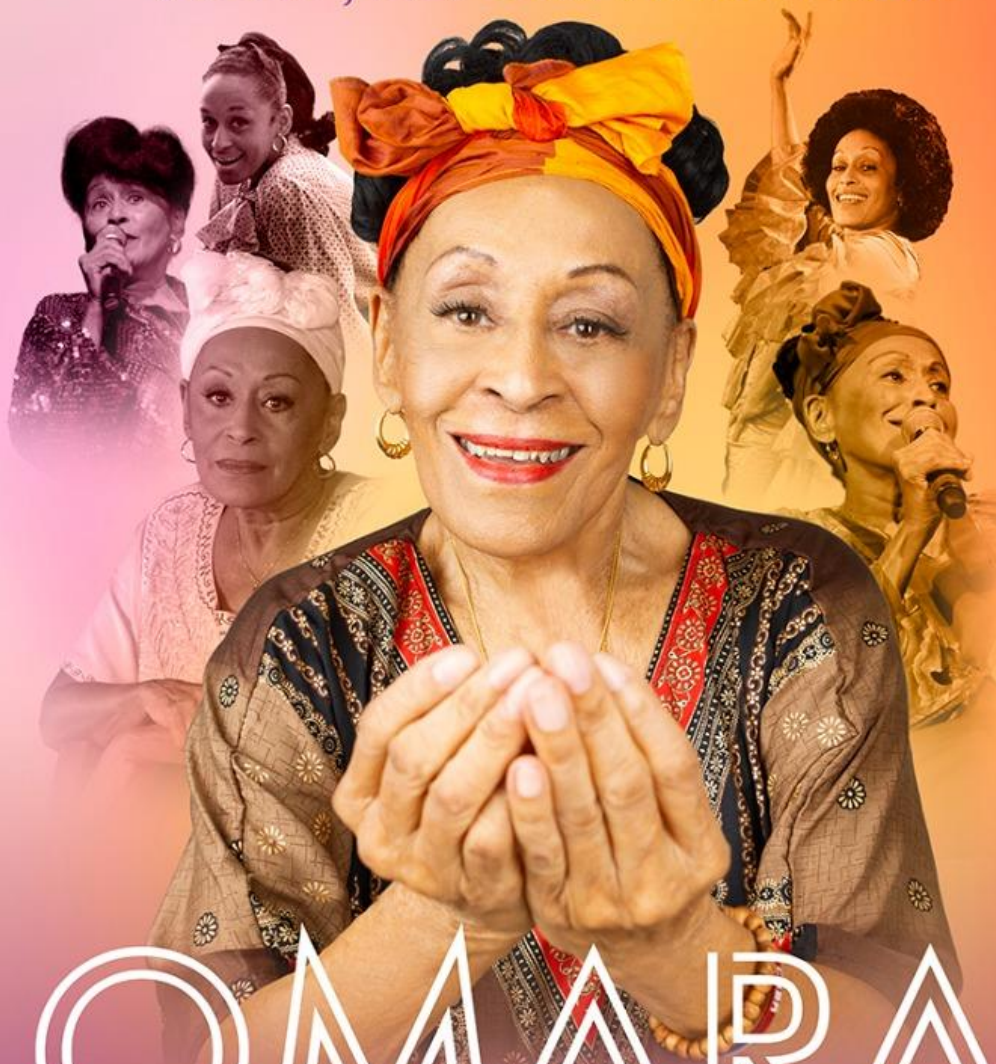


"VIDA", LA GIRA MUNDIAL



OMARA
PORTUONDO

"LIFE" WORLD TOUR

Quasa Portuondo.

BIOGRAPHY

Omara, who was born in Havana's Cayo Hueso neighborhood, remembers her songs, including among her favorites "La bayamesa," by Ernesto Grenet and Sindo Garay (also sung by Compay Segundo at Buena Vista Social Club). These were her first informal singing lessons, and these songs became part of her lifelong repertoire.

When her sister Haydée became a dancer in the famous Tropicana cabaret, Omara soon followed, by accident. Thus began a career as a dancer, forming a famous couple with dancer Rolando Espinosa.

On weekends Omara and Haydée sang jazz standards with some friends: César Portillo de la Luz, José Antonio Méndez and pianist Frank Emilio Flynn. The group called themselves Loquibambla Swing, and the style they played was music with jazz influences that later became known as feeling. In her radio debut, Omara was announced as Omara Brown, "the Bride of Filin."

In 1950 she was a member of the Anacaona Orchestra, and by 1952 Omara and her sister formed a female vocal quartet with Elena Burke and Moraima Secada, led by the pianist Aída Diestro. They became one of the most important vocal quartets in Cuban music and Omara remained with the Cuarteto Las d'Aida for 15 years, although the original line-up only recorded one album for RCA Víctor in 1957.

They toured extensively in America with innovative vocal arrangements by Aida; had the opportunity to share stages with Édith Piaf, Pedro Vargas, Rita Montaner, Bola de Nieve and Benny Moré, and also served as accompanists for Nat King Cole when he performed at Tropicana.

She debuted solo with the album *Magia negra*, released in 1959, in which she crosses Cuban music and jazz and includes versions of That Old Black Magic and Caravan by Duke Ellington. Then she continued with Las De Aída until 1967, the year in which she began to finally dedicate her solo career, performing in Cuba and in some festivals abroad representing the country.

