

ADRIÁN DE ALFONSO

[instagram.com/adriandealfonso](https://www.instagram.com/adriandealfonso)

linktr.ee/adriandealfonso

adriandealfonso.com

Adrián de Alfonso is a performing musician opening a dialogue between places, presences, and the collective FM diffusion possible within them. De Alfonso's performances transfigure sources such as flamenco, copla, bolero, tango or sardana through the use of low-cost recording/diffusion devices, elusive sampling/midi techniques, stripped-down chanting and *Sprechsang*.

Adrián de Alfonso is currently presenting his last album [Viator](#) (now in its second edition) with a semi-installative, portable, interactive [performance for FM transmitters, radios and voice](#) (tech specs [here](#)).



BIO

Born in A Coruña, raised in Barcelona and based in Berlin since 2011, Adrián de Alfonso engages in a musical practice that constantly morphs between experimentation and song, focusing increasingly on the connection between speech and music.

In addition to releasing music via Maple Death, Crammed Discs, Takoroku, Young Turks, Canada, Isolated Now Waves, Audition, Spread the Disease and Ozonokids, De Alfonso has been a long time member of Carla Bozulich's live units, played in projects like Don The Tiger, Bèstia Ferida, Veracruz, Homenatges, Kanji Despiz and Capitán, and has worked in various contexts (music, film, installation, radio, performance, dance, poetry, theatre) with artists such as Valerio Tricoli, Lucrecia Dalt, Dean Roberts, Lydia Lunch, Ant Hampton, Regina de Miguel, Arnau Sala, Radio Hito, Francesco Cavaliere, Josephine Foster, Víctor Herrero, Kaffe Mathews, Nuno Marques Pinto, Lorena Izquierdo, Mike Majkowski, Siri Salminen, Carina Khorkhordina, Alex Reynolds, Theo Livesey, Aksak Maboul, Eduardo Rivero, Alice Godfrey, Andi Stecher, Andrea Belfi, GY! BE, El Guincho, Camille Mandoki, Rubén Patiño, Bradien, Eduard Escoffet, Olivier Arson, Gary Schultz, Paloma Polo, Adrià Cañameras, Robert Forster, Cristóbal Fernández, Lorena Álvarez, Sergi Faustino, Marçal Forés, Krapoola, Ion de Sosa, Kiko Amat, Sam Ashley and Macromassa.

Adrián de Alfonso's work has been commissioned and granted by institutions including Creative Europe, Deutschlandfunk Kultur, MACBA and the Thyssen-Bornemisza Foundation, and has appeared in media such as The Wire, BBC, HBO, NTS, WFMU, Kiosk Radio, Red Bull Music Academy Radio, Cashmere Radio and Radio Alhara. De Alfonso has also performed at festivals and venues such as Cafe Oto, Meakusma, Standards, Le Guess Who?, Cave12, Brelfest, Morphine Raum, South By Southwest, Alice, Seanaps, Les Ateliers Claus, Setu, Primavera Sound, CentroCentro and Sonar.

De Alfonso runs regular workshops on FM Sound Diffusion and works as a freelance tutor at Catalyst (Berlin), sharing insights into new approaches and developments in music, creativity, soundtrack composition, psychoacoustics, performance, technology misuse, etc.

ADRIÁN DE ALFONSO

[instagram.com/adriandealfonso](https://www.instagram.com/adriandealfonso)

linktr.ee/adriandealfonso

adriandealfonso.com

LINKS

Music

mapledeathrecords.bandcamp.com/album/viator

donthetiger.bandcamp.com/album/matanzas

adriandealfonso.bandcamp.com/music

Live videos

ursss.com/2025/09/adrian-de-alfonso/

youtube.com/watch?v=KgJ2O-Lt2jQ&list=PLSMO0orAgvSvd7Mriej_Kw32DIUStXiuv&index=1

Clips

youtube.com/watch?v=3Z-AvmL1jfE

youtube.com/watch?v=eUHFCw0cdW4

youtube.com/watch?v=6Bt9h3CBEvw

Photos

adriandealfonso.com/photos

Mixes

soundcloud.com/kioskradio/outsidere-maple-946896033

soundcloud.com/crammed-discs/inside-around-crammed-episode-11-don-the-tiger

mixcloud.com/TheWordMagazine/the-word-radio-x-meakusma-festival-with-don-the-tiger-02092019/

