

RAY ANDERSON'S POCKET BRASS BAND

HOT CLUB DE PORTUGAL – SÁBADO, 5 DE OUTUBRO, 2013 – 22H30

Ray Anderson is probably musically the most interesting and technically most virtuoso trombone player of the international jazz scene. He's won the DownBeat poll several times during the last few years. Anderson's horn roars, bubbles and squeaks, just sounds different from all other trombone sounds.

His new project is dedicated to the New Orleans tradition but in his own way. The Pocket Brass Band is the small version of the traditional marching band. But "small" refers only to the size of the band, not to its potential. Four of the most innovating and virtuoso musicians meet here again and they not only let it cooking and steaming, but also roar.

RAY ANDERSON

trombone, vocals

LEW SOLOFF

trumpet

MATT PERRINE

sousaphone

ERIC McPHERSON

drums

RAY ANDERSON

The mark of a great artist has always been to go beyond technical excellence and impart a personal vision - a sense of style and self-expression that is indelibly his own. Among modern jazz musicians, no one rises to that standard more than trombonist Ray Anderson, whose sublime mastery of the tricks of his trade is equalled by the bountiful spirit he pours into his one-of-a-kind sound.

The man who wrote "If I Ever Had a Home It Was a Slide Trombone", one of his many original compositions, has inhabited every nook and cranny of his horn. Described by critic Gary Giddins as "one of the most compellingly original trombonists", he is by turns a supremely lyrical player and bold texturalist, a warmly natural-sounding soloist and footloose innovator. Broadening the trombone's sonic scope with his extended techniques, brilliantly unconventional use of the plunger mute and demonstrative vocal-like tones, he played a major role in reawakening interest in the instrument in the '80s.

Named five straight years as best trombonist in the Down Beat Critics Poll and declared "the most exciting slide brass player of his generation" by the Penguin Guide to Jazz on CD, Anderson has shown remarkable range. He has led or co-led a daunting assortment of tradition-minded and experimental groups, big bands, blues and funk projects and even a trombone quartet. In the tradition of Louis Armstrong, he is a colorful and exuberant performer and a spirited vocalist who induces smiles with his unusual split tones and screech effects.

A native of Chicago's Hyde Park, where he was born in 1952, Anderson is the son of theologians. He took up the trombone in fourth grade, influenced by his father's Dixieland recordings. "The sound of the trombone was appealing to me", he says. "All the people I heard play it sounded like they were having fun." (The artists he strongly responded to, he later learned, included 'bone greats Vic Dickenson and Trummy Young.) Anderson attended the University of Chicago Lab School, where one of his classmates was another notable trombone original, George Lewis. His teachers included Frank Tirro, who went on to become dean of Yale's music school, and Dean Hey, who introduced young Ray to musicians as diverse as John Cage and Archie Shepp. As teenagers, he and Lewis were exposed to the exploratory sounds of the Association for the Advancement of Creative Musicians, with whose illustrious members Anderson later played extensively. At the same time, he had his head turned by the popular, groundbreaking sounds of James Brown, Sly Stone and Jimi Hendrix.

He played in R&B bands while attending college in Minnesota and Los Angeles and funk and Latin bands while living in San Francisco. On the West Coast, he also hooked up with three standout members of its progressive jazz community, tenor saxophonist David Murray and drummers Charles Moffett and Stanley Crouch (now a leading critic, newspaper columnist and author).

In 1973, Anderson moved to New York. He studied and played with the eminent reed player, composer and music theorist Jimmy Giuffre, joined drummer Barry Altschul's free-form trio and played for three years with the quartet of AACM saxophone hero Anthony Braxton. In the '80s, he garnered attention with collective bands including the funk-oriented Slickaphonics and the trio BassDrumBone, featuring bassist Mark Helias and drummer Gerry Hemingway. On a series of acclaimed recordings, he has ranged from Ellingtonia and jazz classics ("Old Bottles, New Wine" with Kenny Baron, Cecil McBee and Dannie Richmond, is an album's worth of them) to striking originals including "Muddy & Willie" (as in Chicago blues immortals Waters and Dixon) and "Raven-a-Ning" (a play on Thelonious Monk's "Rhythm-a-Ning" named after his son Raven).

