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Communications

NEWS RELEASE

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Saxophonist Miguel Zenón and pianist Luis Perdomo release *El Arte del Bolero, Vol. 3*, the anticipated third installment in their celebrated series

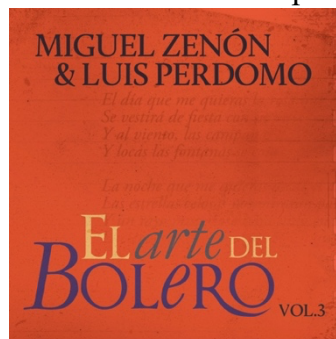
Out August 28, 2026 via Miel Music

Available on Vinyl, CD and all Streaming services

NYC Album Release Concert on October 17 at The Jazz Gallery

The much-anticipated *El Arte del Bolero, Volume 3*, the latest installment in the ongoing duo project featuring alto saxophonist **Miguel Zenón** and pianist **Luis Perdomo**, will be released August 28, 2026 on Zenón's Miel Music label.

Beloved by listeners and praised by critics, Volumes 1 and 2 showcased the artists in spirited, innovative renditions of Latin repertoire. Volume 3 continues in the same vein, with Zenón and Perdomo at the top of their game and in their comfort zone. "There is a concept behind it," Zenón says, "but the performances are very off-the-cuff and involve very few takes. We just go in and play!"



It's fitting that Zenón, a MacArthur Fellow, Guggenheim Fellow, and tireless global concertizer who's released 19 albums in 25 years as a bandleader, should receive a Grammy as well. When *El Arte del Bolero, Vol. 2* won in 2024 for *Best Latin Jazz Album*, the voters got it right; this kind of stand-and-deliver musical eloquence might be the purest form of jazz.

Virtuoso instrumentalists and harmonic masters, Zenón and Perdomo have been playing together in the internationally acclaimed Miguel Zenón Quartet for 27 years, and they have lifelong knowledge of the popular Latin repertoire in common. The distinctive, sweet tone of Zenón's alto saxophone, Perdomo's remarkable touch on the piano, and the duo's ability to follow the music wherever it goes bring these lovely songs to life with authenticity, soul, and spirit.

What is the bolero? A style of bittersweet love song, perfect for sensual, slow dancing, that appeared in eastern Cuba in the 1880s and quickly internationalized. As Latin music became massified in the twentieth century, the bolero was central. Radio transmitted it everywhere. Mexican (and other) movies of the 30s and 40s made hemispheric singing stars out of the artists and established in popular consciousness many songs that are still being sung.

Bolero is perhaps the most pan-Latin of genres. Across the Caribbean from each other, Zenón (in Santurce, Puerto Rico) and Perdomo (in Caracas, Venezuela) grew up with these complex harmonies, timeless melodies, and heart-rending lyrics. For them, the music is personal and meaningful.

“We’re exploring music that’s very familiar to us,” Miguel says. “For both Luis and myself, it has a personal connection. It’s not like I was around when these songs were first written or recorded. It’s more like I remember hearing them at home through my parents or grandparents.”

With their duo, Zenón and Perdomo are reviving these durable songs and effectively assembling their own Latin American Songbook canon. “We explore it the same way that jazz folks would explore music out of the Great American Songbook,” says Zenón. Indeed, the composers of these songs were in one way or another influenced by jazz, something that is palpable in the harmonic cadences and song structures.

How does the duo research the repertoire to choose the songs? “It’s not like we have to look very far,” says Miguel. “We draw from our own experiences. I might say, ‘Oh, I remember hearing this tune at home with my mom or my dad.’ Or Luis might say, ‘Oh, there’s this one tune that I really like, and there’s this version by so and so. . .’” It’s a personalized approach to repertoire that brings out the soul of this nostalgic music.

The first *El Arte del Bolero* album was created quickly, in response to the need for a livestream concert during the pandemic. It was released as an album on January 8, 2021, with much of the world still in isolation. The Grammy Award-winning Volume 2 came out in 2023. With Volume 3, it’s officially a series. Listeners fell in love with the first two installments of this wonderful project; Volume 3 should be no different.

Miguel Zenón is a Puerto Rican alto saxophonist, composer, bandleader, music producer and educator. He is a GRAMMY Award Winner, the recipient of a Guggenheim Fellowship, a MacArthur Fellowship, and a Doris Duke Artist Award. He also holds an Honorary Doctorate Degree in the Arts from Universidad del Sagrado Corazón. Widely considered one of the most groundbreaking and influential saxophonists and composers of his generation, Zenón has released nineteen albums and has collaborated with some of the great musicians and ensembles of his time including The SFJAZZ Collective, Charlie Haden, Fred Hersch, Kenny Werner, David Sánchez, Danilo Perez, The Mingus Big Band, and Bobby Hutcherson. As a composer, Zenón has been commissioned by NYO Jazz, Chamber Music America, Logan Center for The Arts, The Hyde Park Jazz Festival, The John Simon Guggenheim Foundation, MIT, Spektral Quartet, Miller Theater, The Hewlett Foundation, Peak Performances, PRISM Quartet, Kinetic Ensemble and many of his peers. He has given hundreds of lectures and master classes at institutions all over the world and is an Associate Professor in the Music & Theater Arts Section at the Massachusetts Institute of Technology (MIT).

