



Release date: 8th September 2016

Recommended Singles:

3. Drop a pebble
7. Dear kiddo

CÁLIDO HOME

TONES AND SHAPES

Tracklist:

1. In a vision or none
2. Tones and shapes
3. Drop a pebble
4. The flood
5. We spend the days
6. Full Moon Pilgrim
7. Dear kiddo
8. Crash over me
9. The moss on you
10. Sweet brittle

Selling Points:

- Second LP after *Vulpes Vulpes* (2013) and debut with BCore Disc.

- First album entirely in English, North American folk music, recalls Karen Dalton or Barbara Dane.

- The duet stand out for their intensity and proximity of their live performances. With the help of rhythm changes and melodic turns they have created what they call 'motherfolker': unpretentious folk music with no complexes.

In Guissona's town square in Lerida, where the sun doesn't warm, but smothers, a shade calls at the door of a large XVII century home. As you enter, the sound of an acoustic guitar, that almost sounds like a double bass, approaches those visiting, and when your eyes, previously blinded by sunlight, adjust to the darkness and distinguish the many tones and forms, you finally find Anna Andreu and Eduard Pagès, with their guitars, stringing the first chords of the song that gives name to their second album and debut at BCore, 'Tones and Shapes'.

Lerida is something like a Catalan Far West, but it isn't that that has taken the Catalan folk duet Cálido Home there, but Joan Pons, El Petit de Cal Eril. Pons has turned the families theatre –part of their family home also known as Cal Eril- in to a recording studio, where he has recorded he's latest albums and those of Mates Mates and Germà Aire. Now its Cálido Homes turn.

Entering the theatre is to follow Pons' rules, like for example not being able to record a song more than five times (just like you can't make love properly after three times running). The Guissona born producer found it hard to convince Andreu and Pagès that 'Tones and Shapes' had to be recorded live. Aware that they do gain considerably when performing live, the duet understood that to record the album in separate stems was contradictory. But that didn't scare them any less. Or the fact that they could only record five takes. But the confidence they saw in Pons' eyes was contagious. And they made the best choice.

Cálido Home would once call their music 'motherfolker', almost like an insult, and that was how robust the folk songs in their debut album '*Vulpes Vulpes*' (Desert pearl Union, 2013) were, but Eril asked them to turn it down a bit, to play softer, and from this restraint flowed new details, fragility and subtleness. They have learnt that when the song is already going upwards, there's no need to push it.

They also discovered silence, in-existent in their songs until now. When Pons suggested they not play together at every moment they were first taken back and didn't understand. But they listened, and in 'Tones and Shapes' silence becomes an active element in the music, the songs breath. And if a small sound like the squeak of a chair should find its way into a moment of silence, it was welcomed: the fact that everything is not always in place can mean, if done well, a more lively and real sound. It has a soul.

Eduard's guitar is a round trip from the US West Coast to Africa; it search's for pleasure when playing; if he doesn't feel that pleasure when performing a song he will never play it again. Anna's voice, less imposed then before and quieter when the melody gets harder, reminds Joan Pons of Karen Dalton. The Cal Eril producer feels that with 'Tones and Shapes', Cálido Home have finally found themselves. And this time, it wasn't hard to convince them that he was right.

(Marta Salicrú, Time Out)

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