

Dominique Eade

"Eade's vocal control and imagination are peerless," says the Boston Phoenix. "She's one of the few imaginative artists to have emerged in the field of jazz singing in this decade," says New York Newsday of vocalist Dominique Eade. Peter Watrous of the New York Times praises her "...immensely appealing sound..." and in a New York Times review of a recent performance, Ben Ratliff writes that Eade "had absorbed some of Sarah Vaughan's fearsome technique" Her voice was rich and clear and strong in all ranges; she had musicianship and cool intelligence and didn't seem to be ahistorical or to have arrived at jazz by accident." David Hajdu wrote in the New York Times Magazine, "I already knew who the Next Thing in jazz singing would be: Dominique Eade. An impossibly versatile vocalist, composer, lyricist and instrumental arranger..."

Entertainment Weekly named Eade Best Jazz Singer in their article on up-and-coming artists of 1996. The 1998 First Annual Jazz Awards in NYC nominated Eade for Best Debut Artist. She was voted in the top ten for Best Jazz Singer, and TDWR categories in the 1999 Downbeat Critics' Poll, and TDWR in the 1998 Downbeat Critics' poll. She has been nominated five times for Best Jazz Vocalist in the Boston Music Awards and was voted Best Jazz Vocalist in 1996 and 1999. Eade was nominated for Best Jazz in Boston in the 2001 boston.citysearch.com. Signed to RCA Victor in 1996, Eade has been a featured performer in festivals including the Porto Jazz Festival in Portugal, The Bell Atlantic Jazz Festival's "Diva's of Jazz" concert with Terri Thornton and Abbey Lincoln (NYC), the Toulon Jazz Festival in France, the Molde International Jazz Festival in Norway, The Knitting Factory's "What is Jazz?" Festival, the Iowa City Jazz Festival, the Litchfield CT Jazz Festival and many Boston Globe and Regatta Bar Jazz Festivals in Boston. In 1994 she was an artist-in-residence at the Wichita Jazz Festival, and she has been a clinician and performer throughout the United States and Europe.

Eade's second recording for RCA Victor, *The Long Way Home*, features Dave Holland, Victor Lewis, Bruce Barth, Mick Goodrick and Cyro Baptista. A combination of songs by some of Eade's favorites, including Harold Arlen and Hoagy Carmichael, and Eade's own originals, the new CD explores the theme of home and the roads that lead you there. *The Long Way Home* reached the top ten on the Gavin Poll and was voted one of the year's ten best by many critics. CDNow's Ken Micallef writes, "Within the first few bars you know Eade is something seriously special. Eade makes you reconsider everything she touches as she eloquently interprets each song." Of her original songs on the CD Ed Hazell of *The Boston Phoenix* says, "Composer Eade pens melodies and lyrics that display the classic values of great American songwriting without sounding old-fashioned. For instance, "Rounding the Bend" has a knowing irony about heartache and a poetic use of metaphor and imagery that make it refreshingly witty and not at all self-serious." Jason Koransky of *Downbeat Jazz* says " the album creates a focused, lyrical and conversational atmosphere full of subtle nuance and superb musicianship."

Her 1997 RCA Victor debut, *When the Wind Was Cool*, "...a magnificently conceived and executed nod to June Christy and Chris Connor" - *The Boston Globe*, was voted one of the Top Ten CD's of 1997 by critics for *Jazz Times*, *Jazziz*, *The Boston Globe*, *The*

Boston Herald and the Boston Phoenix. Produced by Ben Sidran, the CD revisits the repertoire of Connor and Christy with arrangements by Eade, Phillip Johnston, Fred Hersch and Allan Chase, and features Benny Golson, Steve Nelson, Fred Hersch, Matt Wilson and Peter Leitch. "Eade's rich voice, her effortless delivery and the tasteful assurance with which she embellishes melodies make her sound totally at home with this repertoire.... Benny Golson could have easily stolen the scene if not for Eade's commanding vocals." - Atlantic Monthly. The Boston Herald calls it "...poignant and more often than not, downright gorgeous."

Prior to signing with RCA, Eade released two self-produced CDs on the Accurate Records label. Both CDs combined a repertoire of lesser-known standards and Eade's own compositions. Her debut CD, *The Ruby and the Pearl* (Accurate CD 3924), featuring Stanley Cowell and Alan Dawson, won critical acclaim from Billboard, Jazz Times, The Boston Phoenix, CD Review, Jazz Hot., Jazziz, and many other journals in the United States. Critics for Cadence Magazine selected *The Ruby and the Pearl* as one of the ten best jazz recordings of 1991. Nationwide air play helped to make her debut recording one of the best selling CDs on the Accurate label.