The prolific Anderson also has demonstrated his special supportive skills on a remarkably wide assortment of albums by Braxton, Murray, Charlie Haden's Liberation Music Orchestra, Dr. John, the George Gruntz Concert Jazz Band, Luther Allison, Bennie Wallace, Henry Threadgill, Barbara Dennerlein, John Scofield, Roscoe Mitchell, the New York Composers Orchestra, Sam Rivers' Rivbea Orchestra and others. He also received a grant from the National Endowment for the Arts for a series of solo trombone concerts.

While pushing his sound into the future, Anderson has frequently returned to his early love of New Orleans music for inspiration. Both his partygoing Alligatory Band and second-line-to-the-max Pocket Brass Band, featuring tuba great Bob Stewart, are rooted in the Crescent City. "I feel like a spiritual son of that city," he says. "Some part of me lives down there. Dr. John, Professor Longhair, the whole thing grabs me. You get caught up in those rhythms, right at the crossroads of jazz and funk, and you can't quit them."

Anderson also heads up the blues-dipped Lapis Lazuli Band, featuring singer-organist (and old Chicago friend) Amina Claudine Myers, and periodically reunites with Lewis, Gary Valente and Craig Harris in the all-star trombone quartet, Slideride.

As revealed by composition titles "Disguise the Limite", "The Alligatory Abagua", "The Gahtooze" and "Snoo Tune" (for his daughter Anabel), the trombonist is unabashedly a good-time player. But as frolicsome as his act can get, he says, "I most certainly don't play joke music. I'm much too aware of the giant shoulders I'm standing on, all the great players who have given so much to music, and the spiritual responsibility of the musician."

"I do think humor is divine. When human beings laugh or smile, they are in a state of grace. I insist on having fun when I play and if the band enjoys itself, the audience does, too. But music contains every feeling and emotion; it's ultimately an expression of love. It's the healing force of the universe, as Albert Ayler said. My music is about inclusion. I always want to bring everyone along on the trip. I want to move people also. I once described the Pocket Brass Band as having one ear cocked to the thump of the second line dancers' feet and the other tuned to the music of the spheres. That describes all my music. I want to have it all."

LEW SOLOFF

A consummate fixture on the New York jazz scene, Lew Soloff's career is filled with a rich history of renowned sessions and world-class collaborations. From the time he eased into the east coast world of trend setting musicians in the mid 1960's, Soloff's creative ventures have resulted in a respected body of work that places him in a category of true accomplishment and keeps his elegant and lyrical signatures in constant demand. Whether interpreting a standard or improvising on an original composition, his phrasing and note choices exemplify his unique voice. Soloff is known as a virtuoso with tremendous range and superior technical command, yet he exudes a wisdom for quietness and melody. Soloff's expertise includes trumpet, flugelhorn, harmon mute, plunger mute and he is particularly recognized for his work on piccolo trumpet.

As a leader, Soloff puts his energy into some special projects including The Lew Soloff Quartet and Quintet. *Lew Soloff Presents Sunday Jazz At Rhone* was a weekly series he started for New York's trendy lower west side lounge Rhone. The Sunday program included his own groups and surprise special guests. The artist has 8 solo recordings to his credit. "With *A Song In My Heart* produced by Todd Barkan and Makoto Kimata is probably my favorite personal project to date," comments Soloff. "We chose some wonderful songs for this CD and I was able to weave a tranquil spirit throughout the sessions. My goal was to play the songs simply and beautifully." JazzTimes wrote about the release (Sept. 1999). "If this gem by Soloff, a musician at the peak of his maturity and expressiveness, is not one of the best records of the year, we have a surprising few months in store."

Soloff's current schedule of engagements provides a varied platform for his music. He is a regular in Carla Bley's 4X4 group and her big band, and remains a founding member (along with leader David Matthews) of The Manhattan Jazz Quintet with 28 recordings to their credit (and a faithful following in Japan). Alumni of the quintet reads like a who's who of New York's jazz elite; Steve Gadd, George Young, Charnett Moffett, Eddie Gomez, John Pattitucci, Dave Weckl, Peter Erskine, Danny Gottlieb, Bill Evans and Victor Lewis. Soloff is also a constant in trombonist Ray Anderson's colorful ensemble Pocket Brass Band. As of late, Soloff finds himself exposed to the "downtown scene" working with Bobby Previte and his adventurous musical tribute to Joan Miró, which features Charlie Hunter, DJ Logic and harpist Zena Parkins. Soloff also records and tours with The Absolute Ensemble, a 19-piece chamber music group that interprets everything from Stravinsky and Bach to Zappa and Hendrix.

