



PRIMAVERA SOUND 2015

BARCELONA
PARC DEL FÒRUM

PRESS DOSSIER



#primaverasound



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THE FESTIVAL

Primavera Sound has always concentrated all its efforts on uniting the latest musical proposals from the independent scene together with already well-established artists, while embracing any style or genre in the line up, fundamentally looking for quality and essentially backing pop and rock as well as underground electronic and dance music.

Over the last twelve years, the festival has had the most diverse range of artists. Some of those who have been on stage are Arcade Fire, Queens of the Stone Age, The National, Nine Inch Nails, Kendrick Lamar, Pixies, Aphex Twin, Neil Young, Sonic Youth, Portishead, Pet Shop Boys, Pavement, Echo & The Bunnymen, Lou Reed, My Bloody Valentine, El-P, Pulp, Patti Smith, James Blake, Arcade Fire, Cat Power, Public Enemy, Grinderman, Franz Ferdinand, Television, Devo, Enrique Morente, The White Stripes, LCD Soundsystem, Tindersticks, PJ Harvey, Shellac, Dinosaur Jr., New Order, Surfin' Bichos, Fuck Buttons, Swans, Melvins, Psychic TV, Spiritualized, The Cure, Bon Iver, La Buena Vida, Death Cab For Cutie, Iggy & The Stooges, De La Soul, Marianne Faithfull, Mazzy Star, Blur, Wu-Tang Clan, Phoenix, The Jesus and Mary Chain or Tame Impala amongst many others.

Primavera Sound has consolidated itself as the urban festival par excellence with unique characteristics that have projected it internationally as a reference cultural event. The event stands out from other large music events and is faithful to its original artistic idea, keeping the same standards and maintaining the same quality of organization of past years, without resorting to more commercial bands. Its characteristics and the wide range of bands performing have been the main reasons that have made Primavera Sound the meeting point of artists and festivalgoers from various generations.

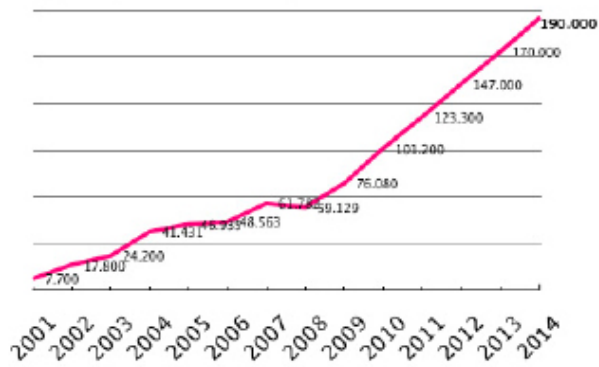
Year after year, Primavera Sound has attracted a bigger and bigger crowd, as well as getting more and more media attention. If the first edition in 2001 closed with an attendance of 8,000 people, the 2002 edition reached 18,000 people and in 2003 it attracted more than 24,000 people. The attendance of 40,000 people in 2004 marked a turning point and this led to the festival abandoning its original site in the Poble Espanyol. The first edition that took place on the new Parc del Fòrum site recorded an attendance of 44,000 and a few years later, by 2009, the attendance had risen to 76,000. By now an unmissable musical event, the festival attracted a crowd of 123,000 in 2011 and at the last edition there were over 190,000 people.

As to the media repercussions, the interest from international press has increased spectacularly and the main specialised media and most prestigious European publications, as well as other publications worldwide, have featured the festival. And so the event has now reached almost all corners of the world. Nationally, the main newspapers, specialised press, radios and television extensively cover the concerts that take place every year at the festival.

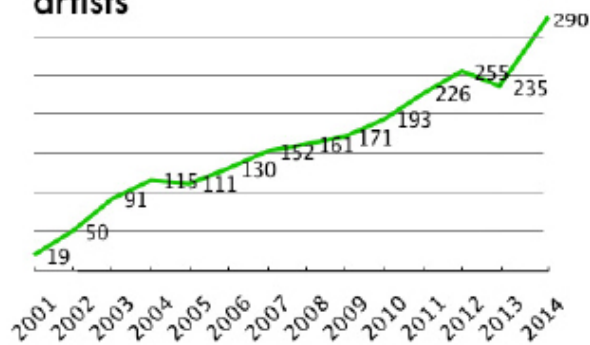


attendance

(daily crowd numbers at Parc del Fòrum)

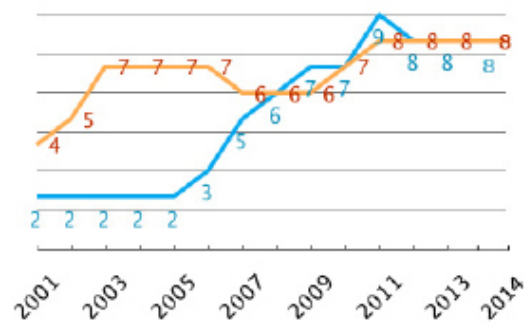


artists

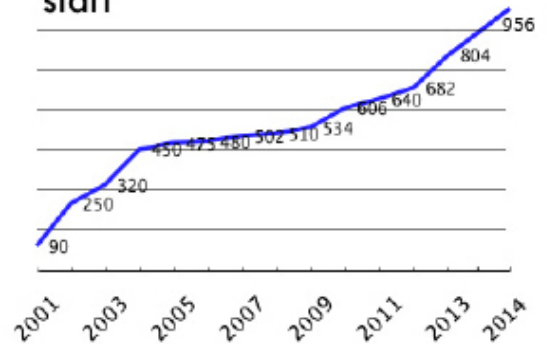


stages

— main programme
— parallel programme



staff





LINE UP

MONDAY 25TH

Sala Apolo: Iceage · Umberto & Antoni Maiovvi

TUESDAY 26TH

Sala Apolo: Boreals · D.D Dumbo · Ibeyi · Ratking

WEDNESDAY 27TH

Parc del Fòrum: Albert Hammond, Jr. · Christina Rosenvinge · Cinerama · Las Ruinas · OMD · Panama

Sala Apolo: Har Mar Superstar (dj set) · The Juan MacLean · Nancy Whang (dj set) · Viet Cong · The Juan MacLean

THURSDAY 28TH

Parc del Fòrum: Andrew Weatherall · Antony and the Johnsons · Arthur Russell Instrumentals · Baxter Dury · Benjamin Booker · The Black Keys · Brand New · Cheatahs · Chet Faker · Childhood · Electric Wizard · Exxasens · Giant Sand · Gui Boratto · Hans-Joachim Roedelius · Hiss Golden Messenger · James Blake · JUNGLE · Kelela · Los Punsetes · Mdou Moctar · Mikal Cronin · Mineral · Ocellot · Ought · Panda Bear · Perro · The Replacements · Richie Hawtin · Roman Flügel · Simian Mobile Disco · Spiritualized · The Suicide Of Western Culture · Sun Kil Moon · Sunn O))) · The Thurston Moore Band · Twerps · Tyler, The Creator · Viet Cong · Yasmine Hamdan

FRIDAY 29TH

Parc del Fòrum: alt-J · Ariel Pink · Belle & Sebastian · The Church · Damien Rice · Death From Above 1979 · Disappears · Dixon · Earth · Ex Hex · Fumaça Preta · Greylag · The Hotelier · Jon Hopkins · José González · The Juan MacLean · Julian Casablancas+The Voidz · The Julie Ruin · The KVB · Marc Piñol · Marc Ribot's Ceramic Dog · Miquel Serra · Movement · The New Pornographers · Núria Graham · Pallbearer · Patti Smith & Band perform Horses · Perfume Genius · Pharmakon · Ride · Rocío Márquez · Run The Jewels · Shabazz Palaces · Sleater-Kinney · The Soft Moon · Sr. Chinarro · Tobias Jesso Jr. · Tony Allen · Voivod · White Hills
Els Vermuts de Primavera al Parc amb Martini: Cheatahs · Hiss Golden Messenger · Les Sueques · The Zephyr Bones

SATURDAY 30TH

Parc del Fòrum: American Football · Babes In Toyland · Ben Watt · The Bohicas · Caribou · Dj Coco · Dan Deacon · Der Panther · DIIV · Earthless · Eels · Einstürzende Neubauten · Foxygen · Fucked Up · The Ghost of a Saber Tooth Tiger · HEALTH · Hookworms · Interpol · Joan Miquel Oliver · Kevin Morby · Les Ambassadeurs · Mac DeMarco · Mike Simonetti · Mourn · Neleonard · Nueva Vulcano · Patti Smith acoustic/spoken · Shellac · Single Mothers · Sleaford Mods · Strand Of Oaks · The Strokes · Swans · Thee Oh Sees · tUnE-yArDs · Twin Shadow · Underworld dubnobasswithmyheadman live · Unknown Mortal Orchestra · Younghusband
Els Vermuts de Primavera al Parc amb Martini: Ex Hex · Germà Aire · The Hotelier · Jessica & The Fletchers · Lost Tapes · Unknown Mortal Orchestra

SUNDAY 31ST

Els Vermuts de Primavera al Parc amb Martini: Ferran Palau · The Ghost of a Saber Tooth Tiger · Gúdar · Jambinai · Single Mothers · Soak

Sala Apolo: Dave P · Fucked Up · Jambinai · Thee Oh Sees · The Sauris

La [2] de Apolo / BCore Showcase 25é aniversari: Dulce Pájara De Juventud · Salvaje Montoya

BARTS: My Brightest Diamond · Núria Graham · Soak · Torres



PARC DEL FÒRUM

After a more than successful four-year period combining the Poble Espanyol with El Mercat de les Flors in 2005 the organisation took a great step forward and moved to the Fòrum de Barcelona. The festival was the first event that was celebrated on this site after the Forum of Cultures 2004 and after ten editions the Primavera Sound festival has perfectly adapted itself to its current site. All the promoters that have later used this site have emulated our formula.

It is worth mentioning the ideal geographical setting of the Forum in an area of the city that has experienced a sustained growth in all aspects, as well as being perfectly connected with the city centre and other key points of Barcelona. The layout of its elements over a large area allows for an easy and comfortable access. Both its seafront location, with large spaces and auditoriums facing the Mediterranean and its outstanding technical equipment contribute to the enjoyment of audiences in a beautiful setting.

Moreover the festival has not stopped improving its infrastructure and increasing its capacity to accommodate the increasing demand. At its last edition it extended over a surface area of more than 180,000m². The urban style of the festival makes accommodation less of a problem, an important issue for the great number of public who come from other parts of Spain and from different countries to Barcelona, a cosmopolitan city loved by tourists.

On the occasion of the celebration of Primavera Sound 2015, that will hold its main event from Thursday 28th to Saturday 30th May, the Parc del Fòrum will once again welcome, for the eleventh consecutive year, a wide and eclectic programme of concerts distributed on its eight main stages -all different in size and characteristics - amongst which will be the spectacular Auditori building, where the most intimate performances of the festival are hosted.



ADDITIONAL ACTIVITIES

As well as the main programme, the Parc del Fòrum will also be the site for other activities such as the record fair that has taken place on the festival site since 2002. It serves as a meeting point for national and international independent labels and is a place where they can show their products to the public of the festival.

Also at this edition of the festival there will be the children's activity minimúsica, which has now been co-laborating with Primavera Sound for nine years. This initiative by Sones aims to integrate children into the festival's musical offer and wants to contribute to the cultural education of children by bringing them closer to live modern music. It is an interactive performance that favours dialogue and the participation of the little ones with a handful of concerts in which the artists adapt their repertoire for a family audience.

PRIMAVERA A LA CIUTAT

Primavera a la Ciutat's complementary programme will once more bring quality music closer to all audiences and will increase the presence of the festival in Barcelona. The starting signal will be given by Primavera als Bars that hand in hand with Heineken will programme, a few weeks before the festival, national and international artists to play live in bars and restaurants around the city centre.

The same as the last edition, Primavera a la Ciutat headquarters will be in the Parc del Fòrum itself, that will host on Wednesday 27th May, the opening day, several big scale concerts total free of charge. As well as this inaugural act and the three main days of the event, the festival will also include many other activities. For several years now, and with the aim of using the city's green spaces for musical performances, different parks of Barcelona have been the stage for cultural events suitable for all the family. At this edition Parc de la Ciutadella will host Els Vermuts del Primavera al Parc amb Martini (Primavera's aperitifs) that will take place during the daytime with a totally free programme.

In-Edit will also be present for its fifth year of collaboration with Primavera Sound. The festival of musical documentaries, that will celebrate this autumn its 13th anniversary, will offer the possibility to enjoy music from the cinema perspective with the showing of documentary films about music.

Lastly, Primavera als Clubs will host the programme of concerts during the days leading up to the main event at Parc del Fòrum with a series of performances that will be held in different venues of Barcelona. On Sunday 31st, there will also be the traditional closing party to see out the fifteenth edition of the Barcelona festival.



ORGANIZATION AND PARTNERS

PRIMAVERA SOUND

For fifteen years now Primavera Sound has been offering consistently successful musical events. This Barcelona music promoter has, since its modest beginnings, developed a strong commitment to music so that spectators of different generations can enjoy lives to the full. This is clearly reflected in the quality and innovation of its line-ups that exude coherence, eclecticism and the love of risk-taking and that is distinguished by its unmistakeable artistic line that is strongly influenced by pop, rock and the most underground tendencies of dance music. Its festival Primavera Sound, that has been taking place in Barcelona since 2001, has established itself as a model urban festival that generates worldwide expectation and interest and it is perceived as an unmissable musical event.

NOS Primavera Sound, Primavera Sound's Portuguese counterpart, will celebrate its fourth edition this year in Oporto, consolidating a project that started in 2012 and has grown thus confirming the expansion of the Primavera spirit beyond our frontiers. The festival takes place a week after the Barcelona edition and artists such as The National, Kendrick Lamar, Haim, Slowdive, Suede, The Flaming Lips, Rufus Wainwright, Wilco, Beach House, Yo La Tengo, Blur, Nick Cave and The Bad Seeds, James Blake and Daniel Johnston have already played on the stages of Parque da Cidade.

The Barcelona company also organises band tours around Spain amongst which Bonnie Prince Billy, Apparat, Explosions In The Sky, Deerhunter, of Montreal, Battles, The xx, Beach House, David Byrne & St. Vincent, Tame Impala or Nicolas Jaar stand out.

El Segell del Primavera has been the newest addition to join Primavera Sound's already multidisciplinary project, proof of its obvious growth and undisputable commitment to quality music and to the internationalisation of national bands. The label that started in 2013 already has a roster of over ten artists. Among the most recent national and international artists to sign to El Segell are the well-established artist Christina Rosenvinge, the precociously talented Núria Graham and the elusive project Der Panther.

Also and with a view to strengthening the festival's association with the city of Barcelona, La Botiga del Primavera Sound opened, last year, in the historic Born district. In this shop vinyl lovers can find a choice selection of local, national and international references as well as books, music DVDs, gadgets, gifts and merchandising.



ALL TOMORROW'S PARTIES

ATP collaborates for the ninth time in the Primavera Sound 2015 edition, programming a part of the festival's line-up. Since for the British event other artists choose the line-up, we decided that ATP's Barry Hogan would select the bands that would play on the ATP stage; including performances linked to the event Don't Look Back (also created by ATP).

Anybody who has followed the evolution of All Tomorrow's Parties, will know that the chosen bands and artists will stand out in quality, risk and historical importance. ATP was born in 2000; a year after that Barry Hogan organized, together with the Scottish band Belle And Sebastian, an event named "Bowie Weekender" in Camber Sands, thought up by the authors of "If You Are Feeling Sinister" to get their favourite bands and friends together for a weekend. The first ATP took place in April 2000, "curated" by Mogwai, once again in Camber Sands bringing together artists like Aphex Twin, The High Llamas and Mice Parade.

From that moment, the brand ATP has become a synonym of music quality and risk. Besides being a music promoter, ATP is also a record label that has artists as interesting as SQURL featuring Jim Jarmusch, Autolux, New War, Fuck Buttons, Tall Firs and Yamantaka Sonic Titan.

ATP's events have a curator in charge of selecting the line-up (in past editions, people like Matt Groening, Thurston Moore, Shellac, Tortoise, The Shins, Modest Mouse, Portishead and Nick Cave and The Bad Seeds and Vincent Gallo have chosen the artists for the festival). Their philosophy and their way of setting up a festival, as well as their amazing line-ups, have earned them the reputation of "rare species" on the international music circuit.

PITCHFORK

Pitchfork is the essential guide to independent music and beyond. An award-winning online music magazine that Time has called one of the world's 50 best websites and the New York Times has hailed as "the most prominent brand in online music journalism." With more than 6 million unique visitors each month and 500,000 visits each day, Pitchfork has one of the web's most loyal audiences and is widely considered the world's most popular, trusted, and influential music publication. Pitchfork has also created several successful brand extensions, including Pitchfork Music Festivals in Chicago and Paris, as well as the online music network Pitchfork.tv and its expanding mobile platforms. In 2013, Pitchfork launched the film site The Dissolve.



ROCKDELUX

Rockdelux, Spanish language music magazine, celebrated its 30th anniversary in 2014 with a special edition of the best 300 records of the last thirty years. Born in 1984 and heir of Vibraciones and Rock Especial, it has been always characterized for having the best national music journalists; almost all of the most valued critics from newspapers, radios or TV programmes have written in Rockdelux at some stage of their careers. Praised for its rigorous criteria, in the last twenty years it has been awarded best music magazine by Radio 3, Cadena SER, Diario Vasco, Iberpop Contest and other important media. Its special top album charts editions together with its collaboration in programming prestigious festivals such as BAM (from 1995 to 1999) or Primavera Sound (since 2002) have made Rockdelux a reference for Spanish and Latin American music press.

HEINEKEN®

Heineken® is, for the third consecutive year Primavera Sound's strategic partner, a collaboration with which the brewery reasserts its position as a leading sponsor of music and its backing of the most outstanding musical events of the country. Music is for Heineken® one of the best ways of generating unique experiences and of connecting with other people. So through its alliance with one of the big international festivals, two of the main players in the diffusion of live music stay united, with quality as their priority criterion.

RAY-BAN

Since 1937, Ray-Ban has been the symbol of a unique lifestyle and a way of being independent, bold and free in the world of music, film, society and fashion. Authenticity and tradition are the distinctive values hidden behind the history and successes of the brand that has become an international symbol of style, a modern legend, an icon of today. Ray-Ban is the most well-known eyewear brand worldwide and a global leader in its sector. Ray-Ban collection styles are products of meticulous and original style that translates the latest fashion trends in the ever-contemporary look of millions of Ray-Ban wearers in the world.

ADIDAS ORIGINALS

adidas Originals, the most inspiring Street wear brand in 2014, continues to be a reference in the world of fashion. Closely linked to the world of music and fashion, its authenticity and creativity make it an icon. Without forgetting its roots, the three stripes brand has never stopped surprising with innumerable innovative projects and collaborations with world famous personalities from the world of music and design. All of which have made the German brand adidas Originals a cult brand and the leading street wear brand chosen by hundreds of celebrities and influencers around the world.



H&M

H&M will sponsor Primavera Sound for the first time as part of its bid to back music, which it also does by collaborating with artists such as the British model and singer Florrie. For H&M music and fashion are both means of self-expression and Primavera Sound is the perfect meeting point for its most trendy collections and an audience that shares the same passions. H&M was founded in Sweden in 1947 and is synonymous with contemporary, sustainable, reasonably priced and quality fashion. The company has a team of over 100 in-house designers, pattern makers and buyers to create their collections. In Spain, H&M employs over 5000 people and has more than 150 stores.

BACARDÍ

In 1862, in the city of Santiago de Cuba, Facundo Bacardí Massó revolutionised the spirits industry by creating a light-bodied rum with a particularly smooth taste BACARDÍ. Thanks to an innovative process of elaboration, Don Facundo managed to create a light and balanced sophisticated rum that was very different from the early crude and harsh "aguardientes". Generation after generation, the Bacardí family have fought against all sorts of adversity (earthquakes, fire and exile) to preserve the quality of their rum, which is today the most awarded rum. Nowadays, BACARDÍ is still produced in the traditional way to ensure that it still has the unique flavour that it had when it was first created.

SPOTIFY

Spotify is an award-winning digital music service that gives you on-demand access to over 30 million tracks. Since 2008, its objective is to make music instantly available to everybody, wherever and whenever they want on mobiles, tablets or computers, with the possibility to download music and listen to it offline with high quality audio with the Premium service. Spotify makes it easier than ever to discover, manage and share music with friends, while making sure that artists get a fair deal. Spotify is now available in 58 markets around the world, with more than 60 million active users and over 15 million paying subscribers.

MARTINI®

Vermouth was born in the valleys of the Italian Piemonte, the home of MARTINI®, at the end of the 18th century. For 150 years MARTINI® has been keeping alive the tradition of the authentic original vermouth through a unique traditional preparation method, which includes the "Macerato a la girata lenta", to extract all the richness and variety of shades of the more than 40 botanicals hand-selected, giving MARTINI® Rosso a distinct flavour, soft and rich in nuances, and ideal for all kinds of pairings.



MOVISTAR

The key visual element of Movistar is The Sky and this is not fortuitous, this sky represents the future, it is positive, simple and inspiring... The mission of Movistar is to bring its clients closer to the best of technology. In order to do so they offer products and services which get simpler by the day and that integrate all the options: landline, mobile, broadband, television... The brand, ever more focussed on the young customer, offers several social projects. These include Wayra, Think Big, Talentum and Artsy: a platform that actively supports culture and whose objective is to create smaller more intimate festivals. More information at artsy.movistar.es

PARTNERS 2015 EDITION

ORGANIZED BY: Primavera Sound

STRATEGIC PARTNER: Heineken

PARTNERS: Ray-Ban, adidas Originals and H&M

COLLABORATORS: Martini, Bacardí, Spotify and Firestone

WITH THE SUPPORT OF: ATP, Rockdelux and Pitchfork

MEDIA PARTNERS: La Vanguardia, iCat.cat, Time Out, Vice, Loud and Quiet, Les Inrockuptibles, Intro, WFMU and RAI Radio 1

TECHNOLOGIC PARTNER: Movistar

INSTITUTIONAL COLLABORATORS: Ajuntament de Barcelona and Generalitat de Catalunya



TICKETS

Full festival ticket price for Primavera Sound 2015 in Barcelona is 175 € until 3 February. From the 4 February to 4th May its price will be 185 € and from 5th May to the beginning of the festival it will cost 195 €.

The sales points are: Portal Primavera Sound, La Botiga del Primavera Sound, Ticketmaster, Atrapalo, Ticketscript, Fnac Francia, Seetickets, Paylogic, Digitick, Festiticket and Vivaticket.

In order to help those interested in buying tickets there will once again be the option of paying in instalments. The price of this kind of full festival ticket is 180 € until 3 February. From 4 February to March the price will be 190 €.

- First instalment: 60€ on reserving
- Second instalment: 60€ on the 4th of the month after payment of first instalment
- Third instalment: 60€ on the 4th of the month after payment of second instalment

Only to be bought through Primavera Sound Portal.

Primavera Sound 2015 VIP full festival ticket in Barcelona is on sale too at the price of 250 €. Also available the PrimaveraPro Basic accreditation at the price of 215 € and the PrimaveraPro Premium at 300 €.

Concerts on Wednesday 27th May at the Parc del Forum will be free. There are no age restrictions to go to Primavera Sound festival (except in some of the pre-festival and post-festival concerts).



GRAPHIC CAMPAIGN

The graphic campaign of this edition is about escapism. A series of illustrations that will be revealed as the festival gets closer, show different scenes in which different characters are trapped, chained or tied up, hanging upside down wearing a straitjacket and under water with heavy weights, scenes that are inspired by the famous tricks by Houdini and James Randi, among others. And the thing is....don't you feel really free when the festival starts? Primavera Sound has the key for you to enjoy those days and forget everything else thanks to music, aren't you going to shake off your chains

The creator of the design and illustrations of this campaign is Ana Ayala, illustrator and graphic designer from Barcelona.





