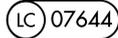
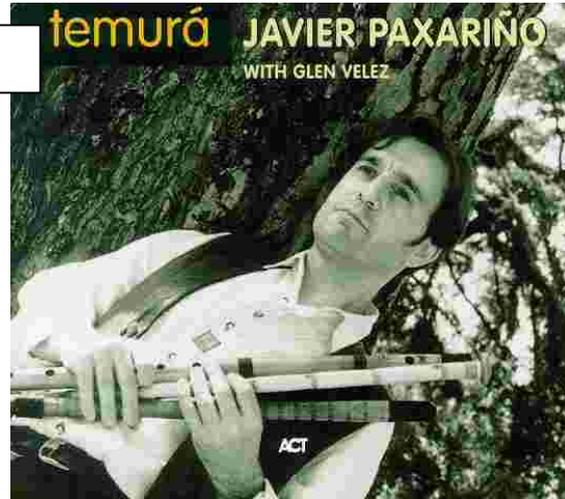


ACT**JAVIER PAXARIÑO**

Temurá
 Javier Paxariño
 Glen Velez

ACT 9227-2


Release Date Germany: September, 1994



The Mystery Of Silence. For Javier Paxariño - el silencio - silence is the base from where all music comes from. Sting believes in the importance of silence in music too: "for example. the dramatic silence after the first four notes of Beethoven's Fifth Symphony, or the space between the notes of a Miles Davis solo. There is something very specific about a rest in music...silence itself is perhaps the mystery at the heart of music".

While "music often is born from anxiety to create more anxiety" there is a growing trend around the world known as new age music. In Spain, they prefer to call it "nuevas musicas" to make it sound less modish. Billboard stated in a recent story: "new age has achieved a success in Spain that is unequalled in any other country." Why?

The famous Gregorian chants CD recorded by a choir of Benedictine monks become a huge but barely explicable hit in many countries, including the U.S. and U.K. But very few disagree that most of the over 3 million Gregorian chants CD sold where bought by the new age following around the world. The Gregorian chants are without doubt religious. But isn't all good music religious, music that can put people in touch with something beyond the intellect, something otherworldly, something sacred? For the new age audience music should induce the listener in a state of deep meditation, of wonder; to make him silent.

Spain has a mixture of cultural roots like no other European country. Maybe this explains the success of "nuevas musicas" and the growing number of great new age artists like Alberto Iglesias, Eduardo Laguillo, Suso Saiz, Javier Paxariño and others.

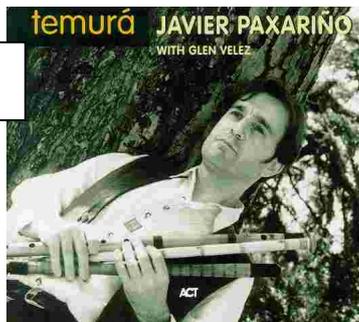
Javier Paxariño was born in Granada, the last mythical stronghold of Moslem Spain, an influence important for his work. During his musical studies he is playing in jazz and rock bands. In 1977 he acquires his first bamboo flutes and experiments with them, gradually introducing them in his music later on. In 1980 he moves to Madrid, where he undertakes an intense musical activity, playing jazz, rock, Brazilian, Latin etc. in different groups as well as playing in recording studios, film music, Ballets, etc. He formed his own group in 1988 and produced the first record under his own name, in which he introduces ethnic sounds together with electric instruments. Meanwile, he increased his studies and interest in ethnic instruments and in 1992 his second album "Pangera" was released and received with enthusiasm by both the critics and the public.

Javier Paxariño's music does not attempt to be folklore, nor to amulate any of the existing musical traditions; instead, it stands to bring about an imaginative and reelaboration of the latter in order to thus achieve an original space of sound.

TEMURÁ: One of the three techniques applied by cabbalists to the mystery of sentence. Words possessed an enormous power, theirs was the victory over destiny and evil.

ACT

Javier Paxariño



Music is the first freedom of silence. Sound is sensation, the soft rustle of bodies when silence is defeated. To recover that perfect territory of pure silence, with a different sensation and settle there without disturbing anything, has only been achieved by gods, wizards and great musicians. This work contains the sentence of the gods, the complicity of wizards and the rendering of great musicians. Sound like the written letter of old cabbalists is interpolated and inverted in order to obtain different meanings, hidden spaces where music springs from revelation and inspiration, rather than from any logical reason. Temurá helps us recall the lost history of sound with the use of ethnic instruments, fusing and experimenting with styles and melodies from different cultures.

In this work by Javier Paxariño the musical instrument once more becomes that revered object that benefits from the breath of life of the past, without ever drifting away from the livelier winds of our times. Playing on Temurá are some of the best musicians of the genre: Chano Dominguez, a brilliant young piano-player and leader of his own successful group, Glen Velez, a native of Dallas, Texas, has been a member of the Steve Reich Ensemble since 1972, and the Paul Winter Consort since 1983 and is internationally recognized as one of the world`s accomplished hand drummers. Suso Saiz is a leading figure in the Spanish artist community for some time by now, the guitarist, composer and arranger from Cadiz / Spain is as the producer of Temurá.

The CD:

Temurá: Javier Paxariño mit Glen Velez – ACT 9227-2 – LC 07644

Line Up:

Javier Paxariño Soprano Sax, Nay, Flute, Bass Flute, Bass Clarinet, Clarinet, Shakuhachi, Ti-Tze

Glen Vélez Tar, Riq, Bendir, Shakers, Caxixis, Bodhran, Mizrab

Pablo Guerrero Latin Locution, Low Voice

Andreas Prittwitz Recorder, Clarinet

Baldo Martínez Bass

Tino Di Geraldo Cajón, Darhuka, Spanish Guitar, Bass Guitar

Suso Saiz Ti-Bow, Guitar, Hypnotics, Keyboards

J. Carlos De Mulder Archlute, Vihuela

Eduardo Laguillo Piano, Keyboards, Voice

Christian Ifrim Viola, Violin

Chano Dominguez Piano

Alberto Iglesias String Arrangement, Sample

Rogerio De Souza Caxixis, Chimes, Surdo

Pedro Estevan Redoubling Drum

Dimitri Psonis Santuri, Baglamá, Tzuraz

Tracks:

1 Conductus Mundi

2 Cortesanos

3 Preludio Y Danza

4 Canto Del Viento

5 Suspiro Del Moro

6 Rueda De Jaglar

7 Tierra Baja

8 Reyes Y Reinas

9 Temura

10 Mater Aurea

All music composed and arranged by Javier Paxariño - Produced Suso Saiz

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