

ANA RUIZ - GEORG HOFMANN - AARON CRUZ

piano

drums

bass



Ruiz - Hofmann - Cruz is a new trio based in Mexico playing free improvisations and instant compositions. Ana Ruiz, pianist and Mexico's free jazz-pioneer meets Swiss drummer Georg Hofmann and bassist Aaron Cruz in musical „triologues“ that are „free in“ (expression) as opposed to „free of“ (rhythm/harmony/melody).

Drawing from their vast common and individual experiences from free improvisation, modern jazz, contemporary composition, scenic music, world music up to rock, blues and latin styles Ruiz-Hofmann-Cruz creates a very personal, intimate and sometimes humorous music fascinating their audiences by drawing their attention into following the creative process in the music. Albeit being quite abstract in part, the trio knows, how to play with tension and release. Thus their music is like a menu with a starter, a soup, a salad, a main course, a dessert and as such never boring.

„I founded this trio in 2024, because I finally wanted to play with Ana Ruiz and again with my friend from my early days in Mexico City Aaron Cruz. We did not know, what is going to happen. But we all really wanted to do it and played all ears and full of respect for each other. And it worked!

After playing a concert the music might resound in us for days. We all really love to play together. This joy of creating music together in the moment translates to the audience and even people, that have not much listening experience in this field. We are complex, respectful, vulnerable, proud, humble and most of all human on and off the stage. We are creative through communication. Thus I believe, we are really contemporary and an alternative in these difficult, challenging and often inhuman times of today.“ - Georg Hofmann, June 2025

„Magma“ recorded live at Jazzatlán Capital in Mexico City in 2024 will be published by Pitayo Music in the fall of 2025

Photos © Rafael Arriaga

Demo: <https://pitayomusic.bandcamp.com/album/magma>



Ana Ruiz

Is a pioneer of jazz in Mexico. In the 1970ties she played with saxophonist Henry West and percussionist Robert Mann free jazz in the group „Atrás del Cosmos“ which is the first manifestation of free jazz in Mexico. „Atrás del Cosmos“ wrote history playing with musicians like trumpeter and shaman Don Cherry who entered the scene with Ornette Coleman and was a protagonist of the famous trio Codona with Colin Walcott and Nana Vasconcelos.



Georg Hofmann

Living in Merida, Mexico since 2019 Georg Hofmann has a love affair with Mexico since 1999 when he was invited to Festival Internacional Cervantino for the first time. From 2001 to 2003 he led the cultural center ArtLife Latinoamérica in Mexico City, where he met with the Mexican jazz scene. Since then he played with Aaron Cruz in concerts with Remi Alvarez or Brian Allen in Mexico and „The Extensions“ and „A Love Electric“ in Switzerland.



Aaron Cruz

With more than 50 recordings in the Fonoteca Nacional you don't have to introduce Aaron Cruz to the Mexican audience anymore. He is the most original and versatile bassist of quite a big group of excellent Mexican jazz bassists. On the double bass as well as on bass guitar he played with a veritable „who is who“ of Mexican and American jazz.

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Annex: extensive biographies, tech ryder

Anna Ruiz

1972- Founder of *Atrás del Cosmos* with Henry West. They play all over the Mexicana Republic until 1982.

1974- pianist in the commemoration of Eric Satie's 108 birthday

1977- *Atrás del Cosmos* and Bellas Artes invite Don Cherry to play and teach the Workshop of Organic Music in the theaters El Granero and El Galeón, a tour followed to several Mexican cities, culminating in three concerts in Auditorio Nacional.

1979- *Atrás del Cosmos* grows into a band of 12 musicians appearing all over Mexico. They inaugurate the Centro de Espacio Escultórico of UNAM. They edit the cassette "Hot Dreams, Cold Drinks".

She meets Terry Riley and realizes studies of oriental music. The plays vibraphone in Riley's "In C" in the Centro Cultural Universitario.

1982- Participates in a workshop of jazz improvisation with the jazzgroup *Oregon* in Boulder, Colorado.