PRESS QUOTES

2014 EDITION

"Showcasing Music Till the Sun Comes Up.

Primavera Sound Sets the Stage for Music Festivals Worldwide"

MELENA RYZIK. THE NEW YORK TIMES (1ST JUNE 2014)

"It's Primavera in a nutshell: when the only problem is that the bands are too good and the options too many, you're onto a winner"

LISA WRIGHT. NME (JUNE 2014)

"A major festival with a boutique vibe"

CONSEQUENCE OF SOUND. ALEX YOUNG (21ST MAY 2014)

"Primavera has catered to those of us who want to hop from one corner of our disparate musical identities to the other until the sun comes out, by which I mean see metal and noise and rock and pop, and then get sucked into the Boiler Room dome for hours at a time. It also makes it very easy to discover music from Spain and other Spanish-language artists from around the world"

JENN PELLY. PITCHFORK (2ND JUNE 2014)

"There is not one Primavera Sound, each spectator tailor makes their own"

LUIS HIDALGO. EL PAÍS (2ND JUNE 2014)

"You have no more energy, your legs ache, your eyes are watering, but the spirit of celebration makes the last night of Primavera a party in itself"

CARLOS SALA. LA RAZÓN (2ND JUNE 2014)

"You'd be hard pushed to find a stronger line-up than Barcelona's Primavera Sound this summer"

PATRICK SMITH. THE TELEGRAPH (31ST MAY 2014)

"The festival has expanded considerably in size and reputation over the last 14 years - to the point where it is often mooted the best of its kind in the world - yet it retains the atmosphere of a very special event. That is primarily down to its line-up, which consistently draws big names yet, in a display of solidarity, is presented alphabetically. What's more, despite being rooted in the indie-rock world, every year some of the most exciting breaking acts from across a spectrum of genres feature on the bill, not to mention a raft of the most interesting established concerts."

JAMES SKINNER. THE QUIETUS (9TH JUNE 2014)

"As is the case every year Primavera Sound is the ideal place to take the pulse of the most talked about and influential bands on the contemporary music scene"

NEO 2. MARC MUÑOZ (29TH MAY 2014)



"Primavera Sound continues to increase its number of spectators, year on year, spelling out its glorious success story"

ABC. DAVID MORÁN (2ND JUNE 2014)

2013 EDITION

"If there is something that really makes Primavera special and gives it a personality that distinguishes it from other macro festivals it is its fervent support of emerging bands. And this in turn makes the festival into a box of surprises. And of course the same goes for Catalan bands, the festival does not forget its ties to the city"

LETICIA BLANCO. EL MUNDO (23RD MAY 2013)

"The most significant identity mark of Primavera Sound is its ability to design programmes that accommodate all classes of band. The discreet crowd, the unfairly ignored and the long forgotten, joining forces to give sense to an event that, despite its incredible growth, continues to keep a watchful eye on the way its programme evolves avoids the temptation of having recourse to fillers. The hundred or so bands are the true backbone of Primavera Sound. To find the essence of Primavera Sound you need to read between the lines"

DAVID MORÁN. ROCKDELUX (JULIOL-AGOST 2013)

"Primavera Sound has not stopped growing and has become a European reference. The importance of the quality of the music and the economic impact of the festival are beyond all doubt"

LA VANGUARDIA - EDITORIAL (24TH MAY 2013)

"Just how big can Primavera Sound get is a question that nobody dares to answer"

GUILLEM VIDAL. EL PUNT (22ND MAY 2013)

"This year's Primavera Sound still delivered a solid array of up-and-comers, local favorites, contemporary standards and the big names that move tickets. The festival's certainly evolved from where it started out early last decade, but it hasn't lost its special vibe that's unmatched by most of its competition"

JAMES ZIEGENFUS. POPMATTERS (13TH JUNE 2013)

"Not many festivals can marry a city break in Europe's coolest party locale, a weekend at the beach and a line-up of the hippest new bands but Primavera Sound manages just that. Indeed, it's been feeding its forward-thinking mix of indie bands and encores from legendary acts to the in-the-know crowd for 12 years now"

SARAH WARWICK. EASY JET TRAVELLER (MAY 2013)

"Primavera Sound has a unique line up based on their very clever collaborations with taste making colleagues like ATP, Vice and Pitchfork. If you visit this festival you can be sure to put your eyes on something brand new AND seeing a number of old favourite bands"

MTV NORDIC (28TH MAY 2013)

"Primavera Sound is a marathon of quality"

TOBY L. ROCKFEEDBACK (03RD JUNE 2013)



"The secret of Primavera has always been the loyalty of both the public and the musicians: once you have been you always want to come back"

EMILIANO COLASANTI. ROLLING STONE (28TH MAY 2013)

"Primavera has grown progressively and constantly edition after edition, beating all its records without ever betraying its formula: an enormous event, with bigger and bigger audiences and designed for the masses, but developed with the finesse and experience of experts. One of the most important festivals worldwide"

PHILIP DI SALVO. WIRED (17TH MAY 2013)

2012 EDITION

"Primavera Sound plays in the first division. Not only in terms of music. After Alimentaria and the Mobile World Congress, it is the third most profitable event in Barcelona"

EDITORIAL, LA VANGUARDIA (2ND JUNE 2012)

"Back in 2010, the Washington Post declared that the city's Primavera Sound event was the best music festival in the world. Having attended every edition of the event since 2009, I'd say it is without doubt the best live event I've had the pleasure of attending. Thank heavens for Primavera"

EAMON SWEENEY. IRISH INDEPENDENT (16TH JUNE 2012)

"Barcelona's Primavera Sound is now entering its 12th year and arguably in the best shape ever — even expanding to a second event in Porto, Portugal to appease demand"

TOM QUICKFALL. THE STOOL PIGEON (8TH JUNE 2012)

"Primavera Sound festival, with record attendance and event taking place across Barcelona, is not a coincidence nor is it a miracle. It is the latest triumph of the epic achievement that started modestly in the 90s and went on to blossom in the next decade and has continued to expand and consolidate over the last few editions, in the Parc del Fòrum that has become the Xanadu of music lovers over a few sublime days"

JUAN MANUEL FREIRE. EL PERIÓDICO (27TH MAY 2012)

"Primavera Sound is one of the world's most incredible music festivals, unique in the way they unite (even re-unite) world- famous headliners while also digging deep to discover up-and-coming artists. It brings artists from all over the world, with an ear that is uniquely attuned to sounds from Spain's underground"

FREE MUSIC ARCHIVE (10TH MAY 2012)

"Sky, sun, sea... and a programme that can put any other festival to shame. This paradise can be found at Primavera Sound"

ABIGAÏL AÏNOUZ AND ONDINE BENETIER. INROCKUPTIBLES (13TH JUNE 2012)

"Primavera Sound is a consolidated value. The organisation is impeccable, the setting incomparable and where the line up never disappoints"

H. NAVARRO. EL MUNDO DEPORTIVO (9TH JUNE 2012)



"Primavera Sound is the Pandora's box of festivals. Every year they create a new surprise"
SERGIO PULIDO. B-GUIDED (JUNE 2012)

"150,000 people in love with Primavera"
ORIOI RODRÍGUEZ. LA VANGUARDIA [QUÈ FEM] (1ST JUNE 2012)

2011 EDITION

"Primavera Sound has gained a reputation for having the best line up of any music festival in the calendar and this year was no exception"
TOM ROBINSON. BBC (22ND JUNE 2011)

"Pulp and Primavera Sound make history. The Fòrum went mad and made the comeback of the band one of the highlights of its eleventh edition"
DAVID MORÁN. ABC (29TH MAY 2011)

"One of the world's most incredible live music events"
WFMU (20TH JUNE 2011)

"Primavera Sound has been building a business model for eleven years now which has become highly profitable at a time of global crisis and music crisis in particular."
ESTEBAN LINÉS. LA VANGUARDIA (30TH MAY 2011)

"Primavera Sound is thus confirmed as the great South-European festival"
CARLOS SALA. LA RAZÓN (25TH MAY 2011)

"Primavera Sound continues to grow without being exclusively dependent on the headliners. If that isn't character..."
ÍÑIGO LÓPEZ PALACIOS. EL PAÍS, (2ND JUNE 2011)

"Thanks to Primavera Sound, Barcelona is the place of dreams for world independent music"
YUMBER VERA ROJAS. PÁGINA 12 (16TH JUNE 2011)

"Primavera, a well consolidated quality product for a wide range of audience, it is the proof that there is a proactive, very curious audience out there, who is willing to work at it and who is not prepared to accept any old hype"
EL MUNDO.ES (2ND JUNE 2011)

"The powerhouse of an event originated as a small gathering that has grown to a five-day event spread across several venues, drawing over 120,000 attendees from around the world for its 11th year. Combine that with its 200+ artist line-up and you have a one hell of a recipe for the right place at the right time"
ANDREA DOMANICK. L.A. WEEKLY (3RD JUNE 2011)



"The truth is that the Primavera Sound festival is in apotheosis not crisis"

ANNA TORAS AND RODRIGO GARCÍA. LA VANGUARDIA (28TH MAY 2011)

"The projection of Primavera Sound has not stopped growing in the last few years and its format is reinventing the urban festival model"

J. CASAS AND L. SANGRÀ. ADN (25TH MAY 2011)

"276 concerts, 120,000 spectators, five days of music from all over the world: the festival "Primavera Sound" in Barcelona is one of the most important European musical events and a must to understand where music is going today"

MATTEO QUINZI. REPUBBLICA NAZIONALE (6TH JUNE 2011)

2010 EDITION

"An all star Primavera which with its careful selection of music and its great sense of business, is up there with the elite of European festivals"

CARLOS SALA. LA RAZÓN (28TH MAY 2010)

"Primavera Sound has become a brand name, synonymous with a wide range of styles, high quality and an absence of constraints or extra musical protagonism."

ESTEBAN LINÉS. LA VANGUARDIA (1ST JUNE 2010)

"Primavera is an impervious bubble which keeps growing against all odds and testing its limits"

DAVID MORÁN. ABC (29TH APRIL 2010)

"Primavera Sound breaks with the stereotype of festival partying and puts emphasis on quality, risk and the independence of the bands. One comes here to listen to music"

JESÚS MIGUEL MARCOS. PÚBLICO (27TH JUNE 2010)

"A festival that will go down in history"

DAVID BROC. AVUI (31ST MAY 2010)

"An unmitigated success in the middle of the crisis"

IKER SEISDEDOS. EL PAÍS (31ST MAY 2010)

"Primavera has managed to connect with the indie spirit of the new millennium, one which has generated a public that is totally hooked on Internet, digital information and above all the new model of listening to music which has come with the emergence of streaming"

RAMÓN SURIÓ. ROCKDELUX (JUNE 2010)

" Primavera Sound has become a reference for alternative music in the universe"

LLUÍS S. CEPRIÁN. ROCKZONE (JUNE 2010)



"If anyone is going to decide the sound of next decade, it's the tastemakers at this extraordinary international event called Primavera Sound"

HAZEL SHEFFIELD. THE DAILY TELEGRAPH (4TH JUNE 2010)

"If there is a music festival, that in recent years, can be considered as paradise for lovers of the most alternative melodies, it answers to the name of Primavera Sound. Paradise for music lovers"

HUGO SOUSA. CLIP, PORTUGAL (MAY 2010)

"Primavera Sound was, quite possibly, the best festival any of us had ever been to and that all other festivals now pale into muddy, sodden insignificance, with their stupidly controlled spirit measures and torrential rain. So if there's only one festival you go to next year, make it Primavera Sound..."

APRIL WELSH. CLASH (5TH JUNE 2010)

2009 EDITION

"This event is a real discovery. Where the indie concept may have reached its pinnacle"

ESTEBAN LINÉS. LA VANGUARDIA (29TH MAY 2009)

"Primavera Sound is definitely the festival of all festivals"

ESTEBAN LINÉS. LA VANGUARDIA (31ST MAY 2009)

"Primavera Sound, epicentre of independent rock"

DAVID MORÁN. ABC (31ST MAY 2009)

"The Canadian Neil Young closed the most successful edition of Primavera Sound"

GUILLEM VIDAL. EL PUNT (31ST MAY 2009)

"Primavera Sound has managed, in its own right, to be an international reference as well as a generator of business and stimulator of the national alternative music market"

CARLOS SALA. LA RAZÓN (1ST JUNE 2009)

"Neil Young, perfect storm in the best Primavera Sound"

DAVID MORAL. ABC (1ST JUNE 2009)

"The best independent music festival just gets better every time"

VERONICA ROMÁN. ROLLING STONE (APRIL 2009)

"An event, which is gaining in public and quality and is becoming one of the best European festivals"

DAVID MORÁN. ROCKDELUX (JULY - AUGUST 2009)

"Created in 2001, Primavera Sound is nowadays like heaven on earth for several days for alternative music lovers"

KARL FLUCH. DER STANDARD, AUSTRIA (3RD JUNE 2009)



2008 EDITION

"Missing a day of Primavera is like missing out on a year's worth of music"

ABEL GONZÁLEZ. PÚBLICO (1ST JUNE 2008)

"Fortunately distant from the usual trendy ups & downs, this edition's line-up exclusively caters for the exquisite guidelines laid down in previous years. Real elitism directed to the crowds"

ALEIX MONTOTO. ROCKDELUX (MAY 2008)

"Primavera Sound becomes after several editions, the first major stop on Europe's musical summer"

SOPHIAN PANEN. LIBÉRATION (2ND JUNE 2008)

"The Primavera is, obviously, a nostalgic gaze towards the future"

CARLOS SALA. LA RAZÓN (1ST JUNE 2008)

"Primavera Sound is one of the few festivals to which the attendants arrive knowing perfectly what they're going to see or what they want to discover: the festival of music lovers"

SILVIA GRIJALVA. EL CULTURAL - SUPL. EL MUNDO (29TH MAY 2008)

"Praiseworthy variety, high quality, sensory overdose (...) Brilliant edition"

XAVIER VALIÑO AND JOSÉ LUIS TORRELAVEGA. RUTA 66 (JULY - AUGUST 2008)

"Primavera brings together emblematic pop artists along with new pretenders for the throne of indie music"

RAMÓN SÚRIO. LA VANGUARDIA (31ST MAY 2008)

"True to its own tradition, the most eclectic festival of Barcelona pitched on a starless but essential line-up filled with past, present and future names of independent music"

JAMES BEGG. METRO (30TH MAY 2008)

"Many people will remember Primavera Sound 2008 as the biggest and best edition organised until now. Not only was the line-up impressive on paper, but it was also true on-site (...) a huge festival with nearly 150 bands (and get this: more than FIB and Summercase put together)"

SANDRA RONCAL AND ALBERTO CASTRO. POP MUZIK (5TH JULY 2008)

"You go to bed with the feeling you have reviewed, in three days, more than forty years of music in a joyful pileup between past, present and future. Place your bets for the 2009 line-up..."

VINCENT ARQUILLIERE. LES INROCKUPTIBLES (7TH JULY 2008)



2007 EDITION

"The real merit of Primavera Sound is to have broken all its own records - no less than 20,000 people more than last year - without giving up a line-up nurtured exclusively by creative incentives that grows more and more every year."

DAVID MORÁN. ABC (4TH JUNE 2007)

"Barcelona consolidates itself as a music capital with Primavera Sound, gathering over 62,000 attendees in only three days... the international meeting of indie music of Barcelona can rub shoulders with the electronic Sónar"

LA VANGUARDIA - OPINIÓN (6TH JUNE 2007)

"Sun, sea and an exceptional line-up in Primavera Sound"

MANIS AGARWAL. MOJO (JULY - AUGUST 2007)

"Primavera Sound can boast about being able to attract thousands of people without urgent needs for undisputed headliners"

GUILLEM VIDAL, EL PUNT (3RD JUNE 2007)

"Primavera Sound showed what should be - and is - its true face, the one of a big festival for many small audiences"

JAVIER BLÁNQUEZ. EL MUNDO (3RD JUNE 2007)

"As always, Primavera Sound is the most didactic proposal that one can enjoy on a big scale regarding high level music in this country"

RUBEN PÉREZ. GO MAG (JULY - AUGUST 2007)

"Primavera Sound, European success"

RAMÓN SURIÓ. LA VANGUARDIA (4TH JUNE 2007)

"An exceptional festival"

VINCENT ARQUILLIÈRE. LES INROCKUPTIBLES (26TH JULY 2007)

"All Tomorrow's Parties joined like-minded Primavera Sound in the Forum area of Barcelona this year ... more stages and amazing line-up of cult rock'n'roll"

NIC HOWDEN. ACCESS ALL AREAS (JULY - AUGUST 2007)

"The best thing about the festival is to lose yourself among the stages and discover new bands and sounds"

CARINE BOUILLON RAVELINE (JULY - AUGUST 2007)

"The veteran rocker Patti Smith confirms the magnitude of her legend in Forum"

DONAT PUTX AND KARLES TORRA. LA VANGUARDIA (3RD JUNE 2007)



2006 EDITION

"You just needed a quick look at the line-up to notice that most of the bands could hardly be seen together in the same festival, and that their only common denominator is that they don't follow conventionalisms or weak tendencies" So it is Primavera Sound"

XAVIER CERVANTES. RDL (JULY - AUGUST 2006)

"Primavera Sound has proved that you can host a festival with minority artists and radical experimenters and not only survive, but be a great success"

NANDO CRUZ. EL PERIÓDICO (5TH JUNE 2006)

"An amazing gathering of bands for a festival that is truly a yearly gift for music lovers"

JOSEP MARTÍN. GO MAG (JULY 2006)

"Primavera Sound, with time, has consolidated itself as a major quality offer"

CARLOS SALA. LA RAZÓN (5TH JUNE 2006)

"Lou Reed presented one of the bravest and vital rock sessions to be seen around here recently"

DONAT PUTX. LA VANGUARDIA (5TH JUNE 2006)

"Shellac tested the Auditori's foundations with their furious, threatening hardcore, with no additives. Relentless and brilliant"

DAVID MORÁN. ABC (5TH JUNE 2006)

"The multicoloured universe of The Flaming Lips fascinates, seduces and amuses at the Forum"

GUILLEM VIDAL. EL PUNT (4TH JUNE 2006)

2005 EDITION

"Primavera Sound increases attendance numbers and ends with most amazing line up ever"

NANDO CRUZ. EL PERIÓDICO (30TH MAY 2005)

"Sonic Youth and Echo & The Bunnymen give a golden touch to Primavera Sound"

SONIA DOMÉNECH. LA RAZÓN (30TH MAY 2005)

"Sonic Youth's distortion closes Primavera Sound's biggest public attendance edition ever"

GUILLEM VIDAL. EL PUNT (30TH MAY 2005)

"The best Primavera Sound so far. 44.000 people attended the Forum site during the three days of the festival"

RAMÓN SÚRIO. LA VANGUARDIA (30TH MAY 2005)



"Primavera Sound scores high at its Forum debut"

DAVID BROC. AVUI (28TH MAY 2005)

"Primavera Sound opens itself to the sea"

ESTEBAN LINS. LA VANGUARDIA (MAY 2005)

"The ultimate urban festival"

PLANETA FORTUNA (MAY 2005)

"Primavera Sound ends with a rough and an astonishing rock day"

DAVID MORÁN. ABC (30TH MAY 2005)

2004 EDITION

"So we can be grateful that the new PJ Harvey album is initially being drip-fed to the public through a series of open air shows, and festivals like this impressively appointed 3-day event in Barcelona and in Glastonbury"

KEITH CAMERON. Q MAGAZINE (AUGUST 2004)

"The comeback of a fit and in top form Pixies fills up the capacity of Primavera Sound"

SONIA DOMÉNECH. LA RAZÓN (30TH MAY 2004)

"Primavera Sound says good bye to its most popular edition to date"

DAVID BROC. AVUI (31ST MAY 2004)

"Primavera Sound 2004 belittles under the Pixies' comeback"

DAVID MORÁN. ABC (30TH MAY 2004)

"Primavera Sound confirms its condition as a great alternative music window"

RAMÓN SURIO. LA VANGUARDIA (31ST MAY 2004)

"Pixies make history in Primavera Sound"

NANDO CRUZ. EL PERIÓDICO (30TH MAY 2004)

"Attendance figures invite to be optimistic and to keep faith in Primavera Sound as one of the most popular events of the musical season"

JAVIER BLÁNQUEZ. EL MUNDO (31ST MAY 2004)

"Singer and songwriter PJ Harvey triumphs in the last day of Primavera Sound"

LUIS HIDALGO. EL PAÍS (31ST MAY 2004)

"Outstanding artistic appearance with legendary shows, surprising new bands and a top level general mood"

XAVI CERVANTES. RDL (JULY - AUGUST 2004)



2003 EDITION

"The Primavera Sound Festival is the perfect hors d'oeuvre to The Summer's forthcoming blowout- a compact two- dayer up a big hill in Spain's most rocking city". The bands (which range from The White Stripes to elec- troclash girl group WIT) are the most forward-thinking in their genres, the drinks are cheap and the vibes are messy"

ALEX NEEDHAM AND AMANDA AUGUST. NME (7TH JUNE 2003)

"Is it possible to beat a festival, which in two days is capable of gathering the likes of Television, The White Stripes, Wire, LCD Soundsystem, Sonic Youth, Mary Gauthier, Mogwai, Julian Cope, Yo La Tengo, dj/ rupture, El- P, The Go Betweens...? We will find the answer in one-year time. Optimism invites us to think yes, indeed"

XAVI CERVANTES. RDL (JULY - AUGUST 2003)

"A top festival, which in 2004 seems likely to keep on growing"

FRANCESC FELIU AND IGANSI TRAPERO. ROCKSOUND (JULY - AUGUST 2003)

"The inconvenient rain of Saturday night was not an obstacle for the festival to sell out and so reach its own artistic and popular peak"

DAVID BROC. AVUI (26TH APRIL 2003)

"Primavera Sound closes reaching its limit after a second day dominated by rock"

LUIS HIDALGO. EL PAÍS (26TH MAY 2003)

"The brilliant closure of Primavera Sound outshines the rain of the last day"

NANDO CRUZ. EL PERIÓDICO (26TH MAY 2003)

"Sonic Youth and Television top an amazing edition"

DAVID MORÁN. ABC (26TH MAY 2003)

"Sonic Youth and Television, the finishing touches of the Primavera Sound festival with biggest crowds ever"

SONIA DOMÉNECH. LA RAZÓN (26TH MAY 2003)

"The strength of Sonic Youth and The White Stripes closes a triumphant Primavera Sound"

RAMÓN SURIO. LA VANGUARDIA (26TH MAY 2003)



HISTORY

2014 EDITION

Primavera Sound closed its fourteenth edition with a superlative selection of artists. The Canadians Arcade Fire performed in the Parc del Fòrum demonstrating why they are the independent band of the decade, The Pixies also communed with the masses with tracks that have marked several generations, The National gave a lesson in dark rock and the cult band Neutral Milk Hotel effected one of the most celebrated comebacks of the last few years.

Although the festival's line-up had so much to choose from, among some of the most popular concerts for the spectators were Charles Bradley's soul demonstration, the hip hop artist Kendrick Lamar, the Americans Nine Inch Nails, the Brazilian Caetano Veloso, the garage house for the masses from the British band Disclosure, the powerful rock by Queens Of The Stone Age, the sounds of the eighties by Future Islands and the impressive and always arresting St. Vincent.

There were also huge moments to remember outside the area of pop and rock: the power of the polyrhythmic orchestra Antibalas, hardcore from the Americans Touché Amoré, modernised metal by Deafheaven, free jazz by Sun Ra Arkestra, Wolf Eyes' noise and organic electronic music from the duo Darkside. Electronic music also had its place at the festival filling the site with a master class from the French DJ Laurent Garnier, Julio Bashmore from the UK and live acts by the Germans Moderat (collaboration between Modeselektor and Apparat), The Haxan Cloak and Factory Floor or the nationals John Talabot, Angel Molina, Dj Fra, Dj Zero, Pional, Shelby Grey and Dj Coco. And as usual there was room for veteran artists such as Dr. John and The Nite Trippers with their Cajun sound and incredible folk by Julian Cope.

