SOB's in New York, the Munich Opera, the Wiener Konzerthaus in Vienna and the Castello Sforzesco in Milan.

As a composer and performer, he has published What's up (2006) Suite (2013) and Suite II (2015).

Miguel Benito, drummer



Miguel Benito (Burgos, 1975) started playing drums at the age of 17 and since then he has practiced his profession in many different national groups.

Studying at Berklee College of Music in Boston and at the Amsterdam Conservatory, among other institutions, he has studied with musicians such as Ron Savage, Yoron Israel, Joe Hunt, Carlos Carli, Arturo García, Ari Hoenig or Dan Weiss.

As a sideman, he played with the harmonica player Antonio Serrano, the Bob Sands Big Band, Vistel Brothers, the pianists Federico Lechner and Pablo Gutiérrez, the saxophonists Bobby Martínez and Abdu Salim, the singer Nicole Henry, Jerry González, Gianni Gagliardi, Greg Tardy, Jeremy Pelt, Arturo ÓFarrill, Joaquín Chacón, Deborah Carter, Ariel Bringuez, the violinist Christian Howes or Norman Hogue.

In the pop world, he has accompanied Xoel López, Jorge Drexler, Ariel Rot, Andy Chango and the band of Andreu Buenafuente's programme Late Motiv. His experience as a drummer has taken him to Holland, France, Portugal, Italy, Greece, Lithuania and Mexico.

Carlos Sánchez de Medina, bass player



Carlos Sánchez de Medina (Granada, 1979), a multi- instrumentalist musician, composer and arranger, collaborates in performances and recordings of artists of different genres, such as pop, jazz, rock or latin, as well as musical theatre shows (*The Sound of Music*, *Grease* or *Fame*, *the musical*) and television (*Cántame cómo pasó*).

He has accompanied musicians such as Raphael, Paloma San Basilio, Lou Marini, Antonio Carmona, Manuel Quijano, Gaby Jogeix or Shaila Dúrcal and groups such as Red House, Patáx, Carlota, Jazz around Brazil or Hard Rock Band.

As an arranger, he has collaborated with Carlota, Inma Mira or the group Flacomondo. As a composer, he has released the albums *Parts* (2013) and *Cluster* (2018), in addition to having composed the soundtrack for several short films and video games.

Marie Martin, vocalist



Marie Martin (Brittany, 1979), with a French mother, a Spanish father and raised in a family of musicians, was educated from a young age in singing, violin, theatre, classical, jazz, contemporary and hip hop dance. She studied jazz in Paris, where she played in venues as Duc des Lombards, Sentier des Halles, La Scène Bastille, Le Réservoir, Le Petit Journal Montparnasse and Solidays. She was the lead singer of the group Kitchenfunk (Warner Music) and appears on productions of record labels such as Sony, EMI or Virgin.

In London, she contributed to compositions for hip hop / R & B artists and the recording of the musical tale Goldilocks. In New York, she worked with The Real Live Show, Les Nubians and the trio SoNuvo on stages such as Summerstage Central Park, Blue Note, SOB's or Zinc Bar, as special guest of Lee Hogans, trumpeter for Prince, Jay Z or Jill Scott. She also collaborated as accompanist singer and violinist for Bluenefertiti French Cabaret. Marie was a finalist in the Montreux 2012 voice competition, with Quincy Jones as chairman of the jury.

After living seven years in New York, she returned to the European scene with the album *Change in me*, with Lionel Loueke as guest artist. Although she lives in Madrid, she works regularly in France, England, the United States and Morocco.

Daniel García Diego, pianist and keyboards



Daniel García Diego (Salamanca, 1983) studied piano at the Conservatorio Superior de Música de Salamanca under the tutelage of the German pianist Sophia Hase. At the same time, he trained himself in jazz and took lessons with the Argentine musician Horacio Icasto. He completed his training at Berklee College of Music thanks to a scholarship granted by the AIE and the Berklee itself, which awarded him the Best Jazz Performance Award 2011 for his work at the university.

Since moving to Madrid, he has collaborated with artists such as Jorge Drexler, Arturo Sandoval, Jorge Pardo, Carlos Averhoff, Víctor Mendoza, Greg Osby or Danilo Pérez, with whom he participated in the prestigious International Jazz Festival of Panama. He is an active member of the quartet of the American jazz violinist Maureen Choi, the Antonio Lizana Group, the Javier Colina Quartet, the Guillermo McGill Quartet, Patáx and María Toro, among others.

In 2015, he recorded *Alba*, his first solo work, with the participation of some of the best musicians in Spanish jazz. *Jazz Forum* magazine named the album the best Spanish jazz album of 2015. *Samsara*, his second work as a leader, was published in 2018. Daniel received in 2017 a nomination for best Latin Grammy album of the year as producer and arranger of *Obras Son Amores*, by Antonio Carmona.



A dream



Alone



Silence

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