1984- She is presented in the series *La Mujer en el Jazz*, of UAM.

From 1989 to 1990 pianist in the improvisational group *La Cocina*.

From 1990 to 1993- She plays with *Radnectar* and records "Radnectar Fase I."

1991- Plays with *Radnectar* in the Festival Internacional de Jazz in Ollin Yoliztli.

Since 1993 she dedicates herself to musigraphy.

1993 to 2000- compone música por encargo para la Unidad de Televisión Educativa de la Sep y el ILCE.

Desde 1978 she writes filmmusic: "Bloody, Bloody Mary" by Juan López Moctezuma, "La Celestina" by Miguel Sabido; "Angel de Fuego" by Dana Rotberg; Theater: "Cura y Locura" homage to Artaud by Morris Savariego; Dance: for Nina Heredia, Rocío Becerril and for dancers of escuela de danza del INBA with "Homenaje a las Costureras".

2008- Trabaja en la posproducción de un CD de *Atrás del Cosmos* en concierto con Don Cherry. Prepara un CD con sus obras. Compone "Homenaje a Cherry".

2008. Toca con Alain Derbéz.

Desde febrero de 2015 comienza, con el auspicio de la Fonoteca Nacional, la recuperación de la música del grupo *Atrás del Cosmos*, (que en 1977 invitó a Don Cherry a dar conciertos por

1993- she presents herself in the Sala Manuel M. Ponce of Bellas Artes playing harmonium in the concert of Indian music with Sunanda Patnaik, voice and Swapan Chauduri, tabla. She collaborates in the projects "Espejo Plasmaht" y "REA" (Resonador Espectral Armónico) by Ariel Guzik.

1994- in Casa Lamm she executes the computer in "Mascletá y fuga" by Arturo Márquez for computer and fireworks.

1995- She plays in several concert halls in Mexico City with *La Sociedad Acústica de Capital Variable*.

1996- She appears in Escuela Superior de Música and Jazzorca in the tribute concert to Don Cherry.

2000- She participates in the exposition Esculturas Sonoras REA at ASU West (Arizona State University) in Phoenix, Arizona.

2002- She participates in the concerts "Las Divas del Jazz" for Radio Horizonte of IMER.

2003- Composes the music for the choreography "Todos la Mirábamos" by Rocío Becerril, presented in Sala Covarrubias and Teatro de Danza Contemporánea of CNA. She plays in various halls of Mexico City with Alain Derbez and composes the music for the short movie "al Santo Niño de Atocha".

2004- Pianist in "REA" by Ariel Guzik at Centro Nacional de las Artes combining acoustic instruments with the electroacoustics.

2005- Sounds "Eje Central", production company of videos, realizing the musical production and sounddesign.

2006- Composes the videodance "De las Manos la Ensoñación" by Rocío Becerril. Plays *Mitote Jazz*.

2008- Produces a CD by *Atrás del Cosmos* in concert with Don Cherry. Prepares a CD with her work. Composes "Homenaje a Cherry".

2008. Plays with Alain Derbéz.

Since february 2015 she starts regaining the music of *Atrás del Cosmos*, with the support of Fonoteca Nacional, (the group which in 1977 invited Don Cherry to play concerts all over Mexico culminating at Auditorio Nacional and teaching a clínic of Música Orgánica), in order to edit and digitize this music with the idea to leave a historic testimony and promote the group worldwide.

In 2015 she forms teje group *Free Jazz Women* producen a CD with the same name and in 2016 she forms *Cihuatl*, a group of women dedicated to improvisation. In 2019 they edit their first Cd.

2020. Solista in the festival IF in Guelph Canadá.

She records the album "And the world exploded into love" piano solo (anaruiz.bandcamp.com) and the album "All & everything" with electroacoustic music (also in bandcamp).

In 2021 she opens a Residency for improvisers en Tepoztlán, Morelos. She presents herself in Fundación Sebastián conductiva and playing with a group of 10 musicians with themess by Don Cherry, Ana Ruiz and Max Manzano.