Folk with American roots by Joana Serrat from Vic, experimental pop by the Mallorca band Oso Leone, kraut electronic music by Valencia's Jupiter Lion or the Barcelona band El Último Vecino were some of the discoveries of this last edition, at which national artists were superbly represented.

The festival put an end to its fourteenth edition with a total of almost 350 concerts and 190,000 visits spread over the different venues that hosted the programme during the whole week and which filled Barcelona with live music and complementary activities.

2013 EDITION

Primavera Sound 2013 hosted on its multiple stages an incredible number of unforgettable concerts for the public. The Postal Service's comeback, the confirmation of the French band Phoenix as stars, the spectacular show of the Australians Tame Impala, the crowning of Deerhunter as the kings of contemporary indie rock and the performance of the charismatic Nick Cave accompanied by his band The Bad Seeds are among the most outstanding moments of this edition.



The festival reached its high point in the Parc del Fòrum with the concert of the British band Blur, the band led by Damon Albarn and Graham Coxon drew an impressive crowd and played great hits such as “Girls & Boys” and “Song 2”, but the extensive line up of the festival left us with many other moments to remember. Bob Mould, ex-Sugar and ex-Dü, revisiting his brilliant career, exquisite electronic pop from the young James Blake, hip hop from Wu-Tang Clan, the intensely loud My Bloody Valentine, Los Planetas from Granada playing “Una semana en el motor de un autobús”, the hedonistic Hot Chip, the performance-concert of the Scandinavian band The Knife, the exuberant set by Solange Knowles, unclassifiable rock by Kurt Vile with The Violators, indie pop from California by Local Natives and African jazz by Mulatu Astatke are just some examples of the 260 concerts programmed at the thirteenth edition of the festival.

Like every year a big part of the line up was dedicated to national bands, and among the most memorable was the presentation of Barcelona-band Manel’s third album, the explosion of dynamic instrumental rock from the Madrid band Toundra, Fred I Son’s highly stylised pop, The Free Fall Band and La Brigada, the then new electronic airs from La Bien Querida and the comeback of El Inquilino Comunista from Bilbao.

The Barcelona event once again broke its own record in reaching an attendance of 170,000 counting the four days in the Parc del Fòrum and the activities in the framework of Primavera a la Ciutat.

2012 EDITION

The last edition has once again left us with unforgettable moments in the form of concerts, like the incredible comeback of the Swedish band Refused, the performance of the lead singer of Neutral Milk Hotel, Jeff Mangum in the Auditori Rockdelux and a new demonstration of power and sensitivity from the Americans Wilco, one of the Primavera public’s best loved bands. Hits from the British bands Franz Ferdinand and The xx, pop with ethnic overtones from Zach Condon with Beirut, the power of Napalm Death and new names like Grimes, Danny Brown, Other Lives and Kindness are some of the other champions of Primavera Sound 2012. Without a doubt the crucial moment of the festival was the concert by The Cure, who led by Robert Smith gave a monumental three-hour concert looking back over his long career, delighting thousands of people with immortal hits like “Friday I’m In Love”, “Boys Don’t Cry”, “Just Like Heaven” and “In Between Days”. The national bands also shone as usual and the audience was able to enjoy great concerts, like Bigott from Zaragoza reinforcing his position as someone to watch out for, the irresistible analogical sound of the duo Pegasvs, the live debut of the Catalan John Talabot, one of the big names in electronic music of the year, Refree from Barcelona going over the best moments of his career and the performance of pop with southern aromas from the band Grupo De Expertos Solynieve. As usual some of the best moments came from classical names and well established artists. The class of Marianne Faithfull, dark rock from The Chameleons, brusque soul rock from the Afghan Whigs on incredible form and the concert by Nick Garrie with an orchestra formed for the occasion were some of the key moments of this edition.

The eight stages of the Parc del Fòrum hosted the majority of the programme, with 201 concerts gathering more than 117.000 spectators in total. On the other hand, Primavera a la Ciutat considerably increased its programme of free activities with a programme of 69 concerts in various venues around Barcelona spreading the Primavera spirit across the city.



2011 EDITION

The eleventh edition of Primavera Sound broke a new record and brought together more than 120,000 assistants at the Parc del Fòrum. On Thursday 26th of May nearly 39,500 people gathered for the musical event, while on Friday 27th the attendance rose up to 43,800. On Saturday 28th of May the festival received over 40,000 spectators.

Caribou's electronic magic, the classic pop of the Liverpool group Echo & The Bunnymen, the indie pop of Comet Gain and the Japanese roadroller Nisennenmondai were part of the menu of the official opening day on Wednesday 25th of May at the Poble Espanyol, original site of the festival at the beginning, which saw a massive flow of people and hung the "sold out" sign with 5,300 attendees. Sunday saw a similar figure for the closing ceremony, which featured performances by Mercury Rev, BMXBandits, My Teenage Stride and Me and the Bees.

Primavera Sound 2011 offered a line-up formed by 221 bands and left for keepsake spectacular concerts of pop and rock- stars like The National, the band led by Nick Cave Grinderman, the Scots Belle & Sebastian or the colourful show of the veterans The Flaming Lips, and the performances of other heavyweight bands like the British PJ Harvey or the experimental pop magicians Animal Collective.

But surely the key event that weekend was the comeback of the band Pulp, which struck on Friday with a concert full of hits such as "Babies", "Disco 2000" and "Common People", a song that its leader Jarvis Cocker dedicated to the participants of the camp in Plaza Catalunya evicted that morning, and joining himself to the protest by declaring himself "indignado" (outraged).

The classics also shone brightly. Cult groups like The Monochrome Set and Pere Ubu, the post-punk of P.I.L. or John Cale's performance together with the instrumental group BCN216, playing the entire album "1916" in the Auditori Rockdelux, proved that seniority is only a degree.

As usual, the festival was a platform for emerging bands. Friday's concerts brought us two of the most awaited artists, James Blake and Twin Shadow, and both proved that they are here to stay. Sonny & The Sunsets, Big Boi, Of Montreal or Spanish bands Lüger and Toundra were other highlights on the musical days. Primavera a la Ciutat started to be more than a musical appetizer. Great number of performances scheduled in various locations and in unusual formats that flooded the centre of Barcelona with great music for more than two weeks and brought together over 5,000 people. The bulk of the programming had been focused on new proposals born in the city, such as Violet Lades, Desmond, Vistalegre and many more, but also had guests like Darren Hayman and Eli Paperboy Reed.



2010 EDITION

In the year of its tenth anniversary, Primavera Sound broke its record of attendance with over 100,000 spectators, a number which has consolidated the festival as a clear international reference for independent music. The main novelty of this edition was the creation of PrimaveraPro. The festival's organizers had been toying around with the idea of creating a new tool for the music business since Primavera Sound has been for many years a meeting point for the music industry. The first edition of PrimaveraPro proved to be a success, gathering more than 400 music industry professionals from different countries and different areas within the sector such as labels, booking agencies, promoters or festival programmers.

In its first day of main programming, the musical event managed to attract 31,200 people, an unprecedented number for a Thursday night. The spectacular return of Pavement, the indie rock of Superchunk, the seniority of Mark E. Smith from The Fall and the icy pop of The XX were some of the winners of the day. Among the outstanding revelations; Pony Bravo from Seville, the Argentineans *Él Mató A Un Policía Motorizado* and the Israelis Monotonix, who offered an insane show for the audience of the Vice stage.

On the second day of performances, the festival sold out thanks to the massive number of people (35,000 visitors) and the absolute triumph of the Pixies, which was probably the concert with the biggest audience ever in the history of this event. Together with the Boston band, other artists also shone like Beach House, the presentation of the new spectacle of the Barcelona band Standstill, Wire who are always on form and the thunderous performances of Shellac and Les Savy Fav, two Primavera Sound classics. Japandroids, the experimental electropop of Cold Cave and Best Coast also stood out among the emerging artists of the day. On the last day the Parc Del Fòrum once again sold out with the performances of Pet Shop Boys and Orbital as headliners and many more concerts amongst which the homage to La leyenda del Tiempo, the experimental sound of the Australian Ben Frost, Brian Wilson's right hand man in the late sixties Van Dyke Parks, Built To Spill, Grizzly Bear and Matt&Kim.

The parallel programme Primavera a la Ciutat attracted close to 6,000 people in its different spaces. Primavera al Parc allowed people to see international bands of the calibre of Dum Dum Girls, Ganglions, Real State and The King Khan & BBQ together with national bands like McEnroe and Diploide free of charge. Primavera als Clubs filled various venues around town with bands like Maika Makovski, Los Campesinos!, Toundra and Me and The Bees. Primavera al Metro put on acts such as Internet 2 and The Nu Niles.

2009 EDITION

The ninth edition of the Barcelona festival closed its door with a record attendance and a record number of concerts. With a total of 171 concerts, the line up of 2009 managed to gather over 80,000 spectators, the highest number of spectators in the history of the festival. The audience was spread around the fourteen stages of the festival, six of which are on the Parc del Fòrum site (76,000 spectators) and another eight distributed around the centre of Barcelona with Primavera in the City, which attracted 4,600 more spectators. The starting signal was given in various underground stations of the town centre on Saturday 23rd of May and the usual presentation showcases, organized with the collaboration of different record companies and taking place from Monday the 25th in the Apolo, La [2] and Sidecar.



The main event took place on the 28th, 29th and 30th of May and the second edition of Primavera at the Park (free concerts in the Joan Miró) consolidated itself in 2009 with twelve excellent concerts which prolonged the festival into the Sunday 31st of May.

The first day started with Cuzo, La Bien Querida and Veracruz. The crowd lived a crescendo leading to the climax with the concert of My Bloody Valentine. The 21,300 people who went to the Forum could also enjoy the concerts of Yo la Tengo, The Vaselines, Phoenix, Aphex Twin, Squarepusher, Andrew Bird and The Horrors. On the second day 24,100 people gathered to see concerts of bands like Bloc Party, Throwing Muses, Saint Etienne, Jarvis Cocker, Art Brut, Damien Jurado and the second performance of My Bloody Valentine, this time in the Auditori. The concerts of Sonic Youth, Herman Dune, Deerhunter, Simian Mobile disco, Liars, Michael Nyman, Ghostface Killah and Black Lips brought together 30,000 people on Saturday 30th. A historical number because it is the day with the highest number of people since the beginning of the festival in 2001. However without a doubt the name that really stood out was Neil Young, since this Canadian singer and guitarist had not played Barcelona for twenty-two years.

Apart from the big names, the festival consolidated itself as the perfect platform to promote new bands. Artists like Ezra Furman & The Harpoons, Girls, The Lions Constellation and Rosvita are some of the acts, which stood out among the newcomers to the festival that satisfied the audience's desire to see new bands.

2008 EDITION

160 artists, 200 hours of live music, with an eclectic line up in a festival which went beyond the limits of the Parc Del Fòrum into the centre of Barcelona city. The parallel activities of the event have gained importance in the year 2008 with performances in different venues in the city, in the Joan Miró Park and several underground stations. And as well as opening spaces for other types of public around the city, Primavera Sound was once again the springboard for new and interesting acts such as A Place To Bury Strangers, Health, Times New Viking, Moho or Shipping News.

During the first day of the festival, Portishead, MGMT, Public Enemy and Vampire weekend among many others, were the headliners of the Parc Del Fòrum. On the second day were the outstanding concerts of Cat Power, Bishop Allen and El Guincho, who played the same stages as classics such as The Sonics, Devo, Nick Lowe and Mary Weiss, who maintain their essence and move people generation after generation. During the third day, Rufus Wainwright, Enrique Morente and Lagartija Nick, Animal Collective and Tindersticks closed the extremely successful festival with style. The public, of almost 60,000 are proof of its good health at a critical moment for the music industry in Spain.



Other bands which got on stage at the Primavera Sound 2008 were Apparat Band, Bon Iver, Dirty Projectors, Fuck Buttons, Les Savy Fav, Menomena, Holy Fuck, Okkervil River, Pissed Jeans, Unchained, The Wave Pictures, Russian Red, Lightspeed Champion, The Strange Death Of Liberal England, Surkin, Tarántula, The Mary Onettes, Messer Chups, It's Not Not, The Marzipan Man, Deerhunter, Eric's Trip, Devastations, Fanfarlo, The Swell Season, Throbbing Gristle, Om, Buffalo Tom, Caribou, Awesome Color, Digital Mystikz, DM Smith, Edan & Mc Dagha, Explosions In The Sky, Clipse, Holly Golightly & The Brakeoffs, Kelley Stoltz, The Missing Leech, No Age, Fasenuova, MV & EE with The Golden Road, Les Aus, Gentle Music Men, The Right Ons Soulin' Thunder Revue, Scout Niblett, Six Organs Of Admittance, Träd Gräs Och Stenar, Why?, Voxtro, Polvo, Para One, Boris, Bob Mould Band, De La Soul, Menomena, No Age, 808 State, Alan Braxe, Autolux, Enon, Health, Grande-Marlaska, La Estrella de David, Madee, Midnight Juggernauts, Port O'Brien, Prinzhorn Dance School, Shellac, Man Man and The Rumble Strips.

As usual the Fira area was open to allow independent national and international labels to show their product to the public. The Myspace salon had live acts for the second year running, as did minimúsica with concerts for the little ones. The programme parallel to the main event in the Fòrum took the music to the Barcelona underground with free concerts by Belmez, Manel, The Lions Constellation and La Célula Durmiente in the stations of Universitat, Clot and Passeig de Gràcia.

Under the name of Primavera Als Clubs there were showcases of bands like The Clientele, Matt Elliott, Mi And L'Au, SJ Esau and La Orquesta del Caballo Ganador, Scarlet's Well, Clint, My Brightest Diamond, DM Smith, Abrevadero, Voice Of The Seven Woods, Twin Kranes and Andy Votel. The first edition of Primavera Al Parc, which took place in the Joan Miró Park, started very well with a public of around 1,000 people in the two days for the concerts of Darren Hayman & Jack Hayter Play Hefner songs, David Thomas Broughton, El Hijo, Bankrobber, Guillamino, El Chico Con La Espina Al Costado, Le Petit Ramon, The Radio Dept., Torpedo, April Fool's Day, Manos De Topo, Le Pianc and Extraperlo.

2007 EDITION

The festival underwent a considerable audience increase, with over 60,000 attendees. With thirty per cent of the audience coming from other countries, Primavera Sound had gained weight internationally and was fast becoming one of the most important music events of the European scene.

With more than 150 acts - bands and djs - 2007 edition saw an excellent show from the North American band Wilco; as well as the comeback of Smashing Pumpkins, after more than a decade in silence. Sonic Youth played the legendary album Daydream Nation integrally and the Forum vibrated with the concert of the veteran Patti Smith.

The British music promoter All Tomorrow's Parties partnership was the greatest novelty of this edition. The ATP directors chose the line-up and gave its name to one of the stages, where Modest Mouse played and where bands like Slint, Melvins and Comets On Fire played important albums of their career.



Together with these artists, the festival's stages hosted very different styles: Herman Düne, Múm, Blonde Redhead, The Good The Bad And The Queen, Jonathan Richman, Dirty Three, Black Mountain, The Durutti Column, Máximo Park, Nathan Fake, Pelican, Architecture In Helsinki, Kimya Dawson, Shannon Wright, Robyn Hitchcock And The Venus 3, Buzzcocks, Ted Leo & The Pharmacists, Grizzly Bear, Billy Bragg, Girls Against Boys, Isis, Low, Band Of Horses, Built To Spill, Kid Koala, The Long Blondes and many others. Among the electronic artists the shows of Justice, Hell, Diplo, Erol Alkan and Dj Yoda were outstanding.

National presence increased considerably; in this edition all the national bands were given suitable spaces to perform in. As on past occasions, the festival tried to give a different vision of Spanish independence, including bands like Lisabö, Half Foot Outside, Veracruz, Za or The Light Brigada, proposals unfairly forgotten by other Spanish festivals. Another new initiative was minimúsica. La Colazione introduced this concept in which the independent bands from Barcelona offered concerts for the little ones in the festival's free kindergarten. On the days of the 1st and 2nd of June two series of performances were held during the afternoon, with live music by Coconot, Las Dolores, Internet 2, Brielah, Sedaiós, Decibelios Joe, Tarántula, Los Carradine, Manos de Topo, Las Vaquitas (David from Beef + Joe Crepúsculo -Tarántula-), Albaialeix and First Aid Kit. During the festival, Myspace Spain celebrated their beginning at the Forum with some acoustic concerts, on the 1st and 2nd of June in a stand located in the Record Fair. Some of the bands that played the "Myspace Salon" were: Máximo Park & Grizzly Bear, Fernando Alfaro y los Alienistas, Grupo de Expertos Sol y Nieve, The Secret Society, Bonde do Role, Standstill, Mum, Alondra Bentley or Sr. Chinarro.

Regarding the parallel activities, besides the usual Record Label and Industry Fair, the Digital Music Conference 2.0 was celebrated. Organized in collaboration with the Catalan Institute of Cultural Industries (ICIC) and aimed at professionals from the music and technology industries, this conference focused on current issues in the business as well as artistic world, with the objective to find a new approach for digital music in Catalonia and in Spain.

For the second consecutive year, concerts were held on the days preceding the festival (Monday, Tuesday and Wednesday) and on the Sunday after the days in Forum. Those showcases to present and close the festival took place in the two venues Apolo and La [2] with live acts of a great deal of artists: Centro-Matic, Of Montreal, At Swim Two Birds, Erol Alkan, The Orchids, The Sadies and Nueva Vulcano.

2006 EDITION

2006 was the year of total settling in the Forum site. The main new features were a few changes in the layout of the stages and some improvements in the infrastructures (catering area, access...). On an artistic level, Primavera Sound 2006 focused once more on offering quality above all and not popular artists or styles. Artists with long and solid careers (Lou Reed, Motörhead, Yo La Tengo, The Flaming Lips, Big Star) performed with some bands of short but shining history (Yeah Yeah Yeahs, Babyshambles, Animal Collective, The Rogers Sisters). The experimental rock of No Neck Blues Band, Gang Gang Dance, Deerhoof, Boredoms, Akron/Family appeared next to the most veteran rock (The Deadly Snakes, The Drones, The New Christs). The list of artists carries on, ranging from the dance electronic music of Erol Alkan, Ellen Allien & Apparat, Dj Rush, Rex The Dog, Joris Voorn and The MFA to the intimate sounds of Richard Hawley, Isobel Campbell, José González, Vashti Bunyan, including the super band Undertow Orchestra.



Other outstanding artists include the timeless pop of Stereolab, the psychedelic rock of The Brian Jonestown Massacre, the also remarkable Centro-Matic, Lambchop or Drive-By Truckers, the strong rock of Sleater Kinney or the minimal funk of the veteran ESG.

Among the local bands stand out the first act after their reunion of the mythical Surfin Bichos, as well as 12Twelve, Southern Arts Society, Anari or Tachenko. On the Feria stage, other newcomers and solid bands embracing a wide range of styles: Remate, Pauline En La Playa, Le Jonathan Reilly, Coconot, Ainara LeGardon, Beef, Stay, Mazoni, Meu, The Charades, Prin' La Lá and Clint, among others.

One of the main new differences that year was that concerts were held during the days preceding the Festival. So, on the 29th, 30th and 31st of May, people like The Bellrays, Elliot Brood, Experience, Troy Von Balthazar, Jody Wildgoose or Annelies Monseré played at the new Apolo concert hall (La [2]) early on in the evening. A post-festival party was also thrown, with Centro-Matic, together with other proposals as the techno pop of Xiu Xiu, John Roderick's folk or the American French Toast, from the record label Dischord.

2005 EDITION

2005 saw plenty of changes regarding the event (mainly due to its relocation from the Poble Espanyol to the Fòrum site). It was a year strongly marked by an eclectic line-up where artists like Enrique Morente, Brigitte Fontaine or Psychic TV all played despite not being precisely veterans at this kind of event. Another new feature of Primavera Sound 2005 edition was the use of the impressive Auditorium building where some of the top performances of that weekend took place, like the ones from Antony & The Johnsons, Vic Chesnutt or Tortoise. This venue quickly became a high point of the festival.

And besides all those new features, if there is something that should be highlighted from that edition, it would definitely be the presence of the legendary Mancunian band New Order, after over a decade without playing in front of a Spanish audience. The band presented their latest album on the Nitsa-Apolo stage, on Friday 27th. The other great stars of the festival were: Iggy Pop's Stooges live comeback, the experience of New Yorker's Sonic Youth, the commitment of Steve Earle and the essential post punk of Gang of Four.

In addition, a wide range of quality proposals gathered together that weekend: The Wedding Present, Echo & The Bunny-men, The Dirtbombs, American Music Club, Psychic TV, Enrique Morente, They Might Be Giants, Micah P. Hinson, Broken Social Scene, Vitalic, Sons And Daughters, Kompakt Sound System, Polysics, The Futureheads, Vetiver, Isis, Los Planetas, Parker & Lily and more.

The festival also featured the Primavera France event, where a great number of the best French artists performed on different stages including the likes of Dominique A, M83, Experience, The Married Monk, Helena and François Breut.

For yet another year a stage was set up (Feria) near the Record Label and Industry Fair where remarkable shows by the Swedish Acid House Kings, the American Allison Moorer and the Spanish bands Ginferno, Tarántula, Garzón, The Secret Society and The Cheese took place.



2004 EDITION

In 2004 the festival kept growing in length (three days in the Poble Espanyol), artists and attendance. The popularity of headliner acts and, especially, the performance of the legendary band Pixies (they played their first European date in twelve years) raised the attendance numbers up to 40,000 people who came from Spain, U.K., France, Italy, Germany and Portugal. Other headliners such as PJ Harvey, Primal Scream, The Divine Comedy, Wilco or Franz Ferdinand contributed to close the most successful festival edition so far.

The Mercat de les Flors, where the day-time activities took place, increased this year the number of bands, thanks to the outdoor stage next to the Record labels Fair. The line-up of this area included a greater number of international artists such as Edison Woods, Berg Sans Nipple, Fernando Alfaro & Nacho Vegas, Xiu Xiu or Telefax.

Another improvement of this edition was the capacity and the space comfort. The main stage was located on the north side of the Poble Espanyol site. This helped to make the access to the stages more fluid. Besides the mentioned bands, these were some of the most celebrated shows among the almost 100 live acts of Primavera Sound 2004: Liars, !!! (chk chk chk), Benjamin Biolay, Dominique A, Scissor Sisters, Pretty Girls Make Graves, Chicks On Speed, Sun Kil Moon, Julie Delpy, Devendra Banhart, (Smog), Dayna Kurtz, Plaid, Elbow, Nina Nastasia, The Glimmer Twins, Colder, Cristian Vogel, Blackstrobe, The Ladybug Transistor, Casiotone For The Painfully Alone, The Russian Futurists, The Fall, Mudhoney, Lloyd Cole, The Raveonettes, The Hidden Cameras, Erol Alkan, Numbers, Kid 606, 2 Many Dj's, James Murphy, Miss Kittin, Luke Slater, Technasia, Experience, Willard Grant Conspiracy, Dizzee Rascal, Michael Gira, James Chance & The Contortions, Jason Forrest, Dj/Rupture, Alexander Robotnik and David Holmes. Among local acts, remarkable shows by La Buena Vida, Lluís Llach, Ruper Ordorika, Chucho and Atom Rhumba could be seen.