In the 70s Omara joined one of the most important orchestras in the country, the Orquesta Aragón, with which she traveled around the world, and, later, recorded several albums, such as the one she made with Adalberto Álvarez in 1984 or *Palabras y Retos*, both for the Spanish label Nubenegra and in which Chucho Valdés accompanied her.

However, the fact that would definitely catapult Omara Portuondo to the place to which, in her own right, she belonged came in the mid-nineties, hand in hand with cinema. After participating in the recording sessions of *Buena Vista Social Club* (World Circuit), where she sang "Veinte años" with Compay Segundo, Omara Portuondo thrilled the audience and was moved on the screen by performing with Ibrahim Ferrer a song as heartbreaking as "Silencio".

The success of the album and the homonymous film made known to the general public the voice of a woman who had been moving the fortunes who had been lucky enough to see her perform in cabarets and clubs in her native Havana for years. As well as the rest of the veteran musicians of that project, it marked a new turning point in their careers that would take them in the coming years around the world and record different works at the head of a dream band that brought together greats of Cuban music such as Rubén González, Orlando "Cachaíto" López or Manuel "Guajiro" Mirabal.

Omara was the protagonist of the third launch of Buena Vista Social Club, *Buena Vista Social Club presents... Omara Portuondo* (World Circuit). Released in 2000, the album was enthusiastically received and led Omara to embark on a tour with Rubén González and Ibrahim Ferrer that gave a whole new generation of fans the possibility of discovering such an illustrious trio on stage.

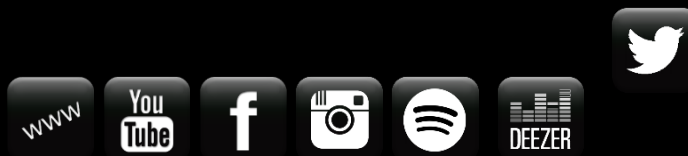
In September 2003 she recorded in the EGREM studios what will be her second solo album produced by World Circuit. The album *Flor de amor* marks a change of direction and Cuban musicians combined with a selection of Brazilian musicians give the album a distinct sound. This album was nominated at the Grammy Awards in the category of Best Traditional Tropical Album; and at the Billboard Latin Music Awards in 2005 won the award for Best Tropical Album of the Year.

On November 5, 2009 she won the Latin Grammy Award in the category Best Contemporary Tropical Album, with Gracias, but the noteworthy event is that she becomes the first Cuban artist resident in her country to win this prestigious award. In the album Omara makes a tour of her 60 years of artistic career, with special participations of the Cuban Pablo Milanés, the Uruguayan Jorge Drexler and the Brazilian Chico Buarque.


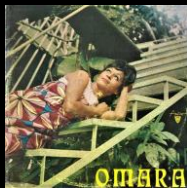










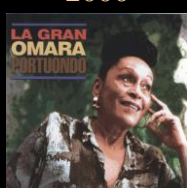







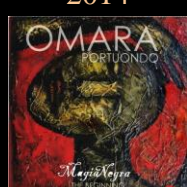




In 2009 he recorded a song for the Spanish version of *The Princess and the Frog* film, translated as *Tiana y el sapo*, by Walt Disney, performing a song by the elderly Mama Odie: "Dig a Little Deeper".

During 2019 she received the Latin Grammy Award for Musical Excellence, and the Medalla de Oro for Mérito de las Bellas Artes, from the cultural Ministry of Spain.

In the midst of the COVID-19 pandemic came the online release of her album *Mariposas*. During 2019 she received the Latin Grammy Award for Musical Excellence and the Medalla de Oro for Mérito de las Bellas Artes.



DISCOGRAPHY

1959 	1967 	1974 	1975 	1981 	1984 
1984 	1992 	1995 	1997 	1997 	1998 
1999 	2000 	2000 	2002 	2004 	2007 
2008 	2008 	2009 	2011 	2011 	2014 
2018 	2018 	2019 	2020 		

TOUR *Vida*

She became famous as the best model of the *filin* movement in Cuba: the “movement of feeling” in which singers performed the lyrics with poignant emotion. “I give my heart, put all the emotions into my singing,” she says when asked to describe this genre.

When Buena Vista happened, Omara was over 60 years old and she was already the Cuban song greater lady. “None of us could have imagined that this project was going to be so special,” she says about Buena Vista. “It was a gift to share something so beautiful with friends and musicians I admire. They called us ambassadors of Cuban music and that is something we carry with honour.”

“I turned 90 in the middle of the pandemic. I never imagined that I could reach this new youth and keep on singing. So many sad news, many farewells, so much distance have made us better understand **Life**’s value, family and friends’ value. Make the most of every moment and put music on things can be the best learning of these years. For me, singing is to live; it’s my way of being. If they ask me about my favourite place, it will always be the stage; the song I sing, the next applause. As long as I have my voice and someone that wants to hear me, allow me to sing. That is why starting this world tour is imperative, with all the enthusiasm, with all the smiles. I feel this is a good moment to personally bid farewell to my followers in distant countries, to which, since teleportation is yet to invent, coming back seems more difficult. Maybe, after these years it is necessary to leave the planes and the comings and goings around the world for a bit and then spend more time in the studios, maybe... In the meantime, and however the world wakes up again, let’s celebrate **Life** together...”, ultimately merging both knowledge; music and poetry in a unique and unlimited aesthetic.

Bolero a la Vida



*“Buena Vista Social Club
Diva”*

“The Bride of Filin”



Management / Contratación
Maruchy Suárez
www.mirmidon.es
maruchy.mirmidon@gmail.com
34 667 706 241