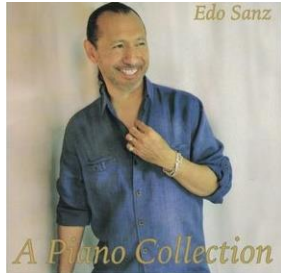


Edo Sanz

A Piano Collection



Pianist, composer, and world traveler **Edo Sanz** presents his new album **A Piano Collection**. Within is ten tracks of classically-tinged contemporary pieces for the solo piano. Each tune is a story song with a history and a purpose. Sanz grew up in Mexico to a musical family and, even though piano was his first instrument of choice, he learned other instruments and like many, formed a teenage band that made tape recorder albums in his bedroom. He travelled to Europe and lived in Dublin for several years, and returned to Mexico and his adventures are chronicled within the notes of A Piano Collection.

In **Alone**, the first piece, Sanz uses the middle registers and some classical influences to tell the story of creation and invention. Solitude has two sides. The one where we are alone, but not of our choosing and the one where being alone is time equal to gold.

I didn't think there were political allusions in the music, but the tune **Dance of the Marionettes**, does seem to have some Slavic influences. The balance between government and the people they serve never seems to equal. It is that inequality the Edo suggests. But who are the puppets?

Getting back to his Aztec roots, Edo offers up the song **Tribute**. It is a subdued anthem that conjures up some of the more delicate moments of his history. I imagined the lofty heights of their stone pyramids, their connection with the earth as farmers, and their use of written words in a place and time where only voice and memory made the records. All this and more is in Edo's somber homage.

Boundless is an up tempo piece with shifting sounds that remind me of a musical kaleidoscope. The music expands and contracts, mixes and settles, and provides a varying sound picture. All I have to do is wait for everything to coalesce. And it does.

As I write this there is a great plague upon the land and it has an effect on every aspect of our lives. Our thinking, our behavior, our emotions are all challenged. Edo's' serious passionate piece **E-Motions** seems to well signify the turmoil we face on a daily basis. How it will end will depend on our actions. There is hope in the music. There is a future.

More than 40 million people are trapped in modern slavery. **M,M,M** is an urgent appeal to all who hear that the act of stealing a life, of controlling a life, of owning a life is wrong. This is Edo's fervent reaction to the current world wide epidemic of slavery. The music is a plea for justice, for humanity. There is an anger, a rage in the music that fights to get out. It does.

The final cut is called **Fractal No.21**. It is a soft, gentle mesmerizing vignette. It is a lighter piece, like snowflakes falling or like dust motes filling the air in the afternoon sun. A fractal repeats itself even at the molecular level, and Sanz's music, although not repetitive, asks that you always take a closer looks.

I liked all the cuts on Edo Sanz's A Piano Collection. They were sometimes introspective, often melancholy, but always truthful to their theme. Based on this body of work, I would want to hear more. - R J Lannan, Artisan Music Reviews