Record Label and Industry Fair devoted to industry insiders. A total of 30 stands represented the leading independent Spanish record labels, as well as specialized press and associated companies: CD Drome, Pop Madrid, Gssh Gssh, Pre-Textto, Bcore, Bip Bip, Elefant, Annika, Acuarela, Jabalina, Green Ufos, Pias, Subterfuge, Popchild, Dusty Roses, Houston Party, Austrohungaro, Bank Robber, Miss Lucifer, Eureka, Foehn, Pause, Everlasting, Rockdelux, Movin'bcn, Moonpalace, Mushroom Pillow, Weight Recordings, Global Music, Criminal Records, Rise Robots Rise, Dead Bees, Strange Ones.

Primavera Soundtrack Film Festival Screening of films related to the pop culture (documentaries, music films, fiction). 2004 Programme:

- Gigantic (A Tale of Two Johns). A film about They Might Be Giants by AJ Schmack. USA 2002, 103 min.
- I Am Trying To Break Your Heart. A film about Wilco by Sam Jones. USA 2002, 92 min.
- Live Forever by John Dower. UK 2003, 84 min.
- Greendale by Bernard Shakey (aka Neil Young). USA 2003, 87 min.



2003 EDITION

The 2003 edition of Primavera Sound meant its definitive establishment as one of the most important festivals in the country. Public attendance shows this (25.000 people, seven thousand people more than the previous year). Likewise, more than 450 journalists were there to cover the event. The number of acts also increased: more than 90 groups and djs both local and international. Five areas were arranged at the Poble Espanyol site for the night shows (Nitsa-Apolo, Rockdelux by Lois, CD Drome, Nasti and Psicolabis). Also, an extra site was added to the festival: Mercat de les Flors, for the day time activities: the Primavera Soundtrack Film Festival and the Record label Fair, which included two stages (acoustic and electric) where the label's bands showcased their works.

Poble Espanyol (23rd and 24th of May): Belle And Sebastian, Yo La Tengo, Teenage Fanclub, Arab Strap, I Am Kloot, Sonic Youth, Mogwai, The White Stripes, Television, Beef, The Go-Betweens, 2 Many Dj's, Julian Cope, Definitive Jux Live!, Baxter Dury, Super Collider, Umek, Thalia Zedek, Nacho Vegas Y Las Esferas Invisibles, Wire, Roni Size, Future Bible Heroes, Ed Harcourt, John Parish, Scratch Perverts, Mary Gauthier, Dj/Rupture, Michael Mayer, Console, Tocotronic, Adam Beyer, Standstill, Élena, Antònia Font, Tokyo Sex Destruction, Vacaciones, Grupo Salvaje, Dj Psychocandy, The Folk Implosion, Ikara Colt, Adam Green, The Kills, Soledad Brothers, Munk (Gomma Dj's), Migala, Christina Rosenvinge, Mishima, Audience, Alma X, Dj Coco, Lcd Soundsystem, Märtini Brös, Erol Alkan, Dj Dexter, Dj's Are Not Rockstars, Gold Chains, Rahim, Peaches, Le Hammond Inferno, Ellen Alien, W.I.T., Larry Tee, Cobra Killer, La Presidente, Rewind DJ's (Vicknoise, Pol, Teti).
Mercat de les Flors (23rd and 24th of May): The Montgolfier Brothers, Calc, Glissando*, The Tea Servants, Airbag, Jeronimo, Cola Jet Set, Gurus, L'altra, Whirlwind Heat, Motormark, Pipas, Holland Park, Mano De Santo, Zola, Henry, Bart Davenport, Astronaut, Euro-Trash Girl, Mia Doi Todd, Dead Capo, Tan Low, Morning Star.
Opening Parties (22nd of May, Poble Espanyol and Sala Apolo): Godspeed You! Black Emperor, Hangedup, The Streets, Baby Zizanie, A Room With A View.

Record Label and Industry Fair: Record fair devoted to industry insiders. A total of 40 stands represented the leading independent Spanish record labels, as well as music press and associated companies: Cd World, Cd Drome, Pop Madrid, Primeros Pasitos, Pre-Texto, Bcore, Bip Bip, Elefant, Annika, Jabalina, Mushroom Pillow, Green Ufos, El Ejercito Rojo, Subterfuge, Popchild, Ariadna, Houston Party, Austrohungaro, Bank Robber, Pueblo, Zebra, Foehn, Pause, Everlasting, Rockdelux, Ab, Mondo Sonoro, Go Mag, Movin'bcn, Scope, Fork Series, Nosordo, Mai Dins, Rojo, Criminal Records, Spark, East Pack, Dead Bees, Strange Ones, Dos.Dos.

Primavera Soundtrack Film Festival Screening of films related to the pop culture (documentaries, music films, fiction). Programme 2003:

- Standing in the Shadows of Motown, Paul Justman. 2002. USA. 116 min. 35 mm.
- Biggie and Tupac, Nick Broomfield. 2002. UK. 107 min. Betacam
- Morvern Callar, Lynne Ramsay. UK/Canada. 2002. 97 min. 35 mm.
- Beijing Rocks, Mabel Cheung Yuen-Ting. Hong Kong, 2001. 110 min. 35 mm.
- Almost Blue, Alex Infascelli. Italy, 2000, 86 min. 35 mm.



2002 EDITION

The 2002 Primavera Sound edition took place on the 17th and 18th of May. The main change was the addition of a second day to the festival. Sixty local and international bands and djs played on five different stages that year including the likes of: Pulp, Tindersticks, Spiritualized, Echo & The Bunnymen, J Mascis, Aphex Twin, Luke Slater, Giant Sand, The Delgados, Dave Clarke, Bis, Ian Pooley, Andrew Weatherall, Le Tigre, Gonzales, The Moldy Peaches, Chicks On Speed, Clem Snide, La Buena Vida, Green Velvet, Cinerama, Lo-Fidelity Allstars and The Zephyrs, among others. That year was also the first year to include non-musical activities. Those were thought up to complete the musical offering of the festival and included the Design exhibition "Un ruido secreto" or the Primavera Soundtrack Film Festival.

2001 EDITION

The 2001 edition was the first to show the current format of Primavera Sound Festival. It was the first year in the Poble Espanyol and the first when more than one stage was used (it's first editions at the beginning of the 90's were held in different venues in Barcelona). Five stages were set up and during the night of the 28th of April a good selection of the best pop and dance music was played. The bill included the likes of Armand Van Helden, Le Hammond Inferno, former main man of Pizzicato 5, Yasuharu Konishi, Faze Action, Bent, Los Planetas, Manta Ray, Sr. Chinarro, Samuel L. Session, Unkle, Carl Craig, Dj Godfather; and many other bands and djs like Gentle People Djs, Leila, Zip and Gus Gus Djs.



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ANNEX I: PRIMAVERAPRO

PRIMAVERAPRO 2015

How to face the digital crossroads confronting bands and labels? In what direction is live music going? What role do audiences play nowadays? And what is the role of the media?

These are some of the subjects that will be dealt with at PrimaveraPro 2015; the meeting for professionals at Primavera Sound, that will take place from Wednesday 27th to Sunday 31st in parallel to the festival. The event will tackle the main challenges that face the music industry nowadays, now consolidated as a strategic point of cultural and professional Exchange for the sector, boosting both networking as well as the discovery of the latest discoveries on the music scene.

NEW DAYPRO HEADQUARTERS AND TWO INTERNATIONAL CONGRESSES

An edition that comes with a necessary change of headquarters: this year the daytime activities will move to the MACBA (Museu d'Art Contemporani de Barcelona), an expansion resulting from the enormous growth that the festival has undergone -in 2014 there were over 2600 accredited professionals- and that will strengthen its links with the historical centre of the city, by moving to an emblematic and culturally referential site.

This won't be the only major novelty of PrimaveraPro 2015, as the meeting this year will host the first edition of two international congresses that will become references for the music industry: on one hand the Concert Venues International Congress, a meeting of the main international concert venues organised with the ASACC (the association of Catalan concert venues) and with the collaboration of Live DMA, the European network of venues, who will debate crucial aspects such as the role of culture in cities; and on the other Independent Labels International Congress, in collaboration the UFI (the Spanish association of independent record labels) and IMPALA, the European association of independent labels, that will bring together the main record labels from around the world to try to find common solutions to the challenges that arise from digital transformation. Two propositions that are joining the extensive PrimaveraPro programme and will make the meeting the epicentre of the international music industry a stone's throw away from Primavera Sound where the top bands of the moment will meet.

In order to discuss such relevant subjects one needs to listen to the most authoritative voices. So PrimaveraPro 2015 will have speakers of the calibre of Simon Raymonde -founder of the major label Bella Union and member of the Cocteau Twins for fifteen years-; Martin Elbourne -programmer of Glastonbury and the Great Escape festivals-; and Greg Cochrane -editor of the digital edition of the British magazine NME-. As well as artists, influential journalists and representatives of festivals and promoters from all over the world all of whom will make up an outstanding list of panels, round tables and presentations of all types.



PRIMAVERAPRO WILL ALSO...

PLAY: Guest countries such as Italy (A Buzz Supreme), the United Kingdom (The British Council/The Selector), Israel (Sounds of Israel) and Brazil (A Construtora Música e Cultura/Bananada Festival) that will present some of the bands of tomorrow at exclusive showcases, and their main experts will organise and participate in the round table debates.

EXPLORE: Within the PrimaveraPro Startups there will be a Hackaton Weekend organised by several universities in order to find technological solutions that can be applied to the music sector.

GENERATE INVESTMENT AND SYNERGIES: There will be the second International Ideas Competition and Investment Forum in collaboration with Seed&Click, in which a prize will be awarded to the best innovative business idea and to a project. The guest countries will organise receptions and networking sessions and platforms such as In-Edit will set up meetings between audio-visual creators and music businesses.

AWARD: the Primavera Award will be given for the second year, after having been presented to Christof Ellinghaus -founder of the City Slang label- in 2014 for his contribution to the music community during 20 years.

PRIMAVERAPRO 2014

The fifth edition of the meeting for professionals from the music sector registered a growth of 31% compared with the previous year and welcomed over 2600 accredited professionals, 51% of who were international, with an important presence from countries such as Brazil, Japan, South Africa and New Zealand.

With a total 152 activities and over 85 speakers, the programme of conferences and meetings revolved around: emerging and already established markets, the future of live music and of festivals; the role of independent labels in the music sector; technological innovation in the music industry.

The increase in number of participants at this fifth edition, that moved its daytime headquarters to the Convent de Sant Agustí, highlighted the importance of the festival as a meeting point for international agents from the sector who participated in round tables about the markets in Latin American, Europe, America, the United Kingdom and Asia. There were also public interviews of important figures of the contemporary music scene, such as the enigmatic European pop star Stromae and the winner of the Primavera Award Christof Ellinghaus, founder of the City Slang label.

Martyn Ware from The Human League; Sandie Shaw, singer and member of the board of directors of the Featured Artists' Coalition; Jeremy Pritchard, from Everything Everything and Dave Haslam, journalist and DJ, were just some of the speakers of this edition. Jack Shankly of Domino Records also participated, as well as Rodaidh McDonald, engineer of XL Recordings, Will Tompsett and Carrie Tolles from 4AD and Chris Goss from Hospital Records together with representatives from some of the most prestigious international such as Barry Hogan from All Tomorrow's Parties, Enric Palau from Sónar and James Minor from SXSW, and journalists representing major media including Philip Sherburne from Pitchfork and The Wire, Luke Bainbridge from The Guardian and Eve Barlow from the NME among many others..



It is also important to highlight the participation of national and international associations from the different business sectors of the music business, such as Impala, WIN, Live DMA, Yourope, UFI, APM, ACCES, AEDEM, ASACC, Liveurope and ARC, who made the most of the event to meet with their associates and also to publicise their role in unifying criteria in relation to crucial subjects including the need to establish fair policies in the payment of copyright and VAT on culture.

PrimaveraPro also organised a significant number of showcases to promote emerging artists from countries such as Brazil, Canada, Chile, Spain, Estonia, Israel, Italy, Latvia, Lithuania, Luxembourg, Poland and South Africa.

SHOWCASES PRIMAVERAPRO 2014:

- Brazil (A Construtora música e cultura): Black Drawing Chalks, Móveis Coloniais de Acaju, Single Parents
- Chile (IMI Chile): Congelador, Dënver, Matías Cena
- Spain (Sounds From Valencia): Daze of Dawn, Dezervers, Nanga Parbat, The Soda Club
- Estonia, Latvia and Lithuania (The Baltic Scene/Latvian Radio 5): Firejosé, Niklâvz, Sander Mölder, Tenfold Rabbit
- Israel (Sounds From Israel): Lola Marsh, The Secret Sea, Vaadat Charigim
- Italy (A Buzz Supreme/Sfera Cubica): C+C=Maxigross, Junkfood, Lnripley
- Luxembourg (Music:LX): Natas Loves You, Say Yes Dog
- Poland (Culture.pl/"Don't Panic, We're From Poland!"): Anthony Chorale, Coldair, Furia, Hokei
- Sonicbids: Fabián (ES), Mise En Scene (CAN), Motormama (BR), The Vickers (IT)
- South Africa (IMEXSA): Bongeziwe Mabandla, Nomisupasta

PRIMAVERAPRO 2013

The fourth edition of the professional meeting at Primavera Sound festival saw a growth of 42.5% in participant numbers compared to the last edition – from 1400 accredited professionals in 2012 to 1997 in 2013- of which 60% were from abroad. The companies participating in the meeting came from 41 different countries including Chile, Mexico, Brazil, Russia, Israel, Australia and Argentina. The countries with the greatest number of participants were the UK, Italy, France, the USA and Spain.

More than fifty conferences, presentations, receptions and meetings took place in Hotel Diagonal Zero and the programme centred on three main subjects: the role of the artist in society and in their music career, festivals and big music events and the new ways to promote and finance music. Under the umbrella of these three subjects, the profitability of tours for independent artists, the “crisis” in festivals, streaming and the music media economy were discussed.



Among the speakers were artists such as Pete Shelley (Buzzcocks), Martin Atkins (PIL, Nine Inch Nails, Ministry) and the well-known musician and producer Ethan Johns; festival programmers and directors including Malcolm Haynes (Glastonbury), Andrés Sánchez (Vive Latino) and Jon-Paul Waddington (In the City); representatives from record labels of the calibre of Simon Halliday (4AD) and Mark Jones (Wall of Sound) and specialized journalists among whom was Sean Adams (Drowned in Sound).

Institutions and associations such as ADAM MICKIEWICZ INSTITUTE, ARC, ASACC, CIMA, ICEC, ICEX, IMPALA, LIVE DMA, UFI and YOUROPE participated in the event. Taking into account the role of PrimaveraPro as a meeting for the international music industry, the conferences had a notably international flavour. Latin America, Australia, Eastern Europe, the United Kingdom and Spain constituted points of focus during the three days, when professionals received practical advice on how to internationalize their business.

Argentina (special guest country), Austria, Chile, Colombia, Spain, The USA, France, Italy, Luxemburg, Poland and Turkey actively participated in PrimaveraPro, favouring exchange between companies in the music sector and introducing some of the newcomer bands of the festival on the adidas Originals promotional stage during the festival and in several venues around the city as an integral part of the Primavera al Clubs, Primavera al Parc and the DayPro Conference programme, with a total of 48 showcases.

SHOWCASES PRIMAVERAPRO 2013:

- Argentina (UCINE): 107 Faunos, Go-Neko!, normA
- Austria (Waves Vienna/Austrian Music Export): Sex Jams
- Chile (IMI Chile): Dj Raff, La Big Rabia, Perrosky
- Colombia (Hermoso Ruido): Árbol de Ojos, Telebit
- Spain (Sounds From Valencia): Desayuno, Emmerson, Limbotheque, Moonflower
- USA (Sonicbids): Computer Magic, Jim Coleman
- France (Small Countries Big Music): Naïve New Beaters
- Italy (A Buzz Supreme/Sfera Cubica): Blue Willa, honeybird & the birdies, Foxhound
- Luxemburg (Music:LX): Hal Flavin
- Poland (Don't Panic! We're From Poland): Fuka Lata, Plum, Twillite
- Turkey (Small Countries Big Music): The Ringo Jets
- UK (Sonicbids): Evans The Death

The meeting ended with an outcry from the European music industry against the increase in VAT on culture in Spain supported by Live DMA, the European association of concert venues, who emitted a statement in favour of reducing VAT on cultural products and were joined by other noteworthy European entities that were participating at the conference.



PRIMAVERAPRO 2012

In this third edition, PrimaveraPro becomes established with a 27% increase in number of participants – from 1400 participants in 2012 compared to the 1100 participants of last year and has consolidated its reputation as a privileged meeting point for professionals coming from 43 countries around the world, including Australia, Arab Emirates, Japan and Russia. The countries with the highest number of representatives are Spain, France, The UK and The United States.

The presence of artists at the conferences of PrimaveraPro was one of the most outstanding features of the programme, be it to talk about their experience during their careers (David Gedge from The Wedding Present) or about the importance of music in social movements from the 60s to the present day (Buffy Sainte-Marie and Fermin Muguruza, among others).

Representatives of some of the most important festivals discussed the cultural, economic and social impact that festivals have on their environment and the creativity involved in running an event of these proportions. The fans were also able to give their views, they told us about their experience and expectations. We talked to Chris Smith (Womad), Kem Lalot (Eurockennes), Sid Sharma (Shambala), John Rostron (SWN Festival), Rich Bryan (Bearded Theory), Mark Kittcat (Popstock), Stacey Wilhelm (SXSW) and Luke Bainbridge (The Guardian) among others.

New tools to increase profitability and new creative strategies to make money in the music industry were discussed, the crowd funding system was discussed as a way to finance projects and its application in different areas of the sector examined, the internationalisation of artists, online marketing in the music industry and the new digital dynamic were studied. Shaun Savage (Ruby Pseudo), Juan Draper (Aegis Sponsorship), Pepe Tomé (RocaSalvatella), Javier Pérez Viu (adidas), Charles Caldas (Merlin) and Andrew Dubber (New Music Strategies), among others, as well as artists such as Enric Montefusco from Standstill and Miguel Ángel Blanca from Manos de Topo took part in these talks.

Day Pro had two special allies. Flatstock, a touring show of concert posters by plastic art artists, organised by the American Poster Institute, that presented a roundtable about the role of designers in the music industry. And SCREEN Festival, an event dedicated to cinema and video in the world of contemporary art put on three sessions of projections and a roundtable where the synergies between art and music were discussed. The associations APM, ARC, ASACC, Dansk Live, Impala, UFI, UMC and Yourope also participated.

Austria, Canada, Chile, The United States, Italy, Luxemburg, Norway, The Netherlands, Poland, Russia and South Africa actively participated PrimaveraPro, favouring exchange between companies of the music sector and introducing some of the revelation bands of the festival. On the adidas Originals stage, 25 bands from all these countries show their international potential.



SHOWCASES PRIMAVERAPRO 2012:

- Austria (Austrian Music Export, Small Countries Big Music): Bernhard Fleischmann, GinGa
- Belgium (Small countries Big Music, Sonicbids): Absynthe Minded, Experimental Tropic Blues Band Canada (Canadian Music Week): Cadance Weapon, Foam Lake, Jenn Grant, Reign Wolf (Aka Jordan Kook), Liz Coyles
- Chile (Algorecords/Discos Río Bueno/IMI Chile): Astro, The Ganjas
- USA (Sonicbids): Hot Panda, Lovely Bad Things
- Italy (Italian Press Office): King Of The Opera, Boxeur The Coeur
- Luxemburg (Music:LX): Mutiny On The Bounty, Inborn!
- The Netherlands (Eurosonic Noorderslag): Rats on Rafts
- Poland (Don't Panic We're From Poland): Kristen, Napszyklat, Ed Wood
- Russia (lookatme): Trud
- South Africa (IMEXSA): Abdus, Spoek Mathambo

PRIMAVERAPRO 2011

The second edition of PrimaveraPro attracted more than 1100 professionals from 36 different countries drawn by an event with a selection of showcases that aimed to give international projection to newcomer bands and a programme of conferences and meetings designed to embrace the synergies of the current music scene.

At the DayPro, the conferences focussed on three big markets- North America, Europe and South American - and were given by distinguished representatives from the international music industry who gave helpful tips on how to introduce new artists onto these markets. Also, with the collaboration of the British company Un-Convention, PrimaveraPro presented three sessions about using public spaces to put on concerts, the analysis of new sources of incomes for artists, and how to programme a festival to make it profitable and attractive for the public.

DayPro also included a space for presentations on a wide variety of topics, from studies on the independent music market in Spain to a round table about three books published about Barcelona Punk from the 80. Companies specialized in social networks like the Spanish company Herzio introduced new tools to promote music and to make applications profitable. The workshop section revolved principally around legal questions that promoters, managers and representatives face when internationalising their artists.

The terrace of Hotel Me was the meeting point for professionals, press and artists during the three days of the festival and was also the setting for receptions held by South By Southwest, Popkomm, and the official representatives from Austria, the Canary Islands and Galicia. This terrace was also the nerve centre of Mediterranean Vermú, a meeting point where professionals exchanged ideas and made new contacts. In the evening Night Pro moved to the adidas Originals area on the Parc del Fòrum site where a large number of the showcases were programmed, most of them as part of agreements established with different countries and autonomous communities.



SHOWCASES PRIMAVERAPRO 2011:

- Andalusia: Pájaro Jack and Tannhäuser
- Australia: Deep Sea Arcade
- Austria: Francis International Airport
- Brazil: Garotas Suecas
- Canada (Canadian Blast): Jason Collett, Julia Kent and No Joy
- The Canary Islands: The Birkins, GAF and Zurych
- Chile: Fernando Milagros, Javiera Mena and Perrosky
- Galicia: Colectivo Oruga, Disco Las Palmeras!, Eladio and Los Seres Queridos, Igloo, Maryland and Nouvelle Cuisine
- Poland (Don't Panic, We Are From Poland): The Car Is On Fire, Kyst and Woody Alien
- Sonicbids: Bearsuit, The Record Summer and A Classic Education

PrimaveraPro had the support of the music export offices of Canada, Poland, Chile, Austria, Australia, Brazil, The Canary Islands, Galicia and Andalusia. The ICEX, ICIC, SDE (Servei de Desenvolupament Empresarial) and Red.es were the institutions that took part. Other international professional markets that collaborated were SXSW, Popkomm, Canadian Music Week; associations and cultural entities like Un-convention, Producciones Doradas, Love Comes, ASACC (Associació de Sales de Concerts de Catalunya), APM (Asociación Española de Promotores) and ARC (Asociación de Managers and Representantes de Catalunya).

PRIMAVERAPRO 2010

The first edition was very successful: 480 accredited professionals of 54 different nationalities, managers, festival directors, promoters, concert venues, record companies, public administrations and artists, as well as the accredited press.

The adidas Originals area was also on the seafront in one of the most attractive spaces of the site and had the same facilities and services. The accredited professionals were able to participate in talks, debates and presentations, as well as taking part in activities organised by associated sponsors. The programme revolved around the state of the national and international music industry with talks like "Music press and digital media" (with Luis Hidalgo, Joan S. Luna, Victor Lenore and Scanner FM), "Collecting in the XXI century" (with Borja Prieto and Doropaedia), "The future of music in internet and how to stop it" (with Jose Luis de Vicente) and presentations by Pitchfork media, Reactable, WFMU radio and the festivals ATP, Jamón Pop and Popkomm.

PrimaveraPro 2010 had a stage for concerts by emerging artists in order to help newcomers to meet record companies and other entities from the sector. These special showcases were programmed by different national and international labels who brought new bands looking to enter into the European market such as Macaco Bong, Alado Sincera, El Mató A Un Policía Motorizado, Guadalupe Plata, Tom Cary, The Good Company, His Majesty The King, Edredón, Leda Tres, Delco, Boat Beam, Fuel Fandango, Oscartienealas, Autoramas, The Dallas Guiad, Dinero, Trigger, Mujeres, Standstill, So Cow, Niño y Pistola, Za! and Eatliz. Likewise, the platform Sounds From Spain came to the Parc del Fòrum, with the ICEX with a series of national proposals amongst which Tom Cary, Guadalupe Plata, Holywater and Gentle Music Men stood out.