radiorelativa.eu/episode/don-de-lenguas-w-don-the-tiger

Other

thewire.co.uk/audio/tracks/premiere-dean-roberts-tribute

soundcloud.com/playtronica/flamenco

soundcloud.com/cafeoto/la-underdog

Social/Links/Web

[instagram.com/adriandealfonso/](https://www.instagram.com/adriandealfonso/)

linktr.ee/adriandealfonso

adriandealfonso.com

PRESS

A sense of spaciousness is fundamental to Viator. Yet it never falls totally silent. Instead, de Alfonso weaves sound throughout the album's fabric -subtle intrusions of FM synthesis, music concrète and found sounds. The creaks and scrapes buried in the subterranea of "Pleamar" give it the sense of taking place in the bowels of a pirate ship- or perhaps the deck of Nurse With Wound's Salt Marie Celeste. Viator feels like a breakthrough in de Alfonso's practice, but importantly it never feels like art for art's sake. Colliding tradition and experimentation, raw soul and artistic gesture, here is music of simmering intensity, emotional resonance and a sense of high drama". [Louis Pattison - The Wire 490 \(UK\) 01.11.24](#)

"A taut string unravels, its loose strands drifting between whimsy and strangeness. Adrián de Alfonso conducts this unraveling with minimalist precision, where a few carefully placed notes speak in countless tongues. His voice hovers over skeletal arrangements and hushed percussion, while layered vocals form a spectral choir, murmuring in subdued ritual. There's no frenzy here— Viator unfolds with measured restraint, its power drawn from stark simplicity and timeless melodies, woven through waltzing bass lines and whispered guitar. But when Alfonso finally growls, the mask cracks, revealing Viator's raw, beating heart. The electricity in the air becomes palpable. What a trip". [Brad Rose - Foxy Digitalis \(US\) 31.01.25](#)

"With more new music than ever, there's more music that sounds like other music than ever, too. Not so with Adrián de Alfonso's debut solo full-length, Viator, an occasionally beautiful and frequently jarring album of voice and guitar unlike much else. The instrumentation is consistently sparse, and the songs swerve between experimental guitar wanderings to painstaking repetition to various strains of traditional Spanish guitar (flamenco, bolero and such). There are surely some names in the Spanish guitar heritage that de Alfonso is drawing from, but my American ears are imagining some sort of campfire gathering of Jandek, Devendra Banhart, Derek Bailey and Dylan Carlson, the latter three all poisoned by Jandek, who commandeered final say of the resulting music. Some tracks sound like an acoustic guitar actively de-tuned beyond recognition (almost reminiscent of Vomir's "shit-folk" as Roro Perrot), whereas others patiently pursue a two-note pulse over foot-stomp percussion and de Alfonso's dramatic vocal. Viator finds itself frequently at odds: musical and anti-musical, traditional and groundbreaking, listenable and unlistenable, ludicrous and dead serious, an artistic sensibility in league with Mattin, yet a sound Adrián de Alfonso can comfortably claim as his own". [Matt Korvette - Yellowgreenred \(US\) 01.04.25](#)

"a peculiar, bracingly sparse form of avant-garde Latin songcraft [. . .] it's music made freely, across artistic and geographic borders, both uninhibited and profoundly minimalist [. . .] iElusive yet evoking comparisons with Lucrecia Dalt (who produced 'Matanzas', de Alfonso's latest record as Don The Tiger) as well as Ghédalia Tazartès, Henri Texier and Caetano Veloso". [Ransom Note \(UK\) 24.10.24](#)

"A lesson in scenic economy, a poignant comment on contemporary isolationist artistic approaches, a life changing experience for every artist". [Jay Glass Dubs \(GR\) 20.03.25](#)

"One of the most beautiful and simultaneously unsettling performances I've seen at The Holloway so far. Adrián de Alfonso crawled his way around the tiny audience, singing and playing through a series of randomly scattered FM radios on his modified monster of a guitar, encouraging us to search through frequencies, mixing static with stripped down flamenco-like ballads. And he's also a super lovely dude, who's truly passionate about his art, and was an absolute pleasure to chat with after the show. Even though I'm pretty sure he scared the absolute living shit out of everybody else in the venue. My kind of freak! I honestly hope to see him again in the future, this is the type of weirdness I live for. I cannot wait to have time to get out more again, I always end up with dozens of photos and videos from those shows". [Perun Strength \(UK\) 04.08.25](#)

