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Grand Pianoramax returns with *The Biggest Piano In Town*

Leo Tardin's second CD, featuring Mike Ladd, Adam Deitch, Deantoni Parks, Invincible, Celena Glenn and Spleen, hits US and Canadian stores Feb. 19, 2008

NEW YORK - When Leo Tardin steps behind the keyboards and becomes **Grand Pianoramax**, he moves like a subterranean silhouette, reminiscent of a familiar, unassuming young man with a trim haircut and dark-rimmed glasses who discretely dons a superman outfit. He is an agile crusader, permanently on the run: out to save Metropolis with a super hero dose of nocturnal music. On his sophomore album **The Biggest Piano In Town**, (releasing in the US and Canada February 19, 2008 on ObliqSound) Tardin proves his mastery of the instrument he's practiced since childhood. The album shreds any static notions of what jazz is and serves up a piping hot disc of phuture funk, hip-hop and spoken word.

On his 2005 debut, Tardin ran with drum 'n bass pioneer Jojo Mayer as his sidekick. With **The Biggest Piano In Town**, the celebrated winner of the first **Montreux Jazz Festival International Piano Solo Competition** enlists two new heavy hitters. Syncopating in staggered rhythm are prodigious drum masters **Deantoni Parks** (*Kudu, The Mars Volta, Me'Shell Ndegeocello, Tom Waits* and *John Cale*) and **Adam Deitch** (*50 Cent, Talib Kweli, The Game, John Scofield*), the rugged hip-hop producer who himself used to be a jazz man. Alternating each of these two drummers, the keyboard/drums duo that is Grand Pianoramax strips the music down to its most essential form. With every note, the clichés of electronica and acid-jazz fall away, saving listeners from their musical diet of mainstream junk food.

This second group effort also introduces narrators to vividly tell the album's story through the trials of our modern age. The Geneva-born artist brings in an international crowd to serve his cause: **Mike Ladd**, one of the revolutionary ministers of rap in 2008, tells the very adult superhero battle on "*Showdown*"; Detroit-based **Invincible** flows about water rights on "*Blue Gold*"; Brooklyn's **Celena Glenn** channels the poetic fury of Amiri Baraka on "*The Hook*"; and **Spleen**, the Frenchman from Cameroon, collaborates with Glenn and shows that he just might be a punk-infused successor to Prince. **The Biggest Piano In Town** is an oratorio on demolished ecology and urban consciousness using poetic sensuality. The songs and slams unravel and take on the failings of a jubilant world, avoiding the gimmicks cluttering much of the extemporaneous fare on the market.

Tardin's music and his freshness of purpose shine as he dedicates himself to playing instruments which these days are seen more as museum objects; namely, the Minimoog, Fender Rhodes and a real grand piano made of lacquered wood. With these three instruments put to good use, Grand Pianoramax's eruptive, organic sound is a joyful explosion that ransacks conservatories, transcends categories and aims for the dance floor.

In a musical landscape dominated by sampling, Grand Pianoramax's new album goes beyond. Tardin reintroduces the joy of playfulness and the music radiates profoundly. It doesn't quiet the paradoxes of our time; instead it brings them out for a musical examination and exploration. **The Biggest Piano In Town** earns its bold title. It is no bluff.

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Leo Tardin and **Grand Pianoramax** begin touring in February/March 2008, opening for several stops of **Maceo Parker's** US/Canada tour (dates and venues to follow)