ANNEX II: BIOGRAPHY OF THE ARTISTS

ALBERT HAMMOND, JR.

DOMESTIC CHARM BEYOND THE STROKES

Albert Hammond junior's biography speaks of a family pedigree (his father is the famous British composer Albert Hammond) and of a band, The Strokes, with which he shook up rock at the end of the last century, and about a solo career in which the guitarist explores pop from a more domestic and light-hearted perspective. "Your's To Keep", his 2006 debut, was a pleasant surprise and the perfect compliment for the New York band's discography; a record that exuded pop and classical rock that he followed up with "Cómo Te Llama?" and with the EP "AHJ", on which the effervescent electricity makes one think of Guided By Voices doing cover versions of the Beach Boys.

"AHJ" (Cult Records, 2013)

ALT-J

THE TRIUMPH OF POP HETERODOXY

The fact that they won the Mercury Prize in 2012 for their bizarre debut, "An Awesome Wave", was a complete surprise, but seeing their second album, "This Is All Yours", being received as a phenomenon of the year defeats all logic. This trio from Leeds, rara avis of British pop, has managed to embrace commercial and creative success with their complex and twisted mixture of hip hop, folk, dubstep, rock and songs that aspire to be works of art. With Joe Newman's voice as an exotic lure and a second album that has shot to the top of British charts, Alt-J has not only got onto the podium but as done it waving the banner of the most addictive heterodoxy.

"This Is All Yours" (Infectious, 2014)

AMERICAN FOOTBALL

THE LOST STEPS OF EMO AND POST ROCK

They only released one album and an EP, but it was enough for American Football to make a name for themselves in the history of indie as the connection between post-rock and emocore. Capturing the anguish of the moment and bringing indie closer to a virtuosity bursting with subtlety, nuances, confessions and connections with math-rock and inflamed slowcore, the Illinois band debuted in 1998 with the EP "American Football", they gave it all on a debut that was also self-titled and, only one year later were no more. Now, fourteen years after their split, the trio formed by Mike Kinsella, Steve Lamos and Steve Holmes are back with a luxury re release of their debut and a tour to vindicate the mark they made on the music scene.

"American Football Deluxe Edition" (Polyvinyl, 2014)



ANDREW WEATHERALL

ELECTRONIC MUSIC ALCHEMIST WITH AN IMPECCABLE CAREER.

Legend of British underground and one of the most active motors of electronic music in the last two decades, Andrew Weatherall has enough honours to overflow any attempt to biographical approach. Producer of "Screamadelica" by Primal Scream and founder of bands such as The Sabres Of Paradise and Two Lone Swordsmen, this artist from Windsor is the voice of experience in the DJ box with his work for Beth Orton and One Dove, he perfects the art of remixing at the service of Happy Mondays, Manic Street Preachers and My Bloody Valentine, he works as an internationally known DJ and still has time to get involved in projects such as The Asphodels, formed together with Timothy J. Fairplay.

"Masterpiece: Andrew Weatherall" (Ministry Of Sound, 2012)

ANTONY AND THE JOHNSONS

CRAZY IN LOVE

Antony Hegarty is coming back to the festival after his legendary concert in the Auditori del Parc del Fòrum at the 2005 edition, a concert that confirmed his status as a star of contemporary song in our country. The discography of this British artist who lives in New York includes albums of the calibre of "I Am A Bird Now" and "The Crying Light", that catapulted him to stardom in the last decade, admired by people including Dennis Hopper, Kate Bush and Lou Reed thanks to a voice that combines jazz, soul and overtones of cabaret, all reminiscent of stars such as Nina Simone.

"Cut the World" (Rough Trade Records, 2012)

ARIEL PINK

POP'S ICONOCLASTIC SPIRIT

Without giving up that crazy extravagance and charm that he flaunted on "The Doldrums", his debut on Paw Tracks, Animal Collective's label, Ariel Pink continues to grow as the neurotic author and composer of an unpredictable stream of psychedelic pop, AOR, warped folk, soul and homemade electronic music. Freed from his band moniker Haunted Graffiti with which he recorded half a dozen albums, this Los Angeles artist gives free rein to his iconoclastic spirit on "Pom Pom", the first album that he releases solo under his name. It is a dazzling album overflowing with enthusiasm and pop energy that at times has hints of Frank Zappa and at others dark sounds of the eighties or crystalline melodies of the seventies.

"Pom Pom" (4AD, 2014)



ARTHUR RUSSELL INSTRUMENTALS

EXPLORING THE LEGACY OF THE FATHER OF AVANT-GARDE

Four decades after Arthur Russell created “Instrumentals” a musical odyssey in 150 movements composed so that it could be performed either by a sextet or by an orchestra, Peter Gordon composer and former collaborator of Russell’s, is bring it back to stage one of the important projects of the American musician and composer who died in 1992. A necessary homage to a capital figure who, as well as sharing aesthetic inclinations with Philip Glass and Steve Reich, was able to go further alternating minimalism with dance music and rock with neoclassical music. In the last few years artists such as Robyn, Hot Chip, José González, Scissor Sisters and Ólöf Arnalds, among others, have vindicated the master from the past of avant-garde.

BABES IN TOYLAND

THE WILD AUTHORS “FONTANELLE” ARE BACK

They were never part of the riot grrrl scene, but Babes In Toyland were pioneers in making a name for themselves in the ranks of grunge and, from there, to knock out resounding and powerful bursts of raw rock and fierce punk full of messages of feminist liberation. The trio formed in Minneapolis in 1987, a debuted in 1990 with “Spanking Machine”, they became very popular in 1992 with the hard-edged “Fontanelle” and divisions started when with “Nemesisters” parallel careers started to appear, people left and joined the band and there were disputes over the name of the band. Now after almost two decades of silence, Kat Bjelland, Maureen Herman and Lori Barbero, the original trio that recorded “Fontanelle” is coming back to unleash that hurricane once more.

“Minneapolis: Live. The Last Tour” (Cherry Red, 2001)

BAXTER DURY

VERSATILE AND RESTLESS ROMANTICISM

More than a decade after debuting with “Len Parrot’s Memorial Lift”, Baxter Dury is no longer known as son of the outlandish Ian, but as a restless and versatile composer who is able to embrace dark romanticism, art-pop, psychedelia and even post-punk. This British artist has covered all these avenues with records such as “Floor Show” and “Happy Soup”, albums that are now joined by “It’s A Pleasure” on which he pursues the eighties line but this time with more synthetic elements, recitals from chanson and small dramas served with keyboards and delightful female vocals.

“It’s A Pleasure” (PIAS, 2014)



BELLE & SEBASTIAN

THE SCOTTISH INDIE INSTITUTION LOSES ALL SENSE OF SHAME

Timid regulars of Scottish pop and exquisite creators who have become a respected institution of indie, Belle & Sebastian have been working at ridding themselves of shame with records that, without leaving behind the spirit of “If You’re Feeling Sinister” and “The Boy With The Arab Strap”, have opened the doors to new musical horizons captured in albums such as the cheerful “The Life Pursuit” and the melancholic and sunny “Write About Love”. Now, five years after their last record and Stuart Murdoch’s debut as a film director in “God Help The Girl”, the Glasgow band is back with “Girls in Peacetime Want to Dance”, an album that combines the usual finesse of camera pop with dance floor moments such as “The Party Line”.

“Girls in Peacetime Want to Dance” (Matador, 2015)

BEN WATT

STARTING OVER AFTER EVERYTHING BUT THE GIRL

It has taken Ben Watt, Tracey Thorn’s partner in Everything But The Girl to re start his solo career that started at the beginning of the eighties with “North Marine Drive” and was interrupted when Thorn’s stormy voice and success crossed his path. So, three decades after the duo sang “Temperamental” their swan song, Watts has picked up his guitar again, has surrounded himself with collaborators such as Bernard Butler (Suede) and David Gilmour to get back to a folk concept that permits hints of jazz and rock. At the same time it helps him to answer his question as to what his career would have been if Everything But the Girl had not crossed his path.

“Hendra” (Unmade Road, 2014)

BENJAMIN BOOKER

BLUES REVISITED AT THE SPEED OF LIGHTENING

Blues and punk, united by Benjamin Booker, a young artist from Virginia that was on his way to becoming a radio announcer and has ended up shaking up the scene with electrifying blasts, complex sounds and hints of voodoo rock. Rough Trade’s new charge presents himself as a musician who is able to unite in the same body Chuck Berry and Led Zeppelin and to reinvent southern blues at the speed of lightening with hints of powerful distortion. His homonymous debut released last year and celebrated as one of the best records of fiery rock of the year, is the best proof that an artist that an artist can come out of nowhere and rock the foundations of popular music.

“Benjamin Booker” (Rough Trade, 2014)



THE BLACK KEYS

BLUES AS A WAY TO SUCCESS

A decade after coming out of that powerful blues-rock pool in which The White Stripes also paddled, the duo Dan Auerbach and Patrick Carney can boast that they are one of the most prolific and successful rock bands of the last few years. With tricky rusty blues always guiding their steps, the American duo made a massive jump with "Attack & Release", an album produced by Danger Mouse that opened the doors to more ambitious and popular projects such as "Brothers" and "El Camino". Albums that as well as giving them free entrance into the Olympia of contemporary rock and allow them to work with legends including Dr. John, have led the way for "True Blue", a record that fully justifies their fling with platinum records, Grammys and arena-touring.

"Turn Blue" (Nonesuch, 2014)

THE BOHICAS

COLLISION BETWEEN BLUES AND ART-ROCK

The same intuition that led Domino to chase after bands such as Franz Ferdinand and Arctic Monkeys has led them to notice The Bohicas, a London four-piece band that has taken shrill rock, saturated guitars and the influence of art-rock filtered through the darkness of powerful blues and punk. Only one EP and the impact of songs such as "XXX" and "Swarm" robust explosions of punk rock with hints of kraut, have led them to support Franz Ferdinand at several concerts and to become a sort of impossible cross between the Velvet Underground and the Black Keys.

"The Bohicas EP" (Domino, 2014)

BOREALS

AMBITION AT THE SERVICE OF EXPERIMENTAL ROCK

The Barcelona trio Boreals formed by Miquel Serra and Víctor and Xavier Paradís, started to make a name for themselves with their two Eps "Roma" and "Grecia", on which they bring together expansive guitar rock and intricate electronic music, blending ambient and IDM. An ambitious mixture that the band explored thoroughly on "Antípodas", a debut that perfectly combines rock with space rock, floating synths with hints of Mogwai and Boards Of Canada.

"Antípodas" (Irregular, 2013)



BRAND NEW

THE BURNING SPIRIT OF INDIE ROCK

Brand New are one of the most versatile, unpredictable and well-known representatives of emo bands of the last decade. During the last decade the New York band became a respected indie institution and a mass phenomenon in the UK, filling Wembley Arena and a band that shortened the distances between punk, pop and hardcore. An ideal that the band explored in depth on records such as “Your Favourite Weapon”, “Deja Entendu” and above all, “The Devil and God Are Raging Inside Me” and “Daisy”, impeccable bursts of textural pop and emotionally blown up noise. Now after years of rumours and speculations, the band fronted by Jesse Lacey has gone back to the studios to record what will be their long-awaited fifth album.

“Daisy” (DCG/Interscope, 2009)

CARIBOU

DAN SNAITH AND NEVER ENDING PSYCHEDELIC ODYSSEYS

Bent on being one step ahead of everyone when performing and rewriting the codes of experimentation, Dan Snaith never seems to have enough, and neither the unanimous applause that accompanied the brilliant “Andorra” nor the excellent sales of “Swim” have calmed his restlessness. That is why, as well as inventing another alias, Daphni, under which he swaps the stage for the DJ box, and creating the label Jialong, the Canadian has just come out of the studio with “Our Love”, another experimental psychedelic, liquid pop and hypnotic electronic music gem. One step more in the synthetic odyssey on which he embarked after having to give up the artistic name Manitoba and one on which he is accompanied by star collaborators such as Jessy Lanza and Owen Pallett.

“Our Love” (City Slang, 2014)

CHEATAHS

MUSCLE AND FEEDBACK TO RELIVE SHOEGAZE

Outstanding disciples of that new wave of shoegaze that has brought the comeback of bands such as My Bloody Valentine and Slowdive, it only took a couple of EPs from the London band Cheatahs to make a name for themselves on the British underground scene and to become the leading new heirs to feedback, fuzz and gushing distortion. Fronted by Nathan Hewitt, live guitarist of Male Bonding, the quartet debuted at the beginning of 2014 on the Wichita label on which names such as The Jesus & Mary Chain, Link Wray, Dinosaur Jr. and Teenage Fanclub can be heard at their hardest.

“Cheatahs” (Wichita, 2014)



CHET FAKER

TWENTY FIRST CENTURY SOUL ELEGANCE

His name could raise a smile or two, but Chet Faker, the project led by the young Nick Murphy, is a very serious thing. An elegant and astute bringing up to speed of soul through hints of jazz and electronic rhythms with which the Australian plunges the genre into the XXI century. Born in 1988 in Melbourne, Murphy started with projects such as Atlas Murphy and Sunday Kicks, he first caught attention with a smooth cover of "No Diggity" by Blackstreet and his solo debut, "Built On Glass", has served to confirm that he is an artist to keep an eye on in the next few years.

"Built On Glass" (Future Classic, 2014)

CHILDHOOD

EVOCATIVE AND GOOD VIBE NOISE-POP

They debuted at Primavera Club with "Lacuna", their first record that had just come out, and now they are back big time to shake off their condition as promising British pop newcomers and to reaffirm themselves as artisans of the most evocative noise pop. Somewhere between Tame Impala and The Jesus & Mary Chain, between psychedelic charm and electronic shield, the London band has produced hits such as "Blue Velvet", "As I Am" and "Haltija" opening their path between dreamy pop and electronic eruption, whilst seducing thanks to Ben Romans-Hopcraft's all-enveloping voice.

"Lacuna" (Marathon Artists, 2014)

CHRISTINA ROSENVINGE

THE SERENITY OF SINGER SONG WRITING WITH PEDIGREE

With more than three decades of career behind her, Christina Rosenvinge is the only Spanish artist who can boast that she has survived teenage pop and gone on to become an icon of independent pop, of singer song writing marked by disillusion and maturity. With a collection of songs that at times comes closet o the elegant rock of Sonic Youth and at others delves into confessional folk, the Madrid artist looked back in 2011 with an anthology "Un caso sin resolver", a chronological look at her career that included her first steps on television to the explosion of talent in records such as "Tu labio superior" and "Continental 62". After a period of silence since "La joven Dolores" in 2011, Rosenvinge is preparing a new album on which, as she herself announced a few month ago, "there is a more electronic and psychedelic sound".

"Lo Nuestro" (El Segell del Primavera, 2015)



THE CHURCH

TIMELESS LEGEND OF AUSTRALIAN POP

Cult legend of Australian post punk, the Church have survived for more than three decades making a place for themselves between new wave, power-pop and dark epic of songs such as “Under The Milky Way” and “Destination”. Peers of bands including Echo & The Bunnymen and allied with the more elegant and stylized rock faction, the Sydney band is coming back to Barcelona, where they have not played for over a decade, to revisit impressive albums such as “Starfish” and their debut “Of Skins And Hearts” and to combine it with their present incarnated on “Further / Deeper”, their 25th studio album with immortal hymns such as “The Unguarded Moment” and “Reptile”. The comeback of the band fronted by Steven Kilbey also coincides with the release of “Bajo un cielo prehistórico”, an album on which Spanish bands including Los Hermanos Dalton, Maga and Miraflores, among others, pay homage to the Australian band.

“Further/Deeper” (+180 Records, 2015)

CINERAMA

THE B SIDE OF THE WEDDING PRESENT

Not content with having made The Wedding Present’s comeback one of the best things for lovers of pop masquerading as punk, David Gedge has decided to take it one step further. Make it more difficult for himself and after a twelve year hiatus following “Torino”, the last record released as Cinerama, he reactivates his parallel project dedicated to delicate pop and records the latest The Wedding Present album under these premises. So “Valentina”, the last chapter of a story that started in 1987 with “George Best”, starts up again with an alternative version with the help of Pedro Vigil and Poco Loco, in which orchestral arrangements, pampering and delicacy replace the muscle and harsh guitars. An unforgettable finishing touch for this story of passion and resistance that Gedge took up again in 2005 with “Take Fountain”.

“Valentina” (Scopitones, 2015)

DJ COCO

MUCH TALKED ABOUT PRIMAVERA SOUND CLOSING PARTY

Resident DJ of La [2] de Nitsa and for years resident of Nitsa Club, DJ Coco alternates his Barcelona sessions, that go from pop anthems, to indie and a vast journey through musical culture stopping off at disco, hip hop, punk and electro-pop, with ever more frequent sessions at festivals such as ATP and Paredes de Coura and clubs in LA and Helsinki. As well as sharing the stage with artists such as David Holmes, Jaques Lucont, Erol Alkan and Ian Pooley and remixing Sidonie and Baxendale, the Barcelona DJ has also become synonymous with the closing party of Primavera Sound. For years now the festival is not finished until DJ Coco gets on the decks to give one of his retrospective sessions of explosive hits and unstoppable beats.



D.D DUMBO

SOUND CRAFTSMANSHIP FROM DOWN UNDER.

Behind D.D Dumbo hides Oliver Hugh Perry, a musician from Castelmaine. From this small Australian town he produces songs in which there is room for African rhythms, blues, pop, lo-fi, echoes of Tanzanian and a little mystique. With all of these ingredients the Australian presents "Tropical Oceans", an EP released on 4AD on which there is a powerful and expansive cover of Roy Orbison's "Crying", and that confirms his ability to weave together disparate rhythmic traditions and marks him as an atypical creator sporting a surprising variety of influences.

"Tropical Oceans" (4AD, 2014)

DAMIEN RICE

THE PALADIN OF INTIMATE FOLK BREAKS HIS SILENCE.

The eight years of silence that ended with the release of "My Favourite Faded Fantasy" have made Damien Rice's comeback one of the happenings of the year; a red-letter day that the Irish singer song writer has made the most of in a bid to liberate himself once again through "My Favourite Faded Fantasy" an impeccably put together album of sorrowful lyrics and explosive folk litanies with which Rice continues to move closer to the epic of pop. Following in the footsteps of artists such as Jackson Browne and early Ryan Adams, the Irish artist has managed to get petrol from his own wounds and with only three records and a special ability to move between roots and indie, he has already become one of the most outstanding voices of intimate folk music.

"My Favourite Faded Fantasy" (Atlantic, 2014)

DAN DEACON

THE WIZARD OF EXHORTATIVE ELECTRONIC MUSIC GOES BACK TO HIS ROOTS

The bizarre genius from New York announces a new album and what better place to present it than at Primavera Sound. He was last here in 2013 giving it his all with his ambitious and warped "America", an unusual work of electronic craftsmanship and symphonic swell, and this time we will see him presenting "Gliss Riffer", an album that will be released on Domino in February and with which the author of "Bromst" announces a return to the modus operandi of albums such as "Spiderman Of The Rings", with which he started to stuff pop with electronic collages, screeching voices, frenetic rhythms and a steady synth pulse. A return to the roots that, when talking about Dan Deacon, could turn into anything.

"Gliss Riffer" (Domino, 2015)



DAVE P

THE RADIO VOICE OF INDIE

Years at festivals such as Coachella, Electric Zoo, Wavefront Fest, FYF and Virgin Fest and JDH's partner in the successful sessions FIXED, have made Dave P a reputable DJ in The United states thanks to "Making Time", a monthly radio programme during which the Philadelphia DJ shakes up indie and dance on WXPB station. His name is synonymous with discoveries and marathon sessions of sythn dance that have led him to get involved with the label RVNG and to share stage with Simian Mobile Disco and Soulwax, among others, as well as remixing artists including The Whip and Bloc Party.

DEATH FROM ABOVE 1979

PUNK ON THE DANCE FLOOR

A decade after releasing "You're a Woman, I'm a Machine", impressive and vigorous debut with which Jesse F. Keeler and Sebastien Grainger shook up dance punk and ended up getting a Golden Record in Canada, the duo is breaking its silence with "The Physical World", putting their projects with MSTRKRFT and Les Montagnes aside temporarily to take up that vigorous mixture of punk and dance again with its thrashing riffs and unstoppable rhythms, that made them explosive peers of bands such as The Faint.

"The Physical World" (Last Gang, 2014)

DER PANTHER

EXPERIMENTATION WITH NO SAFETY NET FROM MADRID

The Madrid duo formerly known as Cälma, produces smooth electronic music, full of experimental nooks, a project that they have taken to the limits by making music the sole protagonist by performing inside a cube onto which they project images. After making a name for themselves with "Renaissance", an album released on their label Evolving Tracks, an being compared to bands such as Animal Collective and Caribou, the Madrid band has just signed to El Segell, where they will release their new album that moves between electronic and analogical sounds, between pop, psychedelia, dance and world music.

"LUX" (El Segell, 2015)

DIIV

INDIE IN THE FIRST PERSON

Three years have passed since Cole Smith, the guitarist of Beach fossils, went solo with DIIV, a project of ambient indie, dreamy guitars and enveloping voices that took shape on "Oshin". Three years during which the New York artist has not stopped gaining popularity and is well on the way to becoming the new American indie phenomena. Accompanied by Colby Hewitt (Smith Westerns), Smith prepares his return with a new album that he will present at Primavera Sound. And on this album according to him he wanted to blend aggressiveness with melodic power.

"Oshin" (Captured Tracks, 2012)



DISAPPEARS

THE LINK BETWEEN CAN AND THE STOOGES

Like all good Chicago bands, Disappears play sharp experimental rock that one minute sounds mechanical and repetitive and at the next explodes with volcanic riffs. A mixture between krautrock and punk, Can and the Stooges, that the American quartet has been sharpening since the end of the last century on albums such as "Lux", "Guider" and "Era". In 2011, Steve Shelley, drummer from Sonic youth, joined the band to play live, although a year later Noah Leger replaced him. The band is currently preparing what will be their first release on Kranky that will come out some time during this year.

"Irréal" (Kranky, 2015)

DIXON

THE KEY TO THE EUROPEAN ELECTRONIC MUSIC PUZZLE

The man behind the Inversions label, home to artists such as Âme, Henrik Schwarz and Ian Pooley, as well as being one of the most sought after deep-house producers, the German Dixon has become one of the key players in European electronic music and one of its main activists thanks to projects such as Sonar Kollektive. A specialist in elegant DJ sessions of house and techno, he is also a renowned remixer who has worked on tracks by Underworld, Disclosure, The xx and Maya Jane Coles, among many others.

DULCE PÁJARA DE JUVENTUD

BARCELONA POP EUPHORIA

They were one of the great surprises in 2012, with their self-titled debut of vital pop and cosmic symphonies and now they are back with "Triumph", an album that confirms that they are outstanding representatives of the most euphoric and enthusiastic pop. The Catalan quartet with hints of The Flaming Lips produce pop tracks of powerful psychedelia, perfect choruses and a twisted melody under layers and layers of epic. A triumphant return for a band with an eye on victory.

"Triumph" (BCore, 2014)

EARTH

THE FIRST INCARNATION OF DRONE METAL

From Olympia, one of the cradles of independent sounds, Earth became strong through their way of understanding rock, reinterpreting the discoveries of bands such as King Crimson and turning them into a steamroller of monolithic and tense sounds that is able to engulf jazz and folk and make the first incarnation of drone metal. Led by Dylan Carlson, the only stable member of the formation, the band debuted at the beginning of the nineties and, from record to record, have continually modulated their concept of echo and distortion filled dark rock until they reached "Primitive And Deadly", their latest album.

