

***“For me, a Piano is like 88 drums. Whenever you play with Marialy, the energy of those 88 drums evolves into 88 smiles...or 88 flowers.”***

**- Omar Sosa -**

The artists on this album, are not only artists that I have always admired, but also artists with a very strong and defined musical identity.

I stepped into their musical world, chose a tune that spoke to me and arranged it for a Duo, always keeping in mind the authenticity of the artist.

It was a beautiful process and the result is magical: Each song has a very distinctive sound, each artist is represented as they are. It is very honest.

**- Marialy Pacheco -**

**Tracks:**

***El Bola.*** A duet between two compatriots and fellow musicians. “*El Bola* is Omar’s dedication to Reinaldo ‘El Bola’, a legendary Cuban flautist who passed away in summer 2016. It immediately appealed to me because it illustrates precisely what Omar represented, not only as a composer, but as a person.”

***Capricho do Sul.*** A flirtation between a piano and a 10-stringed (!) Mandolin. “The Brazilian, Hamilton de Holanda, is one of my heroes. I chose ‘*Capricho do Sul*’, because it offers a lot of scope for improvisation and the rhythms are similar to some of those found in Afro-Cuban music.”

***Metro.*** My dream in sound about an imaginary underground train in Havana which I board together with the trumpeter Joo Kraus (also featured on my ‘*Introducing*’ album). He has long been used to taking part in musical dialogues as he was one half of the legendary duo ‘*Tab Two*’.

***YOU.*** “If Max was going to be on the album, it was my wish from the very beginning to play one of his songs. When I heard ‘*YOU*’, something happened. It was a moment of complete clarity and I knew immediately how much power this song would have if I were to arrange it as a ballad.”

***Gitanerias / La Bikina.*** Marialy - twice - on two pianos. “Ernesto Lecuona was one of Cuba’s greatest composers and pianists. Compositions like ‘*Gitanerias*’ are deeply rooted in our African traditions but at the same time are very classically oriented. ‘*La Bikina*’ is a Mexican folk song. “My connection to Mexico comes through my great-grandfather, who was Mexican. My grandfather’s sisters spent all their lives in Mexico and there’s a branch of our family there which I don’t yet know.

***Burundanga.*** A Cuban song, once sung by Celia Cruz. A non-verbal dialogue with Rhani Krija, former percussionist with Herbie Hancock, Salif Keita and Sting (and on Marialy’s ‘*Introducing*’). “Rhani and I have a very strong musical bond. We are united but our African roots, our temperament and our sense of rhythm. Burundanga is a tune that incorporates both lyricism and complex rhythmic patterns. Perfect for a percussionist like him”

***La Comparsa.*** A duet with one of the most exciting saxophonists from the contemporary ‘Latin Jazz’ world, the Puerto-Rican, Miguel Zenon. “Marialy was well prepared. For me it was all about submerging myself in her world and contributing something new to it. It all felt natural, organic and effortless.”