Georg Hofmann

Born in Zürich, Suiza Georg Hofmann maintains a professional career as a drummer and percussionist for 40 years, playing and/or recording with such artists as Pierre Favre, Charles Gayle, Ernst Rejseger, Trevor Watts, Cyro Baptista, Robert Dick, Yang Jing, Herrmann Bübler, at Schauspielhaus Zürich among others.

Since 1984 he collaborates with American guitarist Mike Nord in different groups and interart projects such as CarrNordHofmann, CarrNordHofmannMaddox, Crossing Borders (with video by American artist Ann Kresge) and since 2006, Noru Ka Soru Ka with Japanese dancers Mao Arata and Makoto Matsushima producing 5 CDs and 2 DVDs.

Hofmann led the trios „Shades of Time“ with the master of the Indian bansuri Steve Gorn and the marimba wizard Raul Tudón and „The Extensions“ with the Swiss musicians Christoph Baumann, piano and Vinz Vonlanthen, guitar.

As a composer he worked for theater, literature readings, fashion shows and multimedia (Stadttheater Konstanz, Ring Theater Zürich, Die Lange Nacht der Kurzen Geschichten Zürich, TMC Avantgarde and Rodo Guadarrama's multi-award-winning performance "3 catastrophies I happily survived").

Georg Hofmann played concerts and tours all over Europa, Northamerica and Asia and taught masterclasses at Columbia University in New York, Escuela Nacional de Música, UNAM Mexico City and at Willamette University, Salem, Oregon.

Living in Mexico City from 2001 to 2003 Georg Hofmann was the artística director of ArtLife Latinoamérica together with his wife Martha Reyes producing under the mandate of Swiss pianist Jean-Baptiste Müller concerts with local and international artists. Hofmann acted as a consultant to Martha Reyes in her organizing the first festival of improvised music „sin compas“ in Mexico City.

In 2012 cocurated "3. Montag - one step beyond", platform for improvised dance and music at Tanzhaus, Zürich with Swiss pianist Chris Wiesendanger and dancer/coreographer Andrea Boll.

Georg Hofmann is a member of SMPV (Swiss Asociation of Music Pedagogues) and taught drums and free improvisation at Konservatorium Winterthur, Suiza from 2004 to 2019.

Since 2019 and the independence of his kids Georg Hofmann lives with his wife in Mérida, Yucatán where he quickly became a member of the local jazz- and improv-scene playing with musicians such as Rémi Alvarez, Aaron Cruz, Armando Merid Martin, Oscar Terán, Blaise Siwula, Brian Allen, Charro & Los Moonhowlers, teaches and runs his studio Scorpionsound.

Growing up in Zürich Georg Hofmann was lucky to be one of the first students of the European patriarch of the drumset Pierre Favre

Aaron Cruz

Selftaught on electric bass, he studied upright bass with the great Mexican bassist Agustín Bernal.

With 26 years in Mexican popular music, he collaborated with multiple projects in diverse musical styles, most of all jazz. He was a member of Craneo de Jade, Hector Infanzon Trio, Eugenio Toussaint Trio, Enrique Nery Trio, Iraida Noriega Quintett, Trio and Groovy Band, H3A (Horacio Franco, Abraham Barrera, Adrian Oropeza), Abraham Barrera Trio, Quartet and Quintett, Alex Mercado Trio, Orquesta Moderna de Rosino Serrano, Juanjo Gomez Trio, Power Trio with Alex Otaola and Patricio Iglesias, among others.

He also participated as studio musician and on tours with artists such as Son de Madera, Lila Downs, Ely Guerra, Ximena Sariñana, Omar Rodriguez-Lopez, Natalia Lafourcade, Francisco Cespedes, Isis, Gloria Trevi, Eugenia Leon, Javier Batiz, Armando Manzanero, Susana Zabaleta, Ensamble Cepromusic under the direction of Maestro José Luis Castillo, Leonel Garcia, David Aguilar and more.

