



PRESS RELEASE. FLAMENCO WORLD MUSIC/ JORGE PARDO CD

## **Jorge Pardo renews traditional Hispanic music on 'Vientos flamencos 2'**

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**In the music "collection" 'Vientos flamencos 2', Jorge Pardo launches a refreshing regard at traditional Hispanic music. And the thing is that not only does he take care of delving deep into the dialogue between jazz and flamenco which he is an outstanding forerunner of, but is also inspired by Spanish pasodoble, joropos and Latin American guajiras and classical Isaac Albéniz. The album moreover includes songs of his own such as the bulerías 'Ya puedo empezar' and a double tribute to Camarón: the soleá 'Homenaje al Chaqueta' and 'Viejo mundo'. The eighth solo album by the Madrilenian saxophonist is a record with a collaborative spirit recorded at home studios in which nearly thirty musicians are heard. 'Vientos flamencos 2' is to be released on May 25th, 2009.**



From Camarón to Albéniz. From soleares to joropos. From pasodobles to Tío Borrigo. From jazz to flamenco. The music collection 'Vientos flamencos' which Jorge Pardo has been working on for the past four years now has a second installment. The album, which comes out on May 25th, 2009, plunges deep into traditional Spanish music from the flamenco-jazz perspective which identifies the Madrilenian musician. But he also spreads out to the other side of the ocean, dealing with Latin American styles like the joropo 'Membrillo' by Juan Romero and the guajira 'Tintando el día' by Héctor González. Both songs belong to the sleeve 'Qué grandes músicos' ('What Great Musicians').

And the thing is that the Madrilenian saxophonist is keeping open several albums which he is feeding little by little. One of the most significant ones is 'x Camarón', where there is room here for the soleá 'Homenaje al Chaqueta' and a very personal version of 'Viejo mundo', one of the most significant cuts on the album 'La leyenda del tiempo', which has its thirtieth anniversary precisely this year. "This song is one of the ones that has stuck to my life. We used to play it with Dolores in the times when we were with Camarón. We played it at the Monumental Bullring in Barcelona", the musician explains in the booklet made up of texts which he himself has written.

Jorge Pardo's plunges into flamenco are marked with the label 'Mis palos' ('My Styles'). And there are three scores of his own here: the bulerías 'Ya puedo

empezar', the rumba 'Media ración' and the soleá 'Dos siglos'. Also his is the solo piece 'Billones de años', belonging to the sleeve 'Pensamientos' ('Thoughts'). The album's contents are completed with the version of the pasodoble 'En er mundo' and with that of 'Cádiz' by Isaac Albéniz which Pardo recorded for Carlos Saura's film 'Iberia' together with Carles Benavent and Tino di Geraldo, his trio partners.

The second chapter of 'Vientos flamencos' is an itinerant recording carried out at the different home studios of many of the participating musicians. In total, nearly thirty instrumentalists are heard, among them, guitarists such as Josemi Carmona, Juan Diego, Paquete and Nono García, percussionists like Rubem Dantas and Tino di Geraldo, the bass of Benavent, voices such as that of Antonio Carbonell, violinists, pianists and trumpet players, among others.

'Vientos flamencos 2' is published by Flamenco World Music. The Spanish record company, promoted by the website Flamenco-world.com, was founded in 2008 with the aim of "helping musicians who are making flamenco evolve today to make their artistic proposals known internationally". Its catalogue is highlighted by titles like 'Viento del Norte' by Jesús Torres, 'Barcas de plata' by Encarna Anillo and the DVD '¡Viva Jerez!'. Coming soon, it is planning to release 'El espejo en que me miro' by Jerez-born cantaor David Lagos.

## **AUTOBIOGRAPHY**

*Jorge Pardo, the son of Rafael and Vitorina  
Madrid, December 1st, 1956*

*Like any ordinary Spaniard in that era and that young, he begins to play the guitar, although he is immediately lured to the world of wind instruments. His musical references are countless artists and diverse styles. He starts playing professionally at "joints" in the city. Diego Carrasco, Jean Luc Vallet, Manuel Soler, Peer Wyboris, David Thomas, Ricardo Miralles, Pedro Iturralde, Vlady Bas, among others, are references and maestros in his surroundings.*

*Las Grecas, by the hand of Johnny Galvao, is his first professional recording. Dolores forms a group around Pedro Ruy Blas with several musicians from the Madrid scene, 3 LPs are recorded and on one of them Paco de Lucía appears, with whom he collaborates in time in several recordings and world tours. He also meets Camarón in the same era and records on 'La Leyenda del Tiempo' and other productions. Moreover, at the flamenco studios Amor de Dios he collaborates with the entire new generation of artists "Los jóvenes flamencos" brewing in Madrid in that period. The flute and sax have been linked to the world of flamenco ever since.*

*'Las cigarras son quizá sordas', 'Veloz hacia su sino', 'Diez de Paco', are some of the titles he records in the '90s produced by his brother Jesús for Nuevos Medios. He takes part in the projects 'Vida en Catedrales' with several references with Tomás San Miguel, 'Zebra Coast' with Gil Goldstein, 'Ur' with Michael Bismut, 'Jazzpaña' with arrangements by Ariff Mardin and Vince Mendoza. Then in the new century, the recordings with D'3, his collection 'Vientos Flamencos', the trio with Carles Benavent and Tino di Geraldo and 'Touchstone' with Chick Corea. He has performed at countless festivals and stages on all the continents.*

**> Further information, interviews, audio and high-resolution photos**

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