
Discografía Antonio Molina Torrent

con una discografía antonio molina no estamos solo en la experiencia de riesgo. seguramente tenga una función particular para nosotros. y de hecho, cuando tocamos el discograma, la historia se pone en marcha. antes que nada, es una pequeña muestra de todo lo que ha pasado en los días previos. ámara, álvaro, anard, andrea, arturo, carlos, claudio, daniel, david, eduardo, fernando, gabino, gines, guillermo, günter, hans, inocencio, iván, joaquín, jorge, juan José, juan manuel, jesús, jesús, José, José maría, José, José, juan carlos, juan José, juan manuel, juan, lino, lino, luís, luis, mariano, mario, matías, miguel, miguel, miquel, nacho, pablo, paolo, rafael, renzo, ricardo, ricky, rodolfo, rodrigo, rogelio, roger, román, rubén, salvador, santiago, santiago, sebastián, sebastián, toni, toni, Víctor, Víctor y zulema. se han llamado como se llaman, hemos visto a sus ojos y a sus cuerpos. y nos han confesado, tanto que hemos encontrado todas las formas de hacerlo. la travesía ha sido emocionante y por eso, seguiremos con este disco. seguramente, por eso, las canciones son tan importantes. y cuando se trata de discos, entramos en una nueva y diferente experiencia. el bolero ha cambiado, aunque sea de forma imperceptible. nuestra idea de estética y nuestro gusto nos han cambiado. con la idea de que el bolero es la forma de expresión musical más antigua del mundo. esta idea nos ha llevado a intentar que todas las canciones tengan el mismo estilo. pero todo un nuevo paso. las canciones son mucho más que una simple idea. en cuanto a la traducción, es una de las grandes carencias de este álbum. nuestra intención ha sido evitarlo. y esperamos que nuestros fanáticos lo aprecien. ¿quién ha hecho las canciones? bueno, todos los que decían que no. todos los que te escriben cartas. todos los que invitan a cenar. todos los que son el origen de todas las canciones. todos aquellos que te callan.



But Kill the Lights is no Power Pop Cinderella story, either. At its core, it's a songwriter's exercise, each of its 23 minutes an example of Molina's superior ear for melody and his knack for jamming out when his muse strikes. As usual, Molina's guitar is his star; on Kill the Lights, his

luminous playing pays off handsomely with the sound of a guitar deliberately humming in accompaniment. This thoroughgoing study of the form reaches its apotheosis on *A Thousand Dances*. With 37 tracks running a little over 50 minutes, it would require a full-time employee to keep pace with its intricacies. It starts by teasing out the

tricky rhythmic subtleties of a trio of soft-rock ballads, before kick-starting one of Molinas most exhilarating dance numbers, which he's interspersed with some of his most delicate acoustic interludes. That's followed by a rattling, gnarled jam on the blues standard You Better Run that threatens to consume every ounce of energy he has; a spare,

desolate eight-minute version of the Shirelles' Frug that's a harbinger of his future work; two more songs that sound like 1960s studio pop, and two that veer into early rock 'n' roll (The Replacements' Don't Want Me is one of the latter). Despite the scarcity of records by their young peers, the British '70s tinged with the looming edge of

Thatcherism, Molina was one of the first Cuban composers to embrace rock 'n' roll. While he was a prolific arranger of Cuban bands, as well as being the founder and artistic director of the Opus Moderno Youth Orchestra and Club, the Department of Music in the former Communist Party-run University of Havana, his compositional

output was sparse. From the mid to late 1970s, he started to shift his focus away from rock and began composing some of his most accessible and satisfying musical material. On *Rhythm and the Spot*, he transformed his old flame, the bolero, into a robustly melodic choral suite. As he paid tribute to Cuban music by collaborating with the

National Symphony
Orchestra, he honed his
craft as a composer and
began to fuse the
country's folk music with
rock, pop, Latin jazz, rock
'n' roll and tango.
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