"The commitment artists like Adrian show to their artform & audience often makes no sense whatsoever on paper -it can & does lose artists & venues money to make it happen, audiences can be extremely small, or challenged & critical- yet the beauty we see in these extreme acts of expression against all the odds is just so human & important. When we listen & contemplate the drive, message & impact of these radical voices it helps us to find meaning & comfort -it reminds us each time that it's the tiny cracks between the acres of concrete slabs where the most interesting life lives!" [Kate Hodgkinson \(UK\) 05.05.25](#)

"musiche primitive, ostinate e ripetitive che sembrano appartenere a un folklore futuribile e apolide" - [Battiti \(Radio 3\) \(IT\) 23.12.24](#)

"quella di Adrián De Alfonso è una porta che conviene aprire per chiudersela alle spalle e vivere un viaggio straniante, affascinante e magico". [Vasco Viviani - The New Noise \(IT\) 28.12.24](#)

"Musica che viene ridotta all'osso, pentagrammi lasciati quasi intonsi, poche note ma tutte dannatamente precise e puntali nel disegnare melodie sognanti e passaggi / paesaggi mozzafiato [. . .] Il minimalismo che, incredibile a dirsi, suona ricco, sazia l'udito, calma l'animo inquieto" [. . .] questo lavoro è subdolo, è sexy, è la parte buona di una droga [. . .] questo album è, nel suo risuonare primitivo e ancestrale, il futuro che ha fatto il giro completo. Traguardo e partenza e traguardo e partenza e..." [Andrea Pizzini - Grind on the Road \(IT\) 23.12.24](#)

"Musica dinoccolata e sghemba, calda e pacificante quella di Adrián, che ci mette voce e un filo di chitarra, lasciando a Mike Majkowski il compito di riempire il resto con il suo contrabbasso e qualche scroscio di fulmini. Se a tutto ciò aggiungiamo una lingua splendida come quella masticata dall'artista catalano e un video ricco di gestualità corporale, la sensazione è quella di una boccata d'aria fresca prima di addentare una tapas molto saporita [. . .] Collego cose belle come le Maman di Louise Bourgeois incarnate in ragni giganteschi, la capacità di agire secondo un ritmo più illuminato e lento come alcuni saggi ispanici, la follia e il calore degli artisti laterali e mai compresi appien [. . .] Quella che si prospetta da Viator è una personale visione sulla

ADRIÁN DE ALFONSO

[instagram.com/adriandealfonso](https://www.instagram.com/adriandealfonso)

linktr.ee/adriandealfonso

adriandealfonso.com

musica, sul ritmo e sul gesto artistico, per un risultato che, mi sbilancio, potrebbe essere fra le cose più intriganti ascoltate quest'anno". [Vasco Viviani - The New Noise \(IT\) 24.10.2024](#)

"Zaterdag vangt aan met een performance die twee keer illegaal is. De Spaanse artiest Adrián de Alfonso kaapt voor de gelegenheid drie FM-frequenties die hij aan het werk zet in een tijdelijk gekraakte privétunnel ergens in Eupen. Zijn vele radio's deelt hij ook uit aan het publiek en die laat hij dan weer interageren met zijn zang – een onbestemde mix van flamenco en nog wat – en gitaarspel. Een uur lang lijkt de Alfonso aan muzikale hekserij te doen en op die rare locatie weet hij z'n publiek ook net zo lang te boeien. Een topperformance" [Marc Puyol-Hennin - Gonzocircus \(NL\) 6.10.2024](#)

"Cada vez que viene a tocar, Adrián de Alfonso hace algo diferente. Es el mismo y no es el mismo. Y como lo ves cada dos años (vive en Berlín desde hace una década), detectas lo mucho que ha crecido, como sucede con los niños con los que solo coincides de vez en cuando. Adrián es conocido por el riesgo y el ruido, la distorsión con cachivaches, pero de un tiempo a esta parte se ha ido decantando por unos boleros que hablan de arrecifes, girasoles y celadas. Hoy va más allá y solo cantará a capela, ayudándose de los transistores de radio que previamente ha repartido por la sala. Ha dicho que será un concierto muy silencioso y ha recitado los diales de la FM que hay que sintonizar para escuchar la música que estará tocando. Se sienta en una silla de madera y enea, como de cantaor, lo cual sumado a la figura espigada y las posturas corporales (retorcidas como el jengibre), le da a todo un aspecto de tablao futurista. Logra, cantando a media voz, gesticulando, dejando que las interferencias de radio se cuelen ("som al 1965, en plena Guerra del Vietnam"), que la gente no abra la boca ni una sola vez (o que la mantenga abierta y muda todo el rato). Lo ha vuelto a hacer" [Miqui Otero - El Periódico \(ES\) 20.03.2023](#)