His longtime collaboration with the late Gil Evans resulted in a new relationship with the Bohuslän Big Band in Sweden. The orchestra invited Soloff to perform George Gershwin's *Porgy And Bess*, originally arranged by Evans for one of Soloff's important influences, Miles Davis. The suite was recorded and filmed live at The Göteborg Concerthouse in 2002. Besides his association with Gil Evans, Soloff considers his work with Ornette Coleman to be particularly pivotal. In addition to being a featured trumpet soloist on several occasions with Coleman, he was also asked to perform with Coleman and The Kronos Quartet on a commission for trumpet and strings. Soloff was also the lead trumpeter of the Carnegie Hall Jazz Band under the direction of Jon Faddis during its entire tenure and spent six years as first trumpet in the Lincoln Center Jazz Orchestra.

"Air" is his latest solo effort recorded with the Lew Soloff Quartet. Working again with producers Barkan and Kimata, the project was released in Japan (2003) under the Keystone Korner banner. Soloff surrounded himself with old friends Victor Lewis and Larry Willis for the "Air" sessions, along with new friend Francois Moutin.

Born in Brooklyn, on February 20, 1944, Soloff was raised in Lakewood, New Jersey and started studying piano at an early age. He took up the trumpet when he was 10 and his interest in the instrument surged, thanks to the record collections of his grandfather and uncle. Exposed to artists such as Roy Eldridge and Louis Armstrong as a youngster, Soloff recalls, "there was a scale I remember from Armstrong's recording 'I Hope Gabriel Likes My Music.' He played this run with such finesse and beauty, without any grandstanding –I wanted to play like that."

Soloff spent several years at Juilliard Preparatory until he entered the Eastman School of Music in 1961. Already a professional musician, he had spent his summers as a teenager playing hotels and country clubs in the Borscht Belt (the Catskill Mountains of New York). After graduating from Eastman, he spent a year in graduate school at Juilliard. It was the mid-1960's and the fertile jazz scene in New York City ignited Soloff's full-time career.

"When I first settled in the city I had the opportunity to play with Machito, which made my reputation in the Latin jazz community. About the same time, I started playing in rehearsal bands that brought me in contact with players like Phil Woods, Eddie Gomez, Pepper Adams, Duke Pearson and Frank Foster," the artist explains. Jam sessions with the likes of Philly Joe Jones, Paul Chambers, and Elvin Jones solidified Soloff's bebop skills.

By 1966, he was performing with Maynard Ferguson and soon became a regular in the Joe Henderson / Kenny Dorham Big Band. That year he also joined the Gil Evans Group, an affiliation he considers his most influential.

"I first met Gil Evans when I was 22 and he became my musical Godfather," remembers Soloff. It was a creative relationship that lasted until Evans' death in 1988. In the large bands of the 1960's, Soloff received his continuing education, joining groups led by Clark Terry, Tito Puente, Eddie Palmieri including the Thad Jones/Mel Lewis Band. But it was in the popular groundbreaking group Blood, Sweat And Tears that Soloff's trumpet solos became an indelible part of American culture. He was an integral part of the band from 1968 to 1973, racking up 9 Gold records worldwide, a Grammy for "Record of The Year" (1969) and creating those searing horn lines in "Spinning Wheel."

Following his time with Blood, Sweat And Tears, Soloff demonstrated his distinguished abilities in the studio. The depth of recordings that include his work illustrate why he is consistently in demand. Some of those projects include releases by; Roy Ayers, Bob Belden, George Benson, Benny Carter, Stanley Clarke, Paquito D'Rivera, Miles Davis/Quincy Jones (Live At Montreux), Mercer Ellington, Grant Green, Lionel Hampton, Bob James, Teo Macero, Herbie Mann, Tania Maria, Carmen McRae, Laura Nyro, Jaco Pastorius, Mongo Santamaria, Little Jimmy Scott, Wayne Shorter and Stanley Turrentine.