He played and recorded with international musicians such as Ernst Rejisege (Netherlands), Tobias Delius (Germany), Georg Hofmann (Switzerland), Dave Fiuczynski, John Medeski, Billy Martin, Coro Baptista, Steven Bernstein, Brian Allen, Dred Scott, Jesse Harris, Rae Isla (USA), Minino Garay, Lili Molina (Argentina)

Right now he collaborates with the following independent projects:

- A Love Electric with American Gitarrist Todd Clouser and Mexican drummer Jorge Servin
- Dantor Quinteto with Daniel Torres g, Israel Torres viol., Daniel Vadillo p and Hiram Griss dr
- Tempus Fugit with Rodrigo Nefthali g, David Villanueva p and Gustavo Nandayapa dr
- AUA with Alter Tegel voc, Sabo Romo b/voc, Ezequiel Girardi dr, Adrian Avila g/keyboards and Nay Stanfield bloc
- Daniel Vadillo Tio with Daniel Vadillo p and Hiram Griss dr

With all these projects he played all over Mexico, USA, Canada, Argentine, Chile, Brasil, Peru, Colombia, Ecuador, Costa Rica, Panama, Cuba, Puerto Rico, Dominican Republic, Germany, France, Spain, Switzerland, Holland, Belgium, Croacia, Chech Republic, Italy, Morocco, China and more.

Since 2015 the Fonoteca Nacional maintains the Aaron Cruz Collection with all the recordings realized until today by Aaron Cruz

Ana Ruiz - Georg Hofmann - Aaron Cruz - Technical Ryder

1 Grand Piano

1 Drumset

18“ Bassdrum,
12“ Racktom,
14“ Floortom,
14“ Snaredrum
1 Hihatstand
1 Snaresstand
1 Racktom-mount
1 Bassdrumpedal
3-4 Cymbalstands
1 Drumthrone
1 Rug

1 Bassamp

PA con 2-3 Monitors

2 Condensermics for Piano y/o Ceducer
1 DI-Box Bass
1 Bassdrum-Mic Shure Beta52 or the like
1 Snaredrum-Mic Shure SM57 or similar
2 Condenser Overheadmics

Concerthalls:

+ 2 Tom-mics
+ Roommicrophones (if possible)

Reviews

I don't know, how many times these musicians played together previously; but, their names guarantee. The cover, a volcano in eruption, is like a forecast, but do not wait for a continuous explosion in "Chase no straighter", the opening track of the record. Instead, the three musicians "talk" with ease, without getting in each others way. They listen, dialogue, intercede, but all in a fraternal climate. It could not be less. If one considers the duration -more than 25 minutes- one understands the reason for the "apparent" contention. (Check out the bowed bassolo after 5'30", that marks the entrance to a space in which the music evolves subtly. In reality it is the signal to let off some steam that, again, one insinuates, but is not yet ready to happen). Like that "Chase no straighter" is a title for enjoying the patterns developed by the three during itself.

The improvisation entiteling the album maintains in its first minutes the mood from before, although Cruz' double bass pulsates more ferociously in its first interventions. What really happens in this moment is, that the force is stored to wait for the right moment to explode which is happening slowly after 6'30".

But, below the shown power, most attractiv is, I insist, the interaction achieved by the three, who achieve a "conversation" where the notes' weight is intense and the exploration, that each one makes on his instrument asks for atention. Its not one that protrudes, they shine individually, but cohesive, result of the interaction already signaled before and thanks to it, this and the track before flow beautifully..

"Tango" and "In & out" dont change, Ana plays the inside of the piano, Aarón plays the body of the double bass, Hofmann is concentrated in his drums and also his percussions. But, many things constantly change in the four compositions of *Magma*; sure, the promised explosion on the cover never comes really. Instead we are confronted with four improvisations in which Ruiz, Hofmann y Cruz shoew a section in virtuosism.

A digital album to which it is necessary to return constantly in order to explore its richness and its patterns , most of all its patterns. - *David Cortéz Arce, elotrorockmexicano.com*

