



Biography

Guitarist Alfredo Muro was born in Lima, Peru. At the age of ten, he began teaching himself to play the guitar and was soon awarded a scholarship to study with **Maestro Jose Pepe Torres** at his Guitar Academy. Many years and awards later, Muro continued his studies with two of the greatest Peruvian guitar masters, **Octavio Ticona and Carlos Hayre**, gaining mastery of harmonic theory and the rich variety of Peruvian folklore. After four years of intense studies, he moved to the United States to broaden his musical skills studying with great masters Manuel Lopez Ramos, Frank Costa and John Doan. Since then, Muro has established a prodigious repertoire ranging from classical music to Latin American and Spanish music, and from, Baden Powell and Jobim, to Bach and Albeniz.

Alfredo Muro has been described as a Latin virtuoso, but his musical styles and tastes are far more versatile, ranging from standing classical repertoire to jazz. His forte is South American music in its many guises: folk, jazz, Brazilian, classical. Whatever the style, it's the emotional content of his music that carries the day. He developed a special love of Brazilian music. He has studied and mastered the intricate styles of Choro, Samba, Frevo, Bossa Nova and Afro-samba; as well he is equally at home playing classical with chamber orchestras. Over the course of his career he has performed with the Boulder Chamber, the Scherzo String Quartet from Guanajuato, the Lydon String Quartet, the Multnomah String Quartet, and the Tikhonova String Quartet from Oregon.

While on tour in Europe in 1984, Muro performed for the late **Pope John Paul the Second at a "Special Audience" at the Vatican.**

In March of 2005, Mr. Muro was selected for the **Jack Rosenberg Memorial**. He was selected for the **Musician of the Month Award**, by the **Jazz Society of Oregon** in their *Jazzscene* magazine. The *Centinela* in Portland, Oregon, featured Muro as the **Hispanic of the Month**. The Hispanic Yellow Pages Directory introduced him as the **"Pride of the Hispanic Community"** for Portland, Oregon metro area. In the year 2017, he was nominated for the Añomi Advertising Agency and the Latin American Association of Writers and Artists, receiving the **Award for Quality and Artistic Excellence Eureka**, for his artist career.

Over the years he has been invited to participate in many International Guitar Festivals around the world, representing his native country Peru and the USA. These various international guitar festivals over the years include: **ICPNA in Lima and in Arequipa- Peru, Entre Cuerdas - Chile, Junin de los Andes - Argentina, Melbourne, Florida, Ethos - Dominican Republic, the IV Ibero-American Guitar Festival at the Smithsonian - where he represented Peru, the San Miguel de Allende International Music Festival – Mexico, and the Arts Evolution Music Festival - Tainan, Taiwan.** Furthermore, he has performed in various venues around the world in Germany, Austria, Norway, Italy, Canada, Brazil, Argentina, Peru, Chile, Mexico, throughout the USA, and three consecutive tours to Taiwan. Additionally, he has been regularly invited to lecture on Latin American Music at Colorado University, Front Range College, and the University of Guanajuato – Mexico. Also, he has had the privilege of performing in the Hall of the Americas for the Organization of American States.

Muro has released six CDs: *Journey through the Strings*, *The Musical Sea*, *Alfredo Muro and Friends Live at St. Getrude Monastery*, *Alma Brasilia-Volume 1*, *Alma Brasileira-Volume 2*, *Latin Impressions*, and his latest CD – *Passionate Guitar*. *Latin Impressions*, released in June of 2009, was pre-nominated for the Latin Grammy.

At the moment he is focused on his new recording project, *Tango vs. Samba*, which will feature works of Antonio Carlos Jobim, Astor Piazzola, Egberto Gismonti, and Muro's original compositions. Another important project in progress is the publication of his book, *Pensamientos Guitarristicos*, a collection of his arrangements of selected Brazilian solo and ensemble guitar works.



Critical Acclaim

"The music of Alfredo Muro elevates the guitar to a higher plane than most I've had an opportunity to hear. It is moody and melodic. It is richly eloquent as it tells the story of this instrument that is all –too-often hidden in the background in today's music... I so enjoy listening to Alfredo's guitar work as it brings me to that place that only really inspiring music can bring one. And when you realize that you've listened to the last piece on this CD, you want to hear it all again, and again. It feels good. Well done, my friend."

Jose Feliciano - 1999

"Alfredo Muro proves there are no frontiers between classical and pop music. He glides, in a very elegant way, between the two types.... Congratulations, Alfredo, for your good taste, technique and sensibility."

Carlos Lyra, Brazilian composer, founder of Bossa Nova Movement - October 2006

"Muro has the rare combination of surpassing virtuosity and superb musicianship, and his playing is impossible to resist."

Fred Dannen, New York Times, best-selling Author

"Alfredo Muro demonstrated the highly refined technique and artistic expression of a virtuoso classical maestro. His passion is Brazilian music and nobody plays it better."

Guitar Foundation of America – Soundboard Magazine – Vol. XXXV, No. 2

A scholar of Latin American styles, an adept practitioner of the classical repertoire for Spanish guitar and a master of Afro-Peruvian and Afro-Cuban rhythms, Muro has in recent years dedicated himself to Brazilian music. He plays all styles with skill and feeling, though; his attack precise and dramatic, his touch elegant, the effect both sophisticated and soulful. To play the music of Brazil "without an accent," as they say, requires Muro to know the classical tradition and other modern influences as well as the country's folkloric styles. That range allows him to move seamlessly from the compositions of Heitor Villa Lobos to the percussive sambas of Baden Powell, from the lyrical beauty of bossa nova to the energetic, undulating rhythm of early 20th-century choro style. That crossover ability is founded as much on rhythmic feel as on musical knowledge.

The Oregonian- October 2006

"Wonderful virtuoso, sensitive artist, and, among other things, a fine gentleman."

Eric Bertoluzzi, Executive Director, Englewood Cultural Arts Center