Grammy Award winning pianist **Luis Perdomo** has released nine critically acclaimed recordings as a leader, and has appeared on over 250 recordings as a sideman. A native of Venezuela, Perdomo holds a bachelor's degree from the Manhattan School of Music and a master's degree from Queens College. He has performed and recorded with a wide variety of artists, such as Ravi Coltrane, Jerry Bergonzi, David Gilmore, Tom Harrell, Brian Lynch, Ray Barretto, Henry Threadgill, Ralph Irizarry, David Sanchez, The Cookers, George Garzone and The Vanguard Orchestra among others. A founding member of the Miguel Zenón Quartet which has released numerous recordings, Perdomo has also collaborated with Zenón on three duo recordings: *El Arte del Bolero*, which was nominated for both a Grammy and Latin Grammy in 2022; *El Arte del Bolero, Vol. 2*, which received a 2024 Grammy Award, and *El Arte del Bolero, Vol 3*. In addition to keeping a busy performing schedule, Perdomo is active as a clinician and educator. He has taught at Queens College in NYC, Berklee College of Music, The New School, and is currently an associate professor of Jazz Piano at Oberlin Conservatory. He is also on the faculty of the “Jazz in July” summer program at UMass Amherst.

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About The Music

- **La Gloria Eres Tú:** This beautiful melody has been covered extensively by a great number of artists and ensembles, including Los Tres Diamantes and Luis Miguel. The harmonic progression is reminiscent of songs like “Just Friends” and “After You’ve Gone”, adding to its qualities as an ideal vehicle for improvisation. As an added bonus, this song happens to be a favorite of my wife Elga, which gave us another good reason to include it in our repertoire.
- **Señora:** From the songbook of the great Spanish songstress Rocío Jurado, a huge star in the 70’s and 80’s. My mother was a huge fan of Mrs. Jurado and I grew up listening to this song at home as a young boy. The haunting melody stuck with me for many years, and finally resurfaced as the arrangement you hear on this album.
- **El Día Que Me Quieras:** To speak of the Tango is to speak of Carlos Gardel, the Argentinean musical idol who defined the genre in the early 20th Century. Many of his hits are some of the greatest Latin-American songs ever created, including “Volver” and “Mi Buenos Aires Querido”. But “El Día Que Me Quieras” - which Gardel co-wrote along with his musical partner Alfredo Le Pera - takes the cake, in my opinion.
- **Un Amor de La Calle:** This was originally recorded on the album “La Voz” by the legendary vocalist Héctor Lavoe, who immediately turned it into a classic. We played around with the form a bit here, experimenting with tempo and pace while also turning the horn line from the original version into a vamp for Luis and myself to improvise on.
- **Sombras:** This gorgeous Ecuadorian “Pasillo” has also been widely recorded and performed, including versions from Julio Jaramillo and Raphael. Our arrangement here alludes to many of the styles of South American music we both love, focusing on a broken triplet-feel that is always lots of fun to explore.
- **Convergencia:** A classic from the “Filin” Era (or “Feeling” Era), a musical movement that infused the Bolero with harmonic cadences and progressions coming from the Jazz world. This particular chord sequence, paired with the unique melodic material and poetic lyrics, make this song a distinctive musical platform to explore.
- **Verdad Amarga:** A fantastic Bolero from the pen of Mexican composer Consuelo Velázquez. We drew from various sources when putting together our version here, and the chord progression for the bridge was most definitely borrowed from the arrangement by Jerry González and the Fort Apache Band, who kept this song in their repertoire for many years.
- **De Qué Callada Manera** - A modern classic penned by Cuban singer and songwriter Pablo Milanés, one of the great exponents of “La Nueva Trova”. Pablo’s music has been extensively covered in the Salsa world, and our version transparently alludes to that. But our biggest point of reference here is the rendition of this same piece by “La Sonora Ponceña”, and the wonderful arrangement by their musical leader, Puerto Rican legend and piano master Papo Lucca.

Enjoy,

Miguel Zenón

Miguel Zenón & Luis Perdomo

"El Arte Del Bolero Vol.3"

1. La Gloria Eres Tú (José Antonio Méndez/Spirit Two Music Crescendo Obo Hadem Music Corp.) - 8:18
2. Señora (Manuel Alejandro, Ana Magdalena/ Universal Songs of Polygram International Inc Obo Universal Music Publishing 2017) - 6:10
3. El Día que Me Quieras (Alfredo Le Pera, Carlos Gardel/Sadaic Latin Copyrights, Inc.) - 6:34
4. Un Amor de la Calle (Orlando Brito/Peer International Corp.) - 6:06
5. Sombras (Carlos Brito Benavides/ Sadaic Latin Copyrights Obo Sayce) - 5:39
6. Convergencia (Bienvenido Gutiérrez/Peer International Corp.) - 6:04
7. Verdad Amarga (Consuelo Velázquez/Peer International Corp.) - 5:40
8. De Qué Callada Manera (Pablo Milanés, Nicolás Guillén/Universal Music Mgb Songs Obo Universal Mgb Autores Asociados) - 6:37

Miguel Zenón - alto saxophone

Luis Perdomo - piano

Recorded at Van Gelder Recording (Englewood Cliffs, NJ) December 18th, 2025

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