"Primitive And Deadly" (Southern Lord Records, 2014)



EARTHLESS

OVERDOSE OF ACID AND PSYCHEDELIA

Following in the path of bands such as Black Mountain, the Americans Earthless take a little from 70s acid rock and a little from stoner rock of the 90s to have a whale of a time in frenetic orgies led by the guitarist Isaiah Mitchell. With one foot in Cream and the other in Black Sabbath, the trio completed by Mario Rubalcaba (Rocket From The Crypt, Hot Snakes) and Mike Eginton (Electric Nazarene) owes a lot of their reputation to their explosive and unpredictable live acts, every performance becomes a overwhelming jam and to excesses such as the one that led them to join J Mascis's Heavy Blanket to record "In A Dutch Haze", an album of one track that lasts for almost an hour.

"In A Dutch Haze" (Outter Battery Records, 2014)

EINSTÜRZENDE NEUBAUTEN

BLIXA BARGELD AND THE SOUNDTRACK OF THE GREAT WAR

Pioneers of experimentation and renegades of the avant-garde that they have shaken up at every possible opportunity armed with synthesisers, drills, razors and industrial artefacts of all descriptions, the Germans Einstürzende Neubauten are still avoiding retirement and, three decades after debuting as a convulsed collective, they still have a card or two up their sleeve. The most recent is nothing less than "Lament", an album on which Blixa Bargeld and his band reinvent the First World War in rhythms. A spectacle created for live performance and commissioned by the town hall of the Flemish city Diskmuide to commemorate the centenary of the war that is an imaginative, heterodox and mould-breaking record full of laments and nightmares.

"Lament" (BMG / Love Da Records, 2014)

ELECTRIC WIZARD

METAL TWISTED BY THE "HEAVIEST BAND IN THE UNIVERSE"

With a career of twenty years behind them and around ten albums of menacing riffs and monolithic rhythms, Electric Wizzard can boast that they are the band that has done the most to revamp metal, combining the classicism of the seventies with new routes for doom and creating impenetrable walls of distortion. Fronted by the singer and guitarist Justin Oborn, the Dorset band takes a little from stoner rock and from Black Sabbath, from the Melvins and Sleep, to spit out explosive tracks such as "Let Us Pray" and "Black Masses" and win the well-earned reputation of being "the heaviest band in the universe"

"Time To Die" (Witchfinder, 2014)

EX HEX

FEMININE PUNK POWER TO PUT WHITE FLAG BEHIND HER

After splitting with White Flag, the band that she formed with Sleater Kinney, Janet Weiss and Carrie Brownstein, the singer and guitarist Mary Timony (Helium) is back with a vengeance with Ex Hex, a new project in which she is accompanied by Betsy Wright (The Fire Tapes) and Laura Harris (The Aquarium) and in which she stays true to that complex and irresistibly melodic punk. A vibrant electronic feast with hints of



the Ramones, the Runaways and Cheap Trick and a powerful pop finish that the trio has managed to encapsulate on "Rips", their debut on Merge.

"Rips" (Merge, 2014)

EXXASENS

ABRASIVE CELL OF PROGRESSIVE METAL

Born in Barcelona in 2007, Exxasens is Jordi Ruiz's (Playmotive, Kyba) solo project of post-rock from a homemade perspective. So, following in the wake of bands such as Mogwai, Explosions In The Sky and Cave In and transforming what had started as a hobby into a serious project, the band debuted crossing post-rock and prog-metal on "Polaris" and started to lay around with keyboards and intergalactic odysseys on "Beyond The Universe", "Eleven Miles" and "Satellites", albums that have led them to perform in Moscow and Saint Petersburg and that have confirmed that they are an abrasive instrumental cell of contemporary metal *"Satellites" (Aloud Music, 2013)*

FOXYGEN

THE NEW FACE OF CLASSICAL ROCK

If "We Are The 21st Century Ambassadors Of Peace & Magic", the album they released in 2013, was a soothing and revitalising ration of classical rock and memorable melodies, then Jonathan Rado and Sam France have outdone themselves on "...And Star Power", an album on which they have worked with members of Of Montreal, Bleached and The Flaming Lips to continue to blur their catalogue of influences and remake rock, pop and folk in 24 songs on which you can distinguish echoes of David Bowie, T-Rex, the Beatles and Velvet Underground. After having to cancel their performance at the last edition of the festival, the Californian band will come to Barcelona at last to present "...And Star Power".

"...And Star Power" (Jagjaguwar, 2014)

FUCKED UP

THE RETURN OF THE CANADIAN HARDCORE LOCOMOTIVE

It has taken the Canadians Fucked Up almost two years to follow up "David Comes To Life", exhausting and exhilarating apex of the most personal hardcore with which the band fronted by the tireless Pink Eyes underline their overwhelming singularity. It has been worth the wait: the Ontario band is back with "Glass Boy", a new venture in politicised punk, fiery rock and overwhelming rhythms with which the six-member band gives yet more fire to a career that started in the middle of the last decade and started to gain ground with "The Chemistry Of Common Life", their debut on Matador. Old acquaintances of the festival, their explosive and unpredictable live shows are a must.

"Glass Boy" (Matador, 2014)

FUMAÇA PRETA

A BLIND DATE BETWEEN OS MUTANTES AND THE SONICS



If there is a place where garage, tropical pop, punk and Latin rhythms can get on together and end up fusing into an overwhelming and hallucinogenic cocktail, it has to be Amsterdam, where the musician and producer Alex Figueira brought together the seemingly unconnected pieces of Fumaça Preta. With Stuart Carter and James Porch behind him, Figueira debuted with a captivating and crazy version of "The Witch" by the Sonics and by the time he released his homonymous debut he had already turned his band into the perfect cross between the Fuzztones and Os Mutantes.

"Fumaça Preta" (Soundway Records, 2014)

THE GHOST OF A SABER TOOTH TIGER

BRILLIANT POP BY SEAN LENNON AND CHARLOTTE KEMP

The Ghost of a Saber Tooth Tiger, The GOASTT for short, is a project by the couple Sean Lennon and Charlotte Kemp with which they dive into neoclassical and psychedelic pop to try to imagine how the seventies would have sounded from a contemporary perspective. Another step in Lennon's career to escape from the shadow of his father, the deceased John Lennon, that has led him to "Midnight Sun", brilliant and sunny record produced together with Dave Fridmann and Mark Roson. A record, on which the tandem formed by Lennon and Kemp, the artist's long-term partner, shows classical influences without falling into the retro rut.

"Midnight Sun" (Chimera Music, 2014)

GIANT SAND

HOWE GELB, GIANT OF AMERICAN ROCK

He can publish fantastic solo records, team up with Raimundo Amador to cross country with traditional Spanish song or reach out to gospel with works such as "Sno Angel Like You", but sooner or later he always goes back to Giant Sand. He did it in 2011 to celebrate the 25th anniversary of the project that made him one of the great reformers of American music and he is doing it again now with the band now called Giant Giant Sand, he brings back some of the musicians who have accompanied him during all these years to transform the Mexican frontier into a hubbub of soul, southern rock, dusty country and delicate singer songwriter folk music. A musical reincarnation that he will bring to the stage accompanied by a seven-piece band.

"Tucson" (Fire, 2012)

GREYLAG

AMERICAN FOLK WITH PEDIGREE ON A PROMISING DEBUT

Young band aspiring to become the promising folk band of the year, the Americans Greylag have known how to transform their passion for vocal harmonies, the strumming of acoustic guitars and seventies rock into a homonymous debut that enriches the American 2014 harvest. With production by Phil Ek (Fleet Foxes) and a sound that takes a little from the delicacy of Crosby, Stills, Nash & Young and a little from the electric epic of Band Of Horses, "Greylag", the Portland band's first album on Dead Oceans, is an injection of vitality and light for contemporary folk-rock.

"Greylag" (Dead Ocean, 2014)



GUI BORATTO

GREAT AMBASSADOR OF BRAZILIAN ELECTRONIC MUSIC

The Brazilian Gui Boratto has consolidated himself in the last few years as one of the greatest exponents of electronic music of his country. Global talent at the service of minimal techno, this Sao Paulo artist has composed for films, has remixed infinity of artists and produced records for labels such as EMI, BMG and Audiomatique. His home, however, is together with Michael Mayer on Kompakt, where he helped to boost the sub label Archipiélago and on which he has released albums including "Chromophobia" and the most recent "Abaporu", on which he more than demonstrates his elegant and avant-garde electronic music.

"Abaporu" (Kompakt, 2014)

HANS-JOACHIM ROEDELIIUS

THE STORY OF GERMAN AVANT-GARDE, IN THE FIRST PERSON

Krautrock legend and member of bands such as Cluster and Harmonia, Hans-Joachim Roedelius is also a composer ahead of his times; an elusive author who has always been able to move between ambient and experimental music creating one of the most solid and venerated careers of contemporary avant-gardists. With a vast discography with over fifty releases and an essential role in the birth of the Zodiac Free Arts Lab in Berlin, the German artist, spiritual and creative father of Brian Eno, also maintains a high profile thanks to his many collaborations that have led him to work with Lloyd Cole, Tim Story, Stefan Schneider (To Rococo Rot) and Christopher Chaplin. His visit to Barcelona is a unique opportunity to see an important part of German and European 20th century music history.

"Tape Archive 1973-1978" (Bureau B, 2014)

HAR MAR SUPERSTAR (DJ SET)

RHYTHM AND DANCE FROM THE NEW CHAMPION OF SOUL

Sean Tillman, the name behind Har Mar Superstar, along with Eli "Paperboy" Reed and Sean Tillman completes the trio of soul revivers. Last year he played at the festival revealing his talents as a soul man and crowning himself as the new champion of black music. He is now coming back forgoing his microphone to get behind the decks, from where he will let loose all the sounds that he has come in contact with during his career, from 50s rock to funk, passing through soul, pop of the eighties and R&B giving a irresistible session of rhythm and dance.

HEALTH

THE ELECTRONIC BACKBONE OF THE NEW NOISE SCENE

The last time we saw Health was in 2009 centrifuging noise on "Get Color" and opening up their sound so that the outburst of percussion and torrent of distortion would bring it new texture and dimensions. Now six years later, the Los Angeles band is back with a third album recorded with the help of Bobby Krlic (The Haxan Cloak) and on which they go more deeply into electronic music moving closer to industrial sounds.



At the Forefront of that generation of new noise bands that included No Age, Black Dice and Holly Fuck, in 2013 Health released the soundtrack for the videogame "Max Payne 3", a record of synthetic sounds that could well anticipate the direction of their next album.

"Max Payne 3 Soundtrack" (Rockstar Games, 2013)

HISS GOLDEN MESSENGER

ECHOES OF THE VAST AMERICAN TRADITION

After being part of punk and indie bands such as ExIgnora and The Court & Spark, MC Taylor and Scott Hirsch decided to change register with His Golden Messenger, a project of music recovery that has led them to exhume the rural sounds of North Carolina. A new twist to folk that is sometimes intimately domestic as in "Bad Debt", a record that Taylor recorded in his kitchen that absorbs the best of country and American rock. This is the case on "Lateness Of Dancers", the band's fifth album (first on Merge records) and a big step forward to make Hiss Golden Messenger privileged promoters of traditional North American music.

"Lateness Of Dancers" (Merge, 2014)

HOOKWORMS

FUGAZI'S BRITISH CONNECTION

They debuted with "Pearl Mystic", an extremely dark debut of archaeological punk, abrasive hardcore and mournful garage and their second album has confirmed that this Leeds band is indeed outstanding pupils of the sound of Washington DC. In fact the band themselves admit that one of their intentions whilst recording their second album "The Hum" was to capture the essence of Fugazi's "Instrument". The result is a wilder and darker record that its predecessor with which the British band, not only claims to be the link between British post-punk and American hardcore, but also proves that Domino has a really good eye for newcomer bands.

"The Hum" (Domino, 2014)

THE HOTELIER

BURSTS OF EMO FROM MASSACHUSETTS

They appeared in 2011 with "It Never Goes Out" and in only three years this four-piece band has taken a giant step, leaving behind that noisy punk of their beginnings to embrace hardcore and social and political critique. That is exactly what "Home, Like Noplace Is There", sounds like, the abrasive and unrelenting second album with which the American band celebrates emocore among shrieks, intense guitars and moments of calm with explosive endings. An update of 90s indie influenced by important bands such as American Football and Sunny Day Real State from a more than promising band.

"Home, Like Noplace Is There" (Tiny Engines, 2014)



IBEYI

CONTEMPORARY SPIRITUALS

Daughters of the prestigious Cuban percussionist Miguel Angá Díaz (Buena Vista Social Club), the twins Naomi and Lisa-Kainde Díaz have done the impossible by reconnecting the traditional music of the Afro-American slaves to the 21st century. By linking electronic music to Yoruba tradition, dubstep and traditional Nigerian chants, these French-Cuban twins made a name for themselves with “Oya”, an EP of “contemporary negro spirituals” in which soul of the 21st century reflected in the mirror of tradition to create new synthetic spiritual horizons. Signed to XL, the sisters are preparing their homonymous debut for 2015.

“Ibeyi” (XL, 2015)

ICEAGE

CLAUSTROPHOBIC ELECTRICITY FROM DENMARK

Heirs of the tortured and dark post-punk spirit and ferocious defenders of hardcore in all its possible forms, the Danish band Iceage became known in 2011 with “New Brigade”, a varied album of iconoclastic punk that opened the doors of Matador to them and made them the noisy local heroes. Now, after tuning their guitars with “You’re Nothing”, the Copenhagen band has changed their register slightly with “Plowing Into The Field Of Love”, an album on which they adventure onto the path of dark and dangerous rock and follow in the footsteps of Bad Seeds, changing their electronic sound for an even more morose and claustrophobic sound.

“Plowing Into The Field Of Love” (Matador, 2014)

INTERPOL

FADE TO BLACK FOR THE 21ST CENTURY

They are together with The Strokes, one of the few bands that have managed to survive the New York rock and post-punk wave that started at the beginning of the decade. Darker and more British than most of their peers, the band fronted by Paul Banks’ characteristic and fascinating voice made a name for themselves rereading Joy Division with “Turn On The Bright Lights”, and little by little, have developed a more personal sound without losing sight of their references. So, after overcoming quite a few setbacks, touring with U2 and embarking on solo careers, the band is now back with “El Pintor”, a new album on which they continue to dabble in rock, refine guitars and produce with hits such as “Anywhere” and “My Blue Supreme”.

“El Pintor” (Soft Limit, 2014)



JAMBINAI

KOREAN TRADITION TO TEAR POST-ROCK TO SHREDS

They are from South Korea but their music is nothing to do with the music industry of a country centred on consumer pop and k-pop. In fact the band formed by Ilwoo Lee, Bomi Kim and Eun Young Sim break all moulds by using traditional instruments from their country such as the haegeum and geomungo to produce an overwhelming mixture of post-rock, metal and avant-garde music. It is normal that “Difference”, their first album, be a piece of risky and unclassifiable musical deformation in which the features of popular folklore are buried under thick layers of electronic and throbbing distortion. A find that is for the more discerning and resistant ear.

“Difference” (Jambinai, 2014)

JAMES BLAKE

THE BREATH-TAKING ELEGANCE OF NEW SYNTHETIC SOUL

James Blake, the great stylist of contemporary electronic music and one of the most elegant ideologists of synthetic soul, is back with his third album, a much awaited continuation for the acclaimed “Overgrown” on which the London producer has collaborated with Kanye West and Bon Iver, amongst others. Whilst waiting for this album to come out, the British artist, the missing link between Stevie Wonder and Burial, released “200 pulse” at the end of 2014, a new composition in which he plays around with synthesisers in order to give a new twist to dubstep. Another step in the constant development of this artist, whose live performances leave nobody cold given that they combine traditional crooning and state of the art technology.

“Overgrown” (Polydor, 2013)

JOAN MIQUEL OLIVER

GALACTIC SONGS AFTER ANTONIA FONT’S FUNERAL

Joan Miquel Oliver, who was once part of Antònia Font, one of the most unclassifiable and popular bands from the Mallorca scene, can’t keep still and continues the saga of galactic songs patented by Jaume Sisa. His solo career goes from intricate pop albums such as “Surfistes en càmera lenta”, collaborations with Albert Pla and Quimi Portet to books including “Setembre, octubre i novembre”. Considered one of the best creators of Catalan pop, Oliver comes back to the music scene after the split of Antònia Font with a new solo album on which he continues to explore his galactic obsessions and proves his worth as a composer.

“Bombon Mallorquin” (Blau, 2009)



JON HOPKINS

THE NEW MAGICIAN OF ELECTRONIC DANCE MUSIC

A fashionable name in contemporary electronic music, Jon Hopkins is one of the most versatile and in demand artists on the British scene. So, after working with Brian Eno and David Holmes, the Surrey artist put down all the rest on “Immunity”, a record of elegant, sensual and hallucinogenic techno that opened the doors of the electronic elite to him and put him on the list of nominees for the Mercury Prize. His collaboration with ColdPlay on “Ghost Stories”, on which he coproduced the beautiful and delicate “Midnight”, has boosted his standing and made his live acts, during which his compositions become club-friendly and full on sensorial experience, even more outstanding. On Domino, the British artist releases the EP “Asleep Versions” in 2014.

“Asleep Versions” (Domino, 2014)

JOSÉ GONZÁLEZ

SENSE AND SENSIBILITY FOR BARE FOLK

An old acquaintance of the festival, we have seen José González solo and with Junip, the band that he formed before making a name for himself with his striped down version of “Heartbeat” by The Knife and in both cases, the result was practically the same: highly emotional and overwhelmingly intense. Endorsed by records such as “Veneer” and “In Our Nature”, this Swedish artist of Argentinian origins is coming back to Barcelona to present “Vestiges & Claws”, his first studio recording after a seven year hiatus and the first solo album since his reunion with Junip with a homonymous album in 2013. A safe bet for lovers of striped-down folk and something to make Elliott Smith’s absence easier to live with.

“Vestiges & Claws” (Mute, 2015)

THE JUAN MACLEAN

THE EXPERIMENTAL BEAT OF THE DANCE FLOOR

As well as performing solo, Nancy Whang will also perform as the other half of Juan McLean, project that she shares with John MacLean and with which they have been redefining the parameters of dance and experimenting with electronic music from a dark and edgy perspective for a decade now. The duo that debuted in 2005 with “Less Than Human” continues to distil house and electro and after a hiatus of five years reappears now with “In A Dream”, an album that definitely leans towards electronic pop, moving closer to The human League without abandoning the experimental aspect.

“In A Dream” (DFA, 2014)



JULIAN CASABLANCAS+THE VOIDZ

(EXPERIMENTAL) LIFE AWAY FROM THE STROKES

After his solo debut “Phrazes For The Young” in 2009, a decidedly electronic album with synth-pop influences, the singer of The Strokes decided to change register and open a new path parallel to The Voidz, a project that introduces a completely different face of the New York composer. Here, instead of instant anthems, addictive guitars and infectious rhythms, Casablanca offers ten-minute singles, dark and suffocating atmospheres that intertwine Sonic Youth with Deerhunter, Talking Heads with domestic electronic music, and his own band with a cubist version of rock. A risky and surprising form of escape that can go from tropical rhythms to industrial darkness that he has released on Cult Records his own record label.

“Tyranny” (Cult Records, 2014)

THE JULIE RUIN

PUNK ACCORDING TO KATHLEEN HANNA

Fighting against the illness that she made public in the documentary “the Punk Singer” and getting rid of the illustrious past that considers her to be the founding icon of the riot grrrl movement first with Bikini Kill and later with Le Tigre, Kathleen Hanna is back with a vengeance defending a synthetic, politicised and furious version of punk. Accompanied by former Bikini Kill member Kathy Wilcox and Kenny Mellman, Sara Landeau and Carmine Cavelli, the Portland singer has started her career again under the name of The Julie Ruin, title of the debut record that she released in 1997. After having to cancel her concert last year, at last the singer will present “Run Fast”, a feast of punk uproar, elastic rhythms and inflammatory tracks.

“Run Fast” (TJR Records, 2013)

JUNGLE

THE RENAISSANCE OF NEO SOUL

They came from nowhere with “Platoon”, but JUNGLE became very real at the last edition of Primavera Club, where their nomination to the Mercury Prize made their concert one of the most awaited of the festival. Now they are coming back to continue filling the dance floor with their elegant funk, smooth neo soul and tons of sensuality. Their homonym debut is one of outstanding albums of the year, a vindication and reinvention of black music in synthesised key, the band fronted by John Lloyd-Watson and Tom McFarland will once again show why they are considered to be one of the great revelations of contemporary urban music.

“Jungle” (XL, 2014)



KELELA

THE NEW MUSE OF TWISTED R&B

She made a name for herself with collaborations with Teengirl Fantasy, Kingdom and Daedelus, but it is her first LP "Cut 4 Me" that has made this young American singer the new queen of twisted soul and contemporary R&B. Protected by the minimalist metallic beats of Fade To Mind, the artist from Washington DC has managed to overthrow the rules of a genre that was in itself volatile to dominate with her elegant and suggestive voice rhythmic patterns that in her mouth become new and captivating. When the impact of her debut was still news, in February 2014 she released "The High" a new sensual and experimental track and this has been followed by collaborations with Bok Bok and Boots

"Cut 4 Me" (Fade To Mind, 2013)

KEVIN MORBY

ON THE PATH OF THE GREAT AMERICAN SINGERS

Kevin Morby, best known as former bassist of Woods and co-founder with Cassie Ramone of The Babies, continues proving himself solo and after debuting in 2013 with "Harlem River", he is back with "Still Life" an elegant pop and folk album with hints of psychedelia with which the Texan artist continues to grow as a composer while moving closer to the greats of Americana song. An author on the same wavelength as Kurt Vile and who embraces tradition and is able to join Dylan's classicism with the creative liberty of pop.

"Still Life" (Woodsist, 2014)

THE KVB

BRINGING BACK DARK MANCHESTER

Giving shape to a multitude of influences amongst which The Cure and Joy Division stand out and guiding their music along paths that run parallel to krautrock, post-punk and dark electronic music, the British artist Nick Woods has created The KVB, a personal project in which he was joined by Kat Day and with which he relives the spirit of 80s Manchester with expertise. With two albums and a pop finish that makes you think of the missing link between Joy Division and New Order, they have just released "Out Of Body", an EP that proves that they are much more than trackers of past sounds.

"Out Of Body" (A Records, 2014)



LAS RUINAS

BARCELONA AND THE OASIS OF PUNK AND NOISE

Specialised in the noble art of serving bombshells of humour-filled punk-pop, Las Ruinas continue doing what they do and, just when everybody thought that they would join the sequence formed by the Ramones and the Nikis, they have pulled “Toni Bravo” out of their hat, a cleaner, sharper album that replaces the bursts of punk with a brilliant noise-pop. The Barcelona trio continues with the strategy of dominance that they started at the beginning of the decade and that they assure us will lead them to release ten records in the next few years. For now they have released four, each one better than the last.

“Toni Bravo” (El Genio Equivocado, 2014)

LES AMBASSADEURS

THE GOLDEN VOICE OF AFRICA LOOKS BACK

He is the Golden voice of Africa, an artist whose vocal chords have made him an emblem of a country and of a whole continent and he has redefine what is known as afro-pop without losing sight of his roots. Direct descendent of Sundjiata Keita, founder of the Mali Empire, Keita was rejected by his own family because he was albino, a factor which became the creative engine of his work. Backed by the Le Super Rail Band Du Buffet Hotel de la Gare de Bamako and having become a universal icon thanks to his ability to fuse African folklore with jazz, funk and pop, Keita is now back with Les Ambassadeurs, legendary formation in which Amadou & Mariam, Cheikh Tidiane Seck and Kanté Manfila, among others have played and that is back four decades after its founding. A historical supergroup that made Keita a legend and broke down all sound barriers when he combined jazz, Latin rhythms and traditional music.

