

# RESURGENCE

## ADRIEN BRANDEIS



Fourth album by Adrien Brandeis

**Mantodea Music Productions** - Inouïe Distribution

**Release May 02, 2025**

## CONCERTS

**Thursday, March 20, 2025**

**Espace Sorano - Vincennes (94)**

Saturday, April 5th 2025

Jazz Club Jazz du Bon - Le Mans (72)

Thursday, May 15th 2025

Ventnor Arts Club - Isle of Wight (UK)

Friday, May 16, 2025

Danny House - Hassocks (UK)

Saturday, May 17, 2025

Crazy Coqs - London (UK)

Sunday May 18, 2025

Kino Teatr - St Leonards-on-Sea (UK)

Saturday May 31st and Sunday June 1st 2025

Château de Tilly - Boisse-le-Châtel (27)

**Thursday June 5th 2025**

**Official release "Resurgence"**

**Sunside Jazz Club - Paris (75)**

Friday, June 13, 2025

Galerie Depardieu - Nice (06)

Saturday, June 14, 2025

Conservatoire de Grasse (Masterclass) - Grasse (06)

Thursday, June 19, 2025

La Maison des Chapitres - Forcalquier (04)

Thursday, June 26, 2025

Festival Peaux à Pau - Pau (64)

It was with his second album 'Meetings' (2020) that we discovered the talent of the young French pianist and composer **Adrien Brandeis**, author of a particularly exuberant Afro-Cuban musical universe. Two years later, we found him in Mexico - in Monterrey - in a volcanic quartet with a Brazilian bassist, a Mexican drummer and a Cuban percussionist, recording the magnificent 'Siempre Más Allá' (2022). This album won him the **Grand Prix UNAC Nouveau Talent Jazz 2022** (Union Nationale des Artistes Compositeurs de France).

After this fruitful experience, he returned to France at the beginning of 2024 and formed a band with the Guadeloupean drummer **Arnaud Dolmen** (featured on 'Meetings'), joined by the Cuban (and Parisian) double bass player **Felipe Cabrera** and two of his compatriots on percussion: **Abraham Mansfarroll** or **Yaroldy Abreu** (depending on the track). It's a quartet that adopts different instrumental formulas as the tracks progress (piano/percussion duo, piano/bass/drums trio or quintet with the two percussionists).

With this new line-up, Adrien reappeared in France to record his fourth album, '**Résurgence**', in Meudon, six months after his return. A record that astonishes us with its musical maturity, scope, intensity and diversity. A project served up with deep, demanding compositions, performed with a delightful musical expressiveness in a firework of rhythms (cha-cha-cha, guaguancó, merengue, samba...), carried by powerful melodies and a wealth of harmonies.

**Adrien Brandeis** produced this album under his own label: **Mantodea Music Productions**, in reference to the title of the first track on the album 'Meetings', which was called 'Mantodea', meaning 'praying mantis'!

For **Adrien Brandeis**, this '**Resurgence**' clearly marks his departure from Mexico and his return to France, with thirteen compositions bursting with Afro-Cuban Latin jazz, as well as hints of funk (**Keep On Grooving** and **Illusion**), swing (**Just In Time**), slow pieces (**L'Instant**) and moments of pure impressionist poetry with two tracks played as piano solos (**Pôr Do Sol** and **Nayeli**). It's a rich, dense album, with some complex new pieces in lively tempos (**Aguas Profundas** and **Samba Para Un Sol**), but also some old compositions that had been lying dormant in drawers, which Adrien has finally resurrected and brought to life (**Au Fil du Temps** and **Keep On Grooving**).





Abraham Mansfarroll, Arnaud Dolmen, Adrien Brandeis, Felipe Cabrera et Yaroldy Abreu

In the playful **Cha-Cha Blue**, which opens the album, the Afro-Cuban rhythm is carried by a beautiful melody around a bluesy harmonic grid, which does not exclude an element of mystery distilled in the B section of the track. After a rather slow introduction inspired by an Ellingtonian suite, a pervasive Latin groove spreads throughout **Keep On Grooving**, around a funky rhythm carried by the double bass and drums.

The energetic Afro-Cuban **Air de Fête** that follows is not without a certain lyricism, with its beautiful piano chorus and fabulous percussion solo (around a haunting piano ostinato).

The deep waters evoked in **Aguas Profundas** bring a darker side to this composition, enhanced by a very fast tempo and a pertinent dialogue between piano and percussion. We hear two quotations from songs by a rock band dear to Adrien: Deep Purple (Pictures of Home and Burn).

After four intense tracks, **Adrien Brandeis'** soothing solo piano is a welcome addition to **Pôr Do Sol**, with its beautiful Chick Corea-inspired touch. Adrien loves to perform solo, doing around thirty dates a year, and doesn't rule out the possibility of dedicating an album to it one day. This track is a tribute to the city of Lisbon, and in particular to one of the most spectacular views of the city from which to watch the sun set (Pôr Do Sol). A magical place where Adrien had the opportunity to play solo piano.

**Illusion** is one of his favourite tracks, with its waltz-like intro followed by a rumba-like clave and intoxicating rhythmic combinations that give wings to his piano playing and Arnaud Dolmen's drumming.

**Zig Zag Road** is an evocation of a route **Adrien Brandeis** has often taken to get to the Ventnor Arts Club on the Isle of Wight, where he performs every July at the Ventnor Fringe Festival.

**L'Instant** is a modern, melancholic style in which the soul of Chopin and reminiscences of the Bill Evans Trio are not far away.

Swing dominates the up-tempo rhythm of **Just In Time**, a fairly complex composition in which each musician expresses themselves to the full. Adrien was inspired to write this piece by the constant time lag experienced by musicians on tour (where they feel they are always running out of time).

In **Au Fil du Temps**, the quartet becomes a quintet as the two percussionists are called together for this elegant and sensual Cuban rumba. A change of rhythm then propels **Adrien Brandeis'** piano playing into the upper echelons.

After paying tribute to Michel Camilo and Chick Corea on his previous albums, **Adrien Brandeis** turns his attention to McCoy Tyner on **Dear McCoy**. He puts aside the modal, Coltranian and powerful aspects of McCoy Tyner to highlight the delicacy and finesse of his playing.

**Nayeli**, a beautiful solo piano theme, is a rubato prelude that introduces the Brazilian fury of **Samba Para Un Sol**. It's a piece that makes an excellent finale to the constant fireworks that can be heard on this '**Resurgence**'. This is **Adrien Brandeis'** long-awaited return to his native France, a France in the age of climate change: caliente and Latin!

Lionel Eskenazi.

## LINE UP

**Adrien BRANDEIS** - piano      **Felipe CABRERA** - contrabasse  
**Arnaud DOLMEN** - batterie  
**Abraham MANSFARROLL** - percussions      **Yaroldy ABREU** - percussions

## CONTACTS

**Label et Programmation**  
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