This classically trained jazz player however is indeed a chameleon in front of the microphone, participating in sessions and concerts for some of pop's most respected figures, namely; The Average White Band, Tony Bennett, Elvis Costello (including his latest "North"), Dr. John, Marianne Faithful, George Russell, Aretha Franklin, Keb Mo, Sinead O'Connor, Lou Reed, Frank Sinatra, Helen Merrill, Paul Simon and Barbra Streisand. Defying strict classification, he can also be heard on recordings by Phillip Glass and Kip Hanrahan as well as Blues legends John Mayall and Charlie Musselwhite. A brief listing of the film soundtracks that have Soloff in the mix include; The Big Lebowski, Lethal Weapon 3, Billy Bathgate, Brighton Beach Memoirs, Carlito's Way, The Color of Money, Coming To America, The Mambo Kings, Meet Joe Black, National Lampoons Vacation, Tender Mercies, The Untouchables and Maid In Manhattan.

A respected educator as well, he continues to appear as guest soloist at universities around the country where he utilizes the Gil Evans arrangements that have been an essential element of his repertoire through the years. He has been on the faculty of the Manhattan School of Music for nearly 20 years and has been an adjunct faculty member at Juilliard and New School. "I want to continue developing my own personal artistic ventures," notes Soloff. "There are a thousand ideas I have for collaborative efforts. Music can be choreographed or spontaneous and I am most inspired when I have the opportunity to perform in a variety of settings."

MATT PERRINE

Born and raised in Sacramento, CA, Matt Perrine began his musical career, modestly enough, at the age of 10, playing trombone in his school band. At the age of 11 he began work playing tuba with his first Dixieland band. By 12 he had taken up the electric bass, and started writing arrangements for his group. By the ripe old age of 15 he had picked up the acoustic bass and begun composing his own pieces, as well as writing big band arrangements. It wasn't long before his skills and drive brought him work with professionals in the Sacramento area and the opportunity to work with Jessica Williams, Diane Shure, Joey Calderazo, and the Artie Shaw Orchestra.

Matt's move to New Orleans was an obvious choice, steeped as he was in jazz and dixieland. Since his arrival in 1992, he has crossed many musical boundaries. A triple threat, excelling on upright bass, acoustic bass and sousaphone, his reputation as a consummate musician has opened doors into almost every genre in the New Orleans musical arena. On electric bass his prowess extends from rock and roll to reggae to avant garde and fusion with bands like The Fifth Dimension, Sista Teedy and Cool Riddums, Loose Strings, Aaron and Charles Neville, Jason Marsalis and Neslort. He is a first call jazz player on upright bass, whether it's swing, latin, traditional or be-bop, with world renowned artists like Ellis and Branford Marsalis, Lillian and John Boutee, Kermit

Ruffins, The Johnny Vidacovich Trio, the Danza Quartet, Henry Butler, and Leigh "Li'l Queenie" Harris. All these accolades aside, it is on sousaphone where Matt's abilities and imagination soar.

Noted as a "virtuoso sousaphone player" by Downbeat magazine, Matt's work on sousaphone has kept him busy, at home and abroad. In 1995 he co-founded The New Orleans Nightcrawlers, acting as tubist, chief composer and arranger, as well as producer of their first eponimously titled recording and co-producer of their third, Live at the Old Point. Combining brass band, jazz and funk elements, the Nightcrawlers have garnered local awards, toured domestic and European festival circuits and produced three recordings which sell internationally. In 1997 Matt brought his talents to the table for the first solo recording by Galactic drummer, Stanton Moore. Joining forces with Stanton and progressive guitarist Charlie Hunter, All Kooked Out is receiving worldwide acclaim and distribution. On the funk front, Matt lends his horn to a longtime musical mainstay of the New Orleans music scene, All That. Acting as the sole bass instrument in a funk / brass-band / hip-hop format, an octave pedal and bass amplifier turn the sousaphone into a sonic atom bomb.

Equally comfortable in an acoustic environment, in 1998 Matt began work with trombone legend Ray Anderson, touring the world and recording with "Ray Anderson's Pocket Brass Band" on the Enja label. The Sydney Morning Herald said this: "It was a revelation that the mighty sousaphone could be played so dexterously. Perrine huffed and puffed great, fat funk lines, slid easily into be-bop walking bass and made solos that could describe yearning as readily as beefy effervescence." From traditional jazz and dixieland to brassband to the occasional rock and roll foray, Matt and his tuba have seen work with the likes of New Orleans legend Pete Fountain, Bonerama, Better Than Ezra, Bruce Hornsby, Nicholas Payton and Howard Johnson's tuba ensemble, Gravity.