“Les Ambassadeurs du Motel de Bamako” (Sterns Africa, 2014)

LOS PUNSETES

WILD VOICES OF NEW NATIONAL INDIE

Spokespeople for the disillusionment of a whole generation, Los Punsetes have with “LPIV”, their fourth album, confirmed that they are one of the best discoveries of national guitar pop. Politically incorrect and with provocative and aggressive lyrics, the Madrid band debuted in 2009 with a cutting edge homonymous debut and since then they haven’t stopped with their well-oiled punk-pop machine that produces anthems such as “Dos policías”, “Tus amigos” and “Opinión de mierda”; perfecting their severe and unsettling stage performance and becoming a battering ram with which to attack contemporary indie.

“LPIV” (Canadá, 2014)



MAC DEMARCO

CRAFTSMANSHIP AND LO-FI TO LIVEN UP INDIE

Emblematic author on Capture Tracks label, the Canadian Mac DeMarco has managed to rid himself of the condition of promising revelation tag that came with his debut, the EP "Rock And Roll Night Club", to become in only two years one of the most singular of contemporary indie. All thanks to "Salad Days", an album that improves on all the good things on "2", and confirms him to be an atypical craftsman of lo-fi who is able to go from jangle pop to glam and to project himself as a sort of bizarre home loving Marc Bolan.

"Salad Days" (Capture Tracks, 2014)

MARC PIÑOL

ELECTRONIC MUSIC WITH "MADE IN" BARCELONA PEDIGREE

Key name on the Barcelona electronic music scene, Marc Piñol can boast that he is one of the few underground artists who have had a relationship with music at almost all levels. Music journalist and dealer of the former CD Drome, the Barcelona DJ was a resident at Nitsa Club for 15 years, where he forged himself a well gained reputation as an exquisite selector and impeccable DJ. Now after burying his alias and having signed productions for Umbral and Abecedari, Piñol recovers his given name to present "Clef III", maxi with which he opens a new stage marked by acid house with galactic hints with a powerful bassline.

"Clef III" (La Belle, 2014)

MARC RIBOT'S CERAMIC DOG

THE NEW YORK GUITARIST STRIPPED TO BASICS

Versatile and sought after guitarist who has worked with John Zorn, Caetano Veloso, Andrés Calamaro, Tom Waits and Elvis Costello, among many others Marc Ribot continues to go against convention and, after reinterpreting Arsenio Rodríguez songs with Los Cubanitos Postizos, he now continues with Ceramic Dogs, a raucous and powerful trio with which he finally fulfils his wish to have a "real rock band" accompanied by Shahzad Ismaily (Lou Reed, Yoko Ono) Ches Smith (Mr. Bungle, Mary Halvorson), Ribot has put all his energy into records such as "Party Intellectuals" and "Your Turn", orgies of experimental electronics, crazy rhythms and punk attitude that can serve to demolish "Break On Through" by the Doors or to take on a jazz classic such as "Take 5" by Dave Brubeck

"Your Turn" (Yellowbird Records, 2013)



MDOU MOCTAR

THE REINVENTION OF MUSIC FROM SAHEL

When music becomes a global language and the sounds of the desert of Niger end up mixing with electronic bases and hints of Auto-Tune, then musicians such as Mdou Moctar appear. He is a Tuareg composer that seems bent on dynamiting any kind of stylistic barrier. Raised in Agadez (Nigeria) and a veritable phenomena in the Sahel thanks to the diffusion of his songs by mobile phone, the guitarist reinvents folk, hybridising it with sequences of electronic sounds and puts it out on a multitude of domestic compilations. In 2013 he released his first international record, "Afelane", which will be followed by a film, which aspires to be the first ever film in Tuareg language and which the musician himself is producing.

"Afelane" (Sahel Sounds, 2013)

MIKAL CRONIN

POP AS AN ESSENTIAL LANGUAGE

Ty Segall's right hand man and member of bands such as Moonhearts, Okie Dokie and Party Fowl, the Californian Mikal Cronin has made his career a veritable love song to intense and muscular pop. A delirious passion to which he has dedicated records including his solo debut in 2011 on which he defends the timelessness of effervescent melodies, catchy garage and pop as the main vehicle. His latest album, "MCII", transforms his devotion to bands such as the Lemonheads and Teenage Fanclub into a perfect record of sunny, ageless power pop. Songs that bring a smile to your face and make you start to believe in pop again.

"MCII" (Merge, 2013)

MIKE SIMONETTI

THE MOST VIBRANT FACE OF NEW YORK

Legend of the New York underground scene, Mike Simonetti is remembered both for his illustrious past as a DJ in clubs such as Palladium, The Tunnel, and Soul Kitchen and for creating Troubleman records, label that released bands including the Chromatics, Wolf Eyes, Black Dice and Erase Errata, among others. Restless cultural agitator, the New Jersey artist is also the man behind parties Contort Yourself that were dedicated to revive the disco and post-punk scenes. He was also part of the cult label Italians Do It Better, on which he released his debut "Capricornio Rising", which he has now left to join Mike Spiner, founder of Captured Tracks, with the project with Pale Blue

"The Past We Leave Behind" (Captured Tracks, 2015)



MINERAL

THE RETURN OF MORE PASSIONATE EMOCORE

As everything always comes in threes, to the reunion of Sunny Day Real Estate and American Football we can now add that of Mineral, third party on a hypothetical emocore podium and lost legend since they disappeared in 1998 after the release of “Endserenading”, their second album. Now, coinciding with the 20th anniversary of the band’s formation, Chris Simpson, Jeremy Gomez, Gabriel Wiley and Scott McCarver have got back together again top lay for the first time after 17 years of silence, to reactivate a career that, despite its short duration, left behind it albums such as “The Power Of Failing”, debut on which the band managed to strike a perfect balance between the aggressiveness of hardcore with the hypersensitivity of the period. The Texas band’s comeback coincides with the released of the anthology “1994-1998. The Complete Collection”. *“1994-1998. The Complete Collection” (Xtra Mile Recordings, 2014)*

MIQUEL SERRA

HIDDEN TREASURE OF FOLK FROM MALLORCA

We discovered with “(2009-2010)”, a hazy collection of self edited songs that introduce an atypical singer songwriter. A hidden gem of Mallorca folk who is able to fuse singer song writing with hints of Robert Wyatt, Pink Floyd and Animal Collective whilst preserving his own personality. “Roses místiques”, his second album, confirmed that Serra was a genius of hazy and evocative folk, qualities that he now endorses on “La felicitat dels animals”, album on which Serra gently brings together folk and psychedelia. A subtle and delicate album recorded with Oliva Trencada, Pep Toni Ferrer and Michael Mesquida that he followed up with a second acoustic album on vinyl, “El perfum dels vegetals”. *“La felicitat dels animals” (Foehn, 2014)*

MOURN

OVERFLOWING ENERGY IN ONE OF THE DEBUTS OF THE YEAR

From fifteen years old to eighteen years old and a family influence to brag about, MOURN, the band fronted by Laia and Jazz, Ramón Rodríguez’s daughters (Madee, The New Ramon), have managed to astound Pitchfork itself, that chose their single “Silver Gold” as one of the songs of the year. The reasons, in this case, are very simple: echoes of PJ Harvey and Sunny Day Real State, a punk attitude and one step away from Sleater-Kinney and overflowing energy. More than enough reasons for their debut on Sones to be one of the debuts of the year and one of the most surprising records of the last few years. *“Mourn” (Sones, 2014)*



MOVEMENT

DARK AUSTRALIAN ELEGANCE

They were one of the great revelations at the last edition of Primavera Club and they are now coming back to show what caused such a commotion. It is not surprising, as this Sydney trio have managed to make a place for itself among the most elegant and stylish music of the year thanks to their conception of R&B and soul. Somewhere between Prince and new synth soul, Movement explore minimalist highly emotive rhythms. They have become the voice of smooth, elegant darkness. They return to Barcelona to present their debut self-titled EP.

"Movement" (Modular Recordings, 2014)

MY BRIGHTEST DIAMOND

SHARA WORDEN AND THE GREAT POP LABORATORY

Supported by Sufjan Stevens on his label Asthmatic Kitten, Shara Worden is erasing the prints that Joanna Newsome left behind her to transform pop into an immense laboratory in which she can pervert folk, cabaret, rock, operettas and chamber music. It is such an unpredictable and heterodox testing ground that has produced records such as "Shark's Teeth" and "All Things Will Unwind, on which the Michigan artist has shown her abilities to mould and deform any style to adapt it to a voice that seems to be from another era. "This Is My Hand", her latest album takes it one step further by including electronic elements to her elegant musical deconstruction.

"This Is My Hand" (Asthmatic Kitten, 2014)

NANCY WHANG (DJ SET)

DFA'S MUSE FLIES SOLO

We have seen Nancy Whang giving voice and emotion to LCD Soundsystem and The Juan MacLean, in short, lending her vocal chords to an infinity of projects, but now she is taking a step forward and leaving aside her role as DFA's muse to cultivate her DJ facet, a role that she has been assuming lately with frenetic dance and post-punk sessions. At the same time, the Portland artist continues on her way to a solo album with records such as "The Nancy Whang Casablanca Reworks", EP on which she covers tracks by Kiss, Donna Summer, Dennis Parker and Parliament.

"The Nancy Whang Casablanca Reworks" (Gomma, 2014)



NELEONARD

THE ELEGANCE OF BARCELONA POP

From the Barcelona scene, endless source of ever more unique bands comes Neleonard, a quintet that takes the baton from stylists of pop such as Doble Pletina to settle in that elegant and pleasant pop that takes a little from Belle & Sebastian and La Buena Vida and also hints of Jens Lekman and The Divine Comedy. The formation, that came out of the Hi Jauh USB? collective, was born as Nele Navío's personal project, and little by little and by taking members of Gúdar and Los Probeta, they have made a place for themselves in the more refined and seductive faction of pop. Powerful splendidly arranged songs served with great intricacy on "Agosto", their presentation E Pon Elefant.

"Agosto" (Elefant, 2014)

THE NEW PORNOGRAPHERS

SUPERPOP BY CANADA

Having spent the last few years concentrating on their solo careers, A.C. Newman, Dan Bejar, Neko Case and co are reactivating the well oiled precise radiant pop machinery of The New Pornographers to present "Bill Bruisers", their first record in four years. Consolidated as a indie supergroup per excellence, the Canadians are back on the path of records such as "Mass Romantic", "Twin Cinema" and "Challengers" with a new album that is a love song to pure and colourful pop; a vital handmade power-pop postcard that is full of beautiful vocal harmonies that the Canadian combo produce showing their devotion to Big Star, The Zombies and The Beach Boys and giving free rein to their passion for classical melodies and jacked up arrangements.

"Bill Bruisers" (Matador, 2014)

NUEVA VULCANO

THE NEW CRUSHING PUNK POWER OF BARCELONA

It could be a coincidence, or not, but Nueva Vulcano are back for the 25th anniversary of the B-Core label. An emblematic band from the Barcelona scene born from the ashes of the missed Aina. Five years after "Los peces de colores", the band led by Artur Estrada is back on the path of fierce punk-rock, memorable choruses and intense hardcore after a hiatus during which they only gave a few concerts and a concert homage to The Replacements to celebrate their first decade of existence with a new album. A fourth album, ten years after "Principal Primera", that emphasizes their alliance with powerful punk and crushing melodies.

"Novelería" (B-Core, 2015)



NÚRIA GRAHAM

ROUGH DIAMOND OF CATALAN POP

New talent on the Catalan music scene, Núria Graham already caused a stir in 2013 with “first Tracks”, a debut demo that opened the door of the most delicate and intricate folk to her and led her to share the stage with artists such as St Vincent. Now one of the most promising voices of national pop, the artist from Vic is preparing her move into the big league with “Bird Eyes”, her debut on El Segell and a new example of the ability of this young singer and guitarist to make her very personal version of classical rock.

“Bird Eyes” (El Segell del Primavera, 2015)

OCELLOT

HALLUCINOGENIC PSYCHEDELIA

The hallucinogenic properties of folk and psychotropic sediment of psychedelic pop take on new dimension with the Catalan band Ocellot. A superior state that is difficult to define that has made the project led by Marc Fernández and Elaine Phelan one of the most fascinating, hypnotic and complex bands of contemporary underground. A homonymous EP published in 2012 was enough for them to become critically acclaimed and their debut “Molsa Molsa”, has confirmed them as psychedelia revivers and an unusual meeting point between Syd Barret, Animal Collective and Música Dispersa.

“Molsa Molsa” (Famélic, 2013)

OMD

LEGENDARY AND CONTEMPORARY ELECTRONIC

Although they have gone down in history as the band behind “Enola Gay”, the British band Orchestral Manoeuvres in the Dark (OMD) has always been more than that, much more, than the authors of only one hit. Pioneers of synth-pop, Andy McCluskey and Paul Humphreys embraced success in 1980 with “Organisation” but they never stopped experimenting, refining influences from Kraftwerk to Roxy Music passing through Sparks, nor did they stop writing great songs such as “Electricity”, “Souvenir” and “If You Leave”. Reborn in 2005 after a hiatus of almost ten years, the Liverpool duo is still on great form on “English Electric”, album on which they dust off electronic pop, sharpen up the synthesisers and explore the eternal mark left by Kraftwerk to vindicate themselves as a band with a present and a future.

“English Electric” (BMG, 2013)



OUGHT

THE FLAME OF REBELLIOUS HARDCORE

Somewhere between Wire and Fugazi, between the most intense post-punk and blazing hardcore, the members of Ought are from the USA and Australia, but they formed in Quebec, where they lived during the student manifestations against the government plans to increase university tuition fee. Born from that experience and of the police repression that tried to suffocate the protest, these four youngsters found in Ought an escape valve VENT a vent for their discontent transforming it into tense impressive electronic anthems on "More Than Any Other Day", their debut on the prestigious Canadian label Constellation.

"More Than Any Other Day" (Constellation, 2014)

PALLBEARER

DOOM METAL IN TUNE WITH BLACK SABBATH

Two years after making a name for themselves with "Sorrow And Extinction", a convincing and abrasive album with which they showed that they were renovators of contemporary metal music, the Americans Pallbearer are back with "Fountains Of Burden", a new dimension of that sweeping claustrophobic sound. Under the supervision of Billy Anderson (Sleep), the Arkansas band goes a little further and gives us a complete selection of ways of dealing with doom metal joining forcefulness, imagination and genre evolution. A record that promising a spectacular live performance

"Foundations Of Burden" (Profound Lore, 2014)

PANAMA

ELECTRONIC NOSTALGIA

Panama is Jarrah McCleary and Tim Commandeur. An Australian duo that has started to make a name for themselves on the electronic music scene thanks to a sunny sound that intertwines the sentiment of soul and the nostalgia of pop. A new direction in the synth sounds of the XXI century that the band has captured perfectly on Eps such as "It's Not Over" and the more recent "Always", on which they reinvent the sounds of the eighties with keyboards, deep rhythms and voices that are loaded with emotion.

"Always" (Future Classic, 2014)



PANDA BEAR

EXPLORER OF THE ABYSSES OF CLASSICAL POP

Tireless and unpredictable explorer of pop, Noah Lennox is not content with only redefining the margins of pop as part of Animal Collective and has for more than ten years had a solo career under the name of Panda Bear, that has allowed him to open new forms of dialogue between electronic and pop music. After "Person Pitch" acclaimed as the summum of pop craftsmanship and use of samplers and after delving into the accumulation of layers in "Tomboy", the American surprised in 2014 with "Mr. Noah EP", a record produced by Peter Kember (Sonic Boom) with which he continues to imagine what classical pop would sound like in a contemporary context and that also gives a taste of what "Panda Bear Meets The Grim Reaper", his fifth solo album will be like.

"Panda Bear Meets The Grim Reaper" (Domino, 2015)

PATTI SMITH & BAND PERFORM HORSES

THE MUSE OF PUNK CELEBRATES THE FORTIETH ANNIVERSARY OF "HORSES"

The eternal muse of New York rock, avant garde poet and historical shaper of punk, to which she opened the door before it had even begun to exist, Patti Smith is coming back to the festival to perform the record that made her a legend. Four decades after "Horses", the debut that marked her legend in fire and guaranteed her a privileged position in the history of rock, the singer has decided to commemorate the occasion by performing one of the landmarks in music history live and in its entirety. A unique opportunity to relive the electric convulsions and spasms with which from "Gloria" to "Elegy" passing through "Free Money" and "Break It Up", Patti Smith changed history accompanied by Lenny Kaye and Jay Dee Daugherty, musicians that still accompany her live today. The return of a legend the food of memories.

"Horses" (Arista, 1975)

PERFUME GENIUS

THE ART OF THE HYPERSENSITIVE BALLADE

Now having gone beyond all possible comparison with Antony Hegarty and Sufjan Stevens, Mike Hadreas continues to follow his own path and to exhibit an unusual sensitivity for dramatic and emotional pop. A path that he started with "Learning", surprising debut of heart-breaking torch songs that led him to "put Your Back N 2 It", a fragile and captivating album of melancholic pop and tearful piano. For his third album this artist from Seattle with a rough and vibrant voice is accompanied by John Parish and Adrian Utley (Portishead) who inject denser atmospheres and robust electronic music into his compositions.

"Too Bright" (Matador, 2014)



PERRO

NOISE AND NOVELTY FROM MURCIA

They come from Murcia and with only one album and a handful of EPs; they have already become one of the most refreshing, most insolent and noisy bands of the new national indie. The quartet not only takes the best of The Wedding Present and Los Planetas, but also wraps it in layers of noise, krautrock and powerful pop. A real breathe of fresh air for the Spanish music scene that the authors of "la reina de Inglaterra" intends to shake up with loud guitars and irony-filled choruses. With their debut, the addictive "Tiene bacalao, tiene melodía", this band from Murcia joins the series of new noise bands that includes Triángulo de Amor Bizarro and Cuello.

"Tiene bacalao, tiene melodía" (Miel de moscas, 2013)

PHARMAKON

PIERCING VANGUARD

Piercing, neurotic and full of hellish shrieks, Margaret Chardiet's music is hard to define. The artist from New York, a precocious talent at the service of the most frantic vanguard, made a name for herself in 2007 with a first self-released CD-R and since then she has dedicated herself to perfecting her abrasive, wild conception of the most raucous noise. "Abandon", released in 2013 by Sacred Bones, is the record that catapulted her to the top of sound extremism, a position that she has secured with "Bestial Burden", terrifying collection of pummelling rhythms, howling voices and perturbing musical textures.

"Bestial Burden" (Sacred Bones, 2014)

RATATAT (LIVE)

ROCK-ELECTRONIC MUSIC EXPERIMENTS

The New York duo Ratatat is back after a period of silence that has lasted since the beginning of the decade when they released "LP4", which will see its follow-up in the next few months. On their four albums, Evan Mast and Mike Stroud embodied an experimental sound that links electronic music and hip hop influenced rock, a terrain which they had already explored with Kid Cudi. Their spectacular live performances that have really left their mark are accompanied by impressive visuals.

RATKING

THE IMAGINATIVE AVANT-GARDE OF NEW YORK RAP

They live in New York and in only a couple of years have become the flag bearers of the wildest, foul-mouthed and imaginative rap with explosive rhythms and digital beats that cover the hip hop in thick layers of EDM. The Harlem trio, formed by Patrick "Wiki" Morales, MC Hak and Sporting Life, made a name for themselves with their live performances that quickly caught the label XL's attention, which signed them to release the EP "Wikispeaks". Two years later the New York band has released an album "So It Goes", with collaborators such as King Krule, Wavy Spice and Solomon Faye.

"So It Goes" (XL, 2014)



THE REPLACEMENTS

THE CORNERSTONE OF INDIE ROCK

They are one of the most well respected and celebrated legends of American indie. Born at the end of the seventies in Minneapolis following in the footsteps of Hüsker Dü, The Replacements soon found their own path and became the link between hardcore and alternative rock and set down the foundations of what would be 90s indie-rock. Authors of albums that are fundamental in the history of rock such as “Let it Be”, “Tim” and “Pleased To Meet Me”, Paul Westerberg and his band found the perfect balance between furious rock and passionate ballades, rough punk riffs and the melodic power of new American rock.

“The Farewell Gig” (Smokin’, 2014)

RICHIE HAWTIN

THE GODFATHER OF TECHNO

Be it under the alias of Plastikman or under his own name, Richie Hawtin has always made revolution and technological discovery his raison d’être. For the last decade the British artist, one of the most versatile creators of techno, has been bringing the legacy of the Detroit pioneers up to date and reinventing electronic music either with his sessions on the decks, his unique live acts or with ambitious audio visual and technological projects such as “Objekt”, that was first shown in 2013 in the Guggenheim Museum in New York.

“Ex: Performed Live at the Guggenheim NYC” (Mute, 2013)

RIDE

SHOEGAZE FOR HISTORY

Almost two decades after their separation, Andy Bell, Mark Gardener, Laurence Colbert and Steve Queralt are starting up Ride again to explain in person that they were, together with My Bloody Valentine and Slowdive, the people responsible for making shoegaze one of the most popular musical languages of the nineties. With a career that barely lasted a decade, the Oxford band left a legacy of four records that, from “Nowhere” to “Tarantula” passing through “Going Blank Again”, set down the markers for vibrant hazy noise and gave worldwide fame to their label, Creation. After the separation of the band in 1998, Andy Bell formed Hurricane #1 and in the year 2000 he joined Oasis, whilst Gardener formed the Animalhouse. Their comeback after performance by My Bloody Valentine and Slowdive at the festival will be a unique opportunity to complete the Holy Trinity of shoegaze.

“OX4: The Best Of Ride” (First Time Records, 2002)



ROCÍO MÁRQUEZ

RENOVATION OF SONG IN THE NAME OF PEPE MARCHENA

The art of flamenco and respect for tradition, reinvented by Rocío Márquez a young artist from Huelva, who already caused sensation in 2008 after winning the Lámpara Minera of the Festival del Cante de las Minas de la Unión and the four first prizes, something that only Migual Poveda had done until now, and that she has done again now with “El niño”, prodigious record dedicated to Pepe Marchena. At only thirty together with Raúl Fernández (Refree) and Faustino Núñez, the Flamenco singer recovers and brings up to date the legacy of the great but forgotten flamenco singer and intertwines tradition with avant-garde to reclaim the concept of free song as it was advocated by the dearly departed Enrique Morente.

“El niño” (Universal, 2014)

ROMAN FLÜGEL

THE SEARCH FOR THE SPIRIT OF RAVE

As well as being half of Alter Ego, electro-trance project that he created with Jörn Elling-Wuttke, and Sven Våth’s personal advisor, in the past few years the German artist Roman Flügel has become an essential reference when talking about the bringing the 90s rave sound and high-spirited tech-house up to date. After being on labels including Ongaku, Klang Elektronik and Playhouse and releasing “Fatty Folders” and “Happiness is Happening”, two records that have reinforced his essential role in contemporary European electronic music, in 2014 Flügel joined with Simian Mobile Disco to pack the dance floors with “Hachinoko”.

“Happiness Is Happening” (Dial, 2014)

RUN THE JEWELS

THE UNBEATABLE UNION OF KILLER MIKE AND EL-P

If apart they were already the most outstanding and interesting hip hop acts of the last few years, the Alliance between El-P y Killer Mike on Run The Jewels has become one of the events of the decade in its own right. A tandem dedicated to dark, experimental rap full of industrial rhythms that, after debuting with a brilliant homonymous debut, have outdone themselves with “Run The Jewels 2”. More unrelenting, energetic and dense, the producer and rapper have upended black music with the help of Zack de la Rocha (Rage Against The Machine) y Travis Barker (Blink 182), and have opened a new means of dialogue between electronic music and hip hop.

