

# BOHEMIAN TRIO

## Press Quotes

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"Together, these musicians honor heritages that blur more than reinforce borders: the blend of European and African traditions that centuries ago amounted to a New World; and the sweet spot sought by many contemporary composers, especially in New York, grounded more in creativity than genre." – Larry Blumenfeld, *The Wall Street Journal*

"This chamberlike improvising trio specializes in music of traditional Latin American origin, though its methods are cosmopolitan." – *The New York Times*

"Undoubtedly the main attraction here is not simply the brilliance of each of the musicians' playing, but their partnership between saxophone, piano and cello, making the music of this Bohemian Trio superbly richer in possibilities. Each piece is a study in the art of musical intrigue as far as melody and harmony goes, and in the vibrant rhythmic games that each of the musicians plays among themselves. The recording by Adam Abeshouse is close-up and deeply involving." – Raul da Gama, *Jazz da Gama*

"Alonso and Terry, Cuban-born and trained, and the French-American Dharamraj are paving a new course, one that wholly relies on their refined abilities while embracing that dangerous, edgy quality one finds in complex jazz and lots of contemporary classical music." – Adam Parker, *The Post and Courier*

"A really nice mix of classical, Cuban and jazz musics with a swinging chamber music feel." – Bernie Koenig, *Cadence Magazine*

"Terry's sound is most distinctive on soprano, and "Tarde en La Lisa" was the best example of the exuberance and plenitude of his ideas. Alonso's backing had steely force as the composer played the line, a perfect launch pad for the soprano rant that followed. Then the piano was an island of calm, setting us up for a full round of vigorous Bohemian solos before Terry circled back to the melody. "Hiroshima," the placid finale on the Giraudo Jazz Orchestra's 2009 *El Viaje* release, was not radically altered at all as the Bohemians' valedictory. Dharamraj eloquently played the line before Alonso and Terry, still on soprano, paid their soulful, subdued respects." – Perry Tannenbaum, *Jazz Times Magazine*

"The Trio opened with a piece influenced by traditional Latin American sounds, called "Bohemia: Memories from Childhood," by Yosvany Terry. (Not only does Terry play numerous instruments throughout the performance, he also composes half of the music). The piece began in an uneasy tone — sad, haunting, and dissonant. Alonso's hands swept the piano like leaves fluttering and Terry's soprano sax was hypnotic as the Pied Piper." – Celeste McMaster, *Charleston City Paper*



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