All of this has not gone unnoticed, either creatively or academically. In the states and abroad, Matt has acted as a teacher, from private to specialized college level classes and clinics. In New Orleans he participates in the Young Audiences Program, bringing special musical presentations to grade school children in an interactive environment. Before his move to New Orleans he worked in a similar program doing presentations and classes through much of northern California. For 7 years Matt was on staff of the Sacramento Traditional Jazz Society Jazz Camp, taking responsibility for private lessons on tuba and bass as well as ensemble lessons in arranging, theory and performance. He's been repeatedly commissioned by Copenhagen's Rhythmik Music Conservatory to give academic and performance clinics on brass band music. He's brought the same program of study to the Conservatory's sister school in Aarhus, Denmark as well. On the home front, Matt has also taught in the music studies program at the University of New Orleans under the direction Elis Marsalis.

His compositions and arranging accomplishments, while not as high profile as performance credits, are broad and expansive as well. His musical arrangements, spanning the gamut from jazz standards to original rock and roll can be heard on: Pledge to my People, Cool Riddums and Sista Teedy; Jubilee, -Stan Mark; Louisianthology, Tom McDermott; Club Deuce, Johnny Angel; The Whop Boom Bam, All That; ... Now Get Out, Guitar Vic and the Slicktones; New Orleans Nightcrawlers, Funknicity, Live at the Old Point, The New Orleans Nightcrawlers; Greyhound Afternoons,- Royal Fingerbowl; House of Secrets, Polychrome Junction,- Leigh Harris; Live at the Old Point, Bonerama.

Today, Matt travels internationally with the New Orleans based band, Tin Men, in which he plays the sousaphone. In this band, Matt is joined by songwriter/guitarist/vocalist Alex McMurray, and Washboard phenom "Washboard Chaz" Leary. the Tin Men's first release, "Supergreat Music for Modern Lovers", was nominated by the Big Easy Awards committee for Album of the Year. When in town, Matt also continues to play in the New Orleans Nightcrawlers, Tin Men, Bonerama, the Danza Quartet, the Hot Club of New Orleans, as well as many other local bands.

ERIC McPHERSON

Born and raised in New York, Eric was immersed in music from birth on: Richard Davis, his godfather and an icon among jazz bassists, was present at his birth. It was Richard who suggested he be named after Eric Dolphy. Before Eric was three months old, his mother—a superb dancer-choreographer deep in the jazz scene—was taking him, strapped to her back, to rehearsals and performances. Her wide orbit of friends included lots of drummers, major jazz artists like Max Roach, Michael Carvin, Charles Moffett and Freddie Waits. Small wonder that Eric was beating on pots and pans before he could walk. At three, he told Elvin Jones, another household friend, that he was definitely going to be a drummer. By the time Eric was eight, he was teaching himself to play on a drum set borrowed from Charles Moffett. At twelve, he started seven years of formal drum studies under Michael Carvin, a master drummer and a brilliant teacher. Within the year, he was jamming with another kid, Abraham Burton. Together, they started doing street performances at anti-apartheid rallies, soon to be joined by young Nasheet Waits. A year later they were performing on-stage at Barry Harris' Jazz Cultural Theater.

About the same time, Eric was admitted to New York's prestigious LaGuardia High School of the Arts, a school for gifted students. Soon he was selected for the New York All City High School Big Band, making his Carnegie Hall and Lincoln Center debuts with the Big Band – and winning several Outstanding Soloist Awards.

Upon graduating, his mentor Michael Carvin recommended Eric to Jackie McLean. That led to a full scholarship for attending the Jackie McLean Institute at the Hartt School of Music, University of Hartford. While still a student at Hartt, Jackie invited Eric to join the Jackie McLean Quintet—along with Rene McLean, Alan Palmer and Nat Reeves. For the next 15 years, until Jackie's recent death, Eric was his drummer, following in the distinguished footsteps of drummers Michael Carvin, Billy Higgins, Jack DeJohnette and Tony Williams. Over those years, Eric recorded two CDs with Jackie and performed with him at major venues and festivals all over the Far East, Middle East, Latin America, Europe, the Caribbean, and the U.S. In addition to his touring and recording with Jackie McLean, Eric has also performed with a wide range of major jazz figures, including Pharaoh Sanders, Andrew Hill, Richard Davis, Claudia Acuno, Jason Moran, Greg Osby and Avishai Cohen.