“Run The Jewels 2” (Mass Appeal, 2014)



SALVAJE MONTOYA

ROCK OF ETERNAL YOUTH

They assure us that they rock and roll without losing elegance, something that they manage very well by mixing rock n roll, cumbia, garage, punk and surf. With this cocktail of eternal youth they have recorded "Boda Rumana", their debut. The band fronted by Valentino Montoya accompanied by Miguel Ángel Blanca (Manos de Topo), German Ruiz and Miquel Andreu, delivers fierce rock and roll, uncontrolled garage with hint of western and use the lyrics to show their sense of humour.

"Boda Rumana" (BCore, 2012)

THE SAURS

VETERAN PUNK FROM THE OUTSKIRTS OF BARCELONA

Winners of the Pop-Rock Villa de Bilbao competition and of the first edition of Bala Perduda, battle of the bands of the Barcelona venue Apolo, The Saur's represent the speed, the fury and the contagious immediacy of pop. Credentials that the Barcelona trio have taken upon themselves to show with all sorts of details in their impressive and energetic live shows that have led them to self-release two EPs bursting with fuzz and reverb. Whilst waiting for their album, they have released the EP "Dry Finger" on Mama Vynila Records.

"Dry Finger" (Mama Vynila, 2014)

SHABAZZ PALACES

THE DARK FACE OF URBAN RHYTHMS

Away from any tendency and with their back to the main current of urban sounds, former Dignable Planets member Ishmael Butler and Tendai "Baba" Maraire still move around Afro-American music to build an alternative to hip hop anchored in jazz, psychedelic sounds and retro futurist echoes. A project that made them outsiders like cLOUDDEAD when they debuted on Sub Pop with "Black Up" and that has taken them even further with the more recent "Lese Majesty", where mutant, jarring rhythms blend with dark atmospheres, apocalyptic rhymes and more avant-garde and experimental sounds than ever.

"Lese Majesty" (Sub Pop, 2014)

SHELLAC

THE FAITHFUL DEFINITIVE POWER TRIO, FAITHFUL

Faithful to their appointment with Primavera Sound, Shellac are starting up their precision machinery of tense, sharp rhythms and lashing distortion to explain, once more, why they have become one of the festival's fetish bands and, above all, an invincible paradigm of what a power trio should be. Back with "Dude Incredible", their first studio album since "Excellent Italian Greyhound" in 2007, the trio formed by Steve Albini, Bob Weston and Todd Trainer has just celebrated the twentieth anniversary of their debut "At Action Park" by remaining absolutely faithful to that minimalist, merciless rock that has hints of noise and hardcore that ended up exploding on fundamental albums such as "1000 Hurts".



"Dude Incredible" (Touch & Go, 2004)

SIMIAN MOBILE DISCO

RISK GETS ON THE DANCE FLOOR

The duo formed by James Ford and Jas Shaw is coming back to Primavera Sound after shaking up the festival in 2013 with "Whorl", an album of intricate electronic music on which they experimented with a synthesiser and a sequencer to try to "blur the boundaries between studio composition and live performance as much as possible". The album recorded live in Pioneerville, Californian city near the Joshua Tree park, adds to the discography of these British artists a new chapter, moves away from the festive electronic music of albums such as "Unpatterns" and "Temporary Pleasure", and joins the more organic and ambient faction of techno music. A risky bet for a band that is used to ruling the dance floor with their hits.

"Whorl" (Simian Mobile Disco, 2014)

SINGLE MOTHERS

SCAB PEELING HARDCORE

Even before releasing "Negative Qualities", a debut album that hit Canadian hardcore like a Molotov cocktail, Single Mothers had already managed to dazzle media as disparate as "Pitchfork" and "The New Yorker". A good example of the Ontario band's shock wave. This band follows the path trodden by Fucked Up, set their songs alight with burst of rage and frustration and recover the aggressiveness and excitement of relentless hardcore. With Drew Thomson's dominant voice, Single Mothers serve up powerful; hectic punk that live is an authentic electric storm.

"Negative Qualities" (HXC Recordings, 2014)

SLEAFORD MODS

STEAMROLLERING VITUPERATIVE ELECTRO-PUNK

If Mark E. Smith had been born a few years later, the Fall would undoubtedly have sounded like Sleaford Mods, the vituperative duo from Nottingham that has hit British rock hard with their crushing and at the same time Spartan music. Jason Williamson's unstoppable verses and electro-punk bases that could have been designed by a deranged Suicide is all that this British band needs as it explodes onto the brit-pop scene like a firebomb. His acidic and highly insulting lyrics accompanied by the mixture, the collision between Williamson's rap and Andrew Fearn's hammering rhythms, is what makes the Sleaford Mods a truly unique and delightfully unsettling band.

"Divide And Exit" (Harbinger Sound, 2014)



SLEATER-KINNEY

THE RESURGENCE OF COMBAT ROCK

After a ten year hiatus following the release of the muscular and visceral “The Woods”, Sleater Kinney, the powerful female trio that shook up punk and revived the riot grrrl movement, is back with “No Cities To Love”, a new explosion of furious guitars and punk uproar. Born at the height of grunge, the trio from Olympia didn’t take long to find their own path, patenting a raw and urgent sound that would give rise to records such as “Dig Me Out”, “All Hands In The Band One” and “One Beat”, all of them overflowing with electricity and political and social commitment. A cocktail that seems to repeat itself now, once again on Sub Pop and with the collaboration of John Goodmanson, producer of most of their music and Corin Tucker, Carrie Brownstein and Janet Weiss reappear on the twentieth anniversary of their homonymous debut.

“No Cities To Love” (Sub Pop, 2015)

SOAK

A PRECOCIOUS, OBLIQUE AND DARK TALENT

She has only just turn eighteen and the Irish artist Bridie Monds-Watson has already signed to Rough Trade. Backed by Chvrches, on whose label Goodbye Records she released the EP “Blud”, this very young singer from Derry has gone straight in at the top of this year’s folk thanks to compositions that present her as an ethereal and enigmatic version of Cat Power. Darkness, tenderness and oblique eighties pop are all present in equal measures on “B a NoBody” her delicate and absorbing first EP on Rough Trade and preview of what will be her debut album.

“B a NoBody” (Rough Trade, 2014)

THE SOFT MOON

POP’S DARK ZONE

After only two albums, the singer, composer and man for all seasons Luis Vasquez has already made a name for himself in the dark zone of contemporary music, from where he dispatches oppressive rhythms, excursions into the most anguished side of the eighties and songs that can as easily go through EDM as dive into krautrock or synthpunk. Impressive sounds bathed in blackness that continue on “Deeper”, the album that will come out in March 2015 and its first single “Black” could not be more explicit. Desolate darkness from Oakland, passing through Venice and Berlin where the record was recorded on the reputed Captured Tracks label.

“Deeper” (Captured Tracks, 2015)



SPIRITUALIZED

JASON PIERCE'S ELECTRONIC ORBIT

On top form after releasing "Sweet Heart Sweet light", impressive album on which Jason pierce recovered electronic beats and the psychedelic brilliance of his beginnings, Spiritualized continues to feed the legend that was born from the dissolution of Spacemen 3 and is now a reference in space rock and deorbited pop. Almost twenty years after the release of the essential "Ladies And Gentleman We Are Floating On Space" and after overcoming numerous vital and emotional ups and downs that are well documented on albums such as "Songs in A&E", the British artist has found in that mixture of rock, gospel, psychedelia, garage and pop the perfect vehicle to give vent to his electronic obsessions.

"Sweet Heart Sweet Light" (Fat Possum, 2012)

SR. CHINARRO

THE VOICE OF TRADITIONAL INDIE

Genius and figure of national pop Antonio Luque is celebrating two decades at the helm of Sr: Chinarro with "Perspectiva Caballera", a record with which he debuts in the field of self releasing as well as continuing with his mission to mix traditional song, electric guitars, surrealism, hints of The Cure and Joy Division with local gypsy tradition. A new milestone for an artist who has shown his talent over the years and has produced such relevant records as "La primera ópera envasada al vacío", "El fuego amigo" and "El mundo según". After more than ten years of releases, the artist from Seville is still on excellent form.

"Perspectiva caballera" (VEEMM, 2014)

STRAND OF OAKS

UNABASHED SINGER SONG WRITING

Strand Of Oaks is Timothy Showalter's project, an Indiana singer songwriter who, after shedding any sense of embarrassment, has gradually gained energy and intensity. After making a name for himself in 2009 with "Leave Ruin", a delicate folk-rock album with balmy roots, the American has gained nuances and absorbed new sounds which lead to "Heal", a euphoric and colourful album in which he disguises himself as a versatile electrified singer songwriter who recounts the end of his marriage, his relationship with drugs and to pay homage to the deceased Jason Molina. A name to underline in red on the map of the most unsettling and emotional American music. After debuting at the last edition of Primavera Club, he is coming back to the festival to play his electric laments on the big stage.

"Heal" (Dead Oceans, 2014)



THE STROKES

BRINGING NEW YORK ROCK UP TO DATE

When, at the beginning of the last decade, everybody was saying that rock was dead ...The Strokes came out of the basements of New York to put it back on the map with "Is This It?" a convincing debut and powerful wake up call for the prophets of doom. Exhuming the spirit of CBGB and linking the Ramones to the Velvet Underground and Television to Modern Lovers, the band fronted by Julian Casablancas became a global phenomenon backed by the impact of records such as "Room On Fire" and "First Impressions On Earth". After exploring new sounds on "Angles" and "Comedown Machine", their last two albums, the band is coming back to Barcelona, city in which they have not played since 2003, to vindicate themselves as influential reference of New York rock.

"Comedown Machine" (RCA, 2013)

THE SUICIDE OF WESTERN CULTURE

FUTURIST POST-ROCK WITH INTERNATIONAL ASPIRATIONS

It has taken only four years for The Suicide Of The Western Culture to go from being promising newcomer on national electronic scene to best ambassador of synthetic sounds. "Hope Only Brings Pain", their second album, opened the doors of important international events to them including SXSW, Canadian Music Week, Eurosonic and The Great Escape, where the duo caused sensation with their futurist post-rock charged with noise and krautrock served with an arsenal of keyboards and pedals. Their comeback to Primavera Sound coincides with their signing to El Segell, where they will release their next album in the near future.

"Still Breathing But Already Dead" (El Segell del Primavera, 2015)

SUN KIL MOON

MARK KOZELEK, GREAT AMONG THE GREATS

Years go by and memories about Red House Painters fade, but the Mark Kozelek's cult continues to grow. This goes to prove that the singer songwriter's talent goes beyond labels and restrictions and that be it solo or fronting the mature project Sun Kill Moon, his songs are an essential part of the history of slowcore and folk. Now at 47 years old, the Ohio artist celebrates the ten years that Sun Kill Moon has been on the road with "Benji", an impeccably stormy album of melancholic folk that with the help of Steve Shelley and Will Oldham, confirms that Kozelek is one of the great contemporary authors. He is an artist who can ennoble the American tradition of licking ones wounds in public whilst putting himself up there with Bill Callahan and Bonnie Prince Billy.

"Benji" (Caldo Verde, 2014)



SUNN O)))

DEMOLITION SOUNDTRACK

Sunn O))) menacing duo of experimental mutating drone metal have been shaking up styles and wrecking stages with their apocalyptic symphonies for a decade, but in 2014 they took it all a step further allying themselves with Scott Walker to give form to "Soused". Hand in hand with the elusive and enigmatic former member of Walker Brothers, the American collective has gone to the limits of creation to put an unsettling and perturbing soundtrack to Noel Scott Engle's nightmares. Another step in a career built on the rubble of doom and demolition styles and a new collaboration for a band that has already collaborated with the likes of Boris, Merzbow, Julian Cope, Pan Sonic and Ulver, amongst others.

"Soused" (4AD, 2014)

SWANS

ROCK AS AN ALL ABSORBING EXPERIENCE

If Swan's comeback at the beginning of the decade with "My Father Will Guide Up A Rope To The Sky" was not one of the best things that has happened to contemporary rock it is not far off. Ridding guitars of any vestige of anachronism and recovering that core of intensity and ferocity that Micheal Gira void when he embarked on new projects, the resurrection of the New York band, noise legend of the 80s and 90s has been laid down on colossal records such as "The Seer" and "To Be Kind" and above all in overwhelming and devastating live concerts. Always somewhere between noise rock and dense and misty atmospheres, Gira and his band give live shows as they used to be: physical and heart rendering experience. You only need to think back to his concert at the Apolo in October 2014 to foresee the battlefield that the New York artist can create this year at the festival.

"To Be Kind" (Young God Records, 2014)

THEE OH SEES

HYPERACTIVE GARAGE

Inexhaustible representatives of the most restless and hyperactive league of American indie, Thee Oh Sees have work piling up and just after announcing a hiatus in their careers during a concert, they are back with "Drop", a new eruption of acid punk and psychedelic garage. A more or less logical step for a band that in only a decade has released more than a dozen records, have been on labels such as Tomlab, Captured Tracks and In The Red and led by the hyper John Dwyer have forged a path parallel to that of Ty Segall.

"Drop" (John Dwyer, 2104)



THE THURSTON MOORE BAND

THE GODFATHER OF INDIE AND HIGH VOLTAGE ELECTRICITY

Unavoidable reference of noise, New York avant-garde and godfather of the loudest of indie, Thurston Moore started to turn the page after Sonic Youth's dissolution by creating the band Chelsea Light Moving, but it is only now with "The Best Day" his first solo album since "Demolished Thoughts" in 2011, that he seems to have taken control of his career again. Accompanied by Steve Shelley, Debbie Googe from My Bloody Valentine and James Sedwards, Moore recovers the taste for high-voltage electricity, a blanket of distortion, guitars and, in short, all the distinctive features that made Sonic Youth great, on an album that will delight both fans of the band and lovers of free and pure creation.

"The Best Day" (Matador, 2014)

TOBIAS JESSO JR

THE NEW SINGER-PIANIST HERO

An incredible voice and an abandoned piano is all that the young Tobias Jesso Jr. has need to cause quite a stir and being compared to Cass McCombs, Nilsson, Jackson Browne and even a more reserved Billy Joel. A more than promising start for this Canadian artist who, after releasing the delicate and emotional "True Love" and "Hollywood", is now preparing his debut album "Goon" with the participation of ex Girls J.R.White, Patrick Carney (The Black Keys) and Ariel Rechtshaid.

"Goon" (True Panther Records, 2015)

TONY ALLEN

THE UNSTOPPABLE METRONOME OF AFROBEAT

Legend of African music and responsible for the beat on which Fela Kuti built his legendary afrobeat, Tony Allen has been setting the rhythm and marking Nigeria as the epicentre of African Groove for fifty years. Essential component of Africa'70, Fela Kuti's band with which he recorded over thirty records, the drummer and composer from Lagos has never stopped innovating and, after patenting afrobeat's unstoppable rhythms, he started to include new electronic and Jamaican ingredients to give form to afrofunk. Without neglecting his solo career, Allen has also stood out for getting involved in ambitious and risky projects, such as his collaboration with Damon Albarn and Paul Simonon in The Good, The Bad & The Queen. In fact Damon Albarn is one of the musicians who participates on "Film Of Life", Tony Allen's most recent solo album.

"Film Of Life" (JazzVillage, 2014)



TORI AMOS

CLASSICISM, AVANT-GARDE AND SPIRITUALITY ALL COMBINED AT THE PIANO

Tori Amos's career took off in the early 90s and in a very short time, thanks in part to her magnetism on stage and her skills as a classical pianist, she became a huge star. Albums such as her debut "Little Earthquakes", "Under The Pink" and singles including "Cornflake Girl" and "Crucify" immediately struck a chord with audiences but Amos has never categorised herself and has flirted with electronic music, orchestral arrangements, classical music and conceptual albums. On her most recent record "Unrepentant Geraldines", the singer goes back to familiar territories.

"Unrepentant Geraldines" (Mercury Classics, 2014)

TORRES

THE ABRASIVE DISENCHANTMENT OF ROCK

With only one album recorded under the name Torres and a concept of rock that is raw and desperately intense, Mackenzie Scott has managed to become one of the rough diamonds of the new American scene. Put in the league of the PJ Harvey of "Rid Of Me", with whom she shares a highly explosive vision of song-rock, this Nashville artist follows in the footsteps of artists such as Scout Niblett, getting the most out of the least and armed on many occasions with nothing but her voice and her guitar, she stirs up indie with confessions and pulsating electricity.

"Torres" (Torres, 2013)

TUNE-YARDS

THE MUTANT RHYTHM OF MERRIL GARBUS

If there is a project that can transcend and subvert any genres it is definitely tUnE-yArDs, the musical vehicle with which Merrill Garbus has established herself as a restless and daring creator deforming funk, afro-pop, jazz, folk and whatever style she gets her hands on. After debuting with a cassette recorded on a Dictaphone, the American artist went even further in her bid for mutating styles with "Whokill", a strategy that she has continued on her most recent release "Nikki Nack", an authentic feast of polyrhythmic colourist pop.

"Nikki Nack" (4AD, 2014)

TWERPS

THE REBIRTH OF KIWI-POP

The Australian scene is still an inexhaustible source of surprises that can pull bands such as Twerps out of its hat. A charming formation from Melbourne that has an eye on its New Zealand forbears in order to bring back kiwi-pop and revive it with layers of playful lo-fi, melodies designed by Go-Betweens and evocative airs of the sixties. After releasing "Good Advice" and "Twerps" and showing themselves to be self-assured craftsmen of guitar pop and vocal harmonies, the band fronted by singer and guitarist Martin Frawley, is preparing its debut on Merge, where they will release "Range Anxiety" their third album in 2015.



"Range Anxiety" (Merge, 2015)

TWIN SHADOW

SYNTHETIC ELEGANCE WITH AN EYE ON THE EIGHTIES

George Lewis Jr's project Twin Shadows continues setting the bar high and, after joining the most outstanding of his contemporaries in electronic pop with hints of romanticism and elegant textures with "Forget" and "Confess", he is back with "Eclipse". A third album that, like the taster "Turn Me Up", has upped the synth profile of the American artist without forgetting the R&B drive and above all, that passion for the dark sound of the eighties that runs through his all his albums and that Lewis captures perfectly with his voice. "Eclipse" is Twin Shadow's debut on Warner after two albums on 4AD.

"Eclipse" (Warner, 2015)

TYLER, THE CREATOR

STRAIGHT-UP RAP

Ideologist and spiritual leader of Odd Future, a collective that has decided to take on mainstream and cover it with lyrical terrorism, killer verses and raw, minimalist beats, Tyler The Creator debuted in 2009 with "Bastard", but it was "Goblin", his debut on XL Recordings, that consecrated him as a politically incorrect agitator and explorer of the darkest most desolate areas of rap. Not a great lover of conventions, his lyrics boarder on the criminal but far from being intimidated, he still rants and raves whenever he can and releases albums like "Wolf" on which despite toning down his discourse somewhat, he continues to sound dark and impenetrable.

"Wolf" (Odd Future, 2013)

UMBERTO & ANTONI MAIOVVI

TERRIFYING ELECTRONIC MUSIC

Passionate about electro music, italo disco and above all horror film soundtracks, Matt Hill (Umberto) and Antoni Maiovvi have got together to unleash that devotion to horror disco by re-scoring the "Texas Chainsaw Massacre". Thus the two producers pay homage to Tobe Hooper and put their arsenal of synthesisers to work in a terrifying experience in which one can feel the presence of John Carpenter, Fabio Frizzi and Goblin. The project resulted in "The Hook & Pull Gang", a double vinyl limited edition of 800 copies.

"The Hook & Pull Gang" (Death Waltz Records, 2014)

UNDERWORLD dubnobasswithmyheadman live

THE PIONEERS OF ELECTRONIC MUSIC IN ENGLAND.

Fetish name of England's electronic awakening, Underworld are living techno history and directly responsible for progressive house turning into a mass phenomena in the mid nineties. Authors of that interplanetary hit "Born Slippy (Nuxx)", the duo formed by Karl Hyde and Rick Emerson -Darren Emerson the third member, left the band over ten years ago- have just finished a year marked by the 20th anniversary of "dubnobasswithmyheadman", an album that opened the doors of cultural electronic music to them thanks to the fact that they could mix techno, pop, house and experimental outbursts and that they will perform in its entirety



at the festival as the culminating point of this anniversary.

"dubnobasswithmyheadman (20th Anniversary remaster)" (Universal 2014)

UNKNOWN MORTAL ORCHESTRA

HOMEMADE AND EXPERIMENTAL PSYCHEDELIA

From the ashes of the crazy and unpredictable The Mint Chicks, the Unknown Mortal Orchestra was born as Ruban Nielson's personal project and has ended up becoming a reliable and radiant cell of experimental pop, homemade psychedelia and charming lo fi. All of these virtues were on the band's self-named debut, but it was their second album, concisely called "II" that showed the New Zealand formation to be one of the most interesting and innovative projects in new psychedelia. A band to follow.

"Blue Record EP" (Jagjaguwar, 2013)

VIET CONG

THE BREADTH OF POST-PUNK VISION

From the union of Matt Flegel and Mike Wallace, members of Women and Monty Mounro, from Lab Coast come Viet Cong, a project that combines the abrasive intensity of post-punk and the waves of noise distortion with the complex and labyrinthine melodies of Talking Heads and lo-fi finishes to perfection. The quartet, whose formation is completed by Danny Christiansen, became known in 2013 with "Casette" and after debuting on Jagjaguwar with the single "Continental Shell", are now preparing their self titled debut for release in 2015.

"Viet Cong" (Jagjaguwar, 2015)

VOIVOD

METAL AS A PATH TO INNOVATION

To talk about VoiVod is to talk about one of the bands that have done the most for the evolution of metal and one of the bands that has had the most influence on formations as disparate as Soundgarden, Sonic Youth and Killing Joke. The Canadian band, founded at the beginning of the 80s in Quebec, have spent over thirty years brining together elements of speed metal, trash and progressive rock and marking their own always innovative path. Survivors, the Canadians are still doing their thing and, despite having lost their guitarist Denis D'Amour to cancer in 2005, and having seen Jason Newsted (Metallica) joining and leaving the band, in 2013 they released "Target Earth", their thirteenth studio album.

"Target Earth" (Century Media, 2013)



WHITE HILLS

POWERFUL AND SUGGESTIVE SPACE-ROCK

They have been around since the middle of the last decade and have a discography of over half a dozen references; Dave W. and Ego Sensation have situated their project White Hills at the summit of New York-based psychedelic space rock. On Thrill Jockey and with a curriculum that includes tours with Sleepy Sun, The Flaming Lips and Mudhoney, the New Yorkers base their sound on monolithic riffs that end up by becoming suggestive electronic mantras. For the recording of their latest album, "So You Are... So You'll Be", the band worked with Martin Bisi (Swans, Sonic Youth).

"So You Are... So You'll Be" (Thrill Jockey, 2013)

YASMINE HAMDAN

LEBANESE TRADITION WITH A VOCATION FOR CHANGE

Actress, singer and composer, Yasmine Hamdan from the Lebanon opened the doors of her country to indie music with Soap Kills, a project that became popular mixing Arabic musical traditions with new pop languages. Now fifteen years later, after having collaborated with Coco Rosie and Mirwais, the artist born in Beirut is debuting solo with "Ya Nass", an album on which she mixes oriental references, hints of electronic music and singer songwriter facets. A brave and firm step forward in ethereal folk with Indian and African sounds signed by an artist whose desire for change has also led her to collaborate with cinema directors such as Jim Jarmusch and Elia Suleiman.

"Ya Nass" (Crammed, 2013)

YOUNGHUSBAND

THE MELANCHOLIC ALTERNATIVE TO NOISE-POP

Euan Hinshelwood has been playing around with pop for six year already and giving his project Younghusband different layers of noise-pop, shoegaze and krautrock, but his alliance with Nicolas Vernhes from Deerhunter has managed to put order and made the British artist's ideas take form on "Dromes". So, after several trial EPs, the British band has finally settled for a melancholic and autumnal alternative to noise using analogical synthesisers and making them bang in the middle of sunny pop and the most dreamy and evocative shoegaze.

"Dromes" (Sonic Cathedral, 2013)