The follow-up release, *My Resistance is Low* (Accurate CD 3925), features her longtime collaborator pianist Bruce Barth, along with bassist George Mraz and drummer Lewis Nash. It was voted one of the Top Ten jazz releases of 1995 by Billboard Magazine, #1 Jazz Vocal Record of 1995 by Ann Arbor News, and received four stars from Down Beat. With her "...dark and enveloping alto, penchant for melodic risks and the ability to resolve them with assurance and grace, she covers obscure gems, writes intriguing originals and swings ballads into deep, delicious grooves." ♦ The New Yorker

A look at Eade's performing companions reveals her wide-ranging musical taste. She has worked extensively with pianist Ran Blake in duo performances and as a member of the Ran Blake Quintet with Ricky Ford. She was a soloist under the baton of Anthony Braxton in two Braxton operas performed at the Kitchen in NYC. In Boston, she co-led a group for several years with guitarist Mick Goodrick and led her own trio with pianist Donald Brown. While in New York, she had a working group with bassist Ben Street and drummer Kenny Wolesson, and she and bassist Mark Helias formed a duo. She has also performed with Bill Frisell, Cecil McBee, Gene Bertoncini, Bill Pierce, Billy Drummond, Larry Goldings, John Medeski and Bob Moses, and works frequently with pianist Fred Hersch. Eade has been a soloist with Butch Morris, *Orange Then Blue*, the *Either/Orchestra*, *Marimolin*, *Boston Musica Viva*, *Composers in Red Sneakers*, and the *Jazz Composers' Alliance*.

Eade recently completed a soon-to-be released duo recording, "Open" with pianist Jed Wilson and works frequently with guitarist Brad Shepik.

Since 1984, Eade has been on the faculty of New England Conservatory, where she teaches voice, composition and improvisation. She founded and oversees the Jazz Vocal program which includes classes, private lessons and ensembles. In the 1994 Thelonious Monk Jazz Vocal Competition, three of the eleven finalists, including the winner, Sara

Lazarus, were Eade's students. The 1998 third -place winner Roberta Gambarini, also studied with Eade. In the 2004 competition, Eade's students Rachel Price and Jo Lawry were both finalists. Other former students receiving acclaim include Luciana Souza, Kate McGary, Lisa Thorson, Patrice Williamson, Kris Adams, David Devoe and Julie Hardy. After a six-year stay in New York City, Eade returned in 1996 to the Boston area, where she currently resides with husband, saxophonist Allan Chase, and sons, Julian and Stephen.

Bruce Barth

Bruce Barth is widely considered to be one of finest jazz pianists and composers of his generation. New York City's Village Voice calls him "one of the best pianists in town, period." His is a modern and original voice, with great expressive depth and compelling rhythm. His music is deeply rooted in the jazz tradition, and encompasses the wide scope of his life and musical experiences, from recollections of the old West to forays into the blues and Latin music.

Barth has appeared in major jazz festivals, clubs, and concerts throughout the United States, Europe, and Japan, with his trio, as a solo pianist; alongside several of jazz's greatest elders, and with some of the most dynamic voices of his own generation. He has played on more than ninety CD's, including nine as a leader. His most recent trio release is *Live At the Village Vanguard* on MAXJAZZ, and his first DVD, *Live in Spain*, will be released this year on the new Spanish label, Quadrant.

Originally from Pasadena, California, Barth started piano lessons at the age of five, with a natural tendency to play by ear. He studied piano, theory, and musicianship for more than ten years with Anthony and Sue LaMagra. He fell in love with jazz as a teenager, and learned by listening to records, later studying privately with Norman Simmons and at the New England Conservatory with Jaki Byard, George Russell, and Fred Hersch. While in Boston he recorded "The African Game" and "So What," with George Russell's Living Time Orchestra, for release on Blue Note Records.

Within a year of moving to Brooklyn in 1988, Barth toured Japan with Nat Adderley. After a brief stint with Stanley Turrentine, he joined Terence Blanchard's quintet in 1990. During the next four years, he toured extensively with Blanchard, recorded six CD's and several movie soundtracks, and even played onscreen in Spike Lee's film, *Malcolm X*.

While in Blanchard's band, he recorded his first two CD's as a leader, *In Focus* and *Morning Call* on the Enja label, both which were chosen for the New York Times' top ten lists in their respective years. These recordings displayed not only Barth's piano work, but the scope of his original compositions and fresh arrangements of jazz standards.

He has continued to release a stream of critically acclaimed recordings in solo, trio, quintet and septet groupings, the latter featured on his 2001 release *East and West*; with an all-star group playing Barth's compositions based on memories of his childhood

experiences in the Western United States -- deserts, ranches, and ghost towns.

Some of Barth's recent trio engagements include the Village Vanguard, Jazz Standard, and Smoke in New York; The Kennedy Center in Washington; and several major European festivals including San Sebastian, Stockholm, and Barcelona. He has played two extensive solo piano tours of Japan. The Bruce Barth Septet, originally featured on his East and West recording, has played the Jazz Standard and toured Europe, with festival appearances in Terrassa, Spain and Braga, Portugal.

Last November, Barth recorded a live DVD at the Lleida Jazz Festival with bassist Doug Weiss and drummer Montez Coleman. The resulting DVD, Live in Spain, will be released later this year on Quadrant Records.

Barth has had performed and/or recorded with such jazz luminaries as James Moody, Slide Hampton, Art Farmer, Phil Woods, Nancy Wilson, Branford Marsalis, Wynton Marsalis, Freddie Hubbard, Donald Byrd, Tom Harrell, Grady Tate, John Patitucci, Roy Hargrove, Lewis Nash, Joshua Redman, David Sanchez, and the Mingus Big Band.

In addition to his own bands, Barth is currently working with the Steve Wilson Quartet, Terell Stafford Quintet, and groups led by Karrin Allyson and Luciana Souza. He has collaborated with many other creative lights of his generation, including Tim Armacost, Adam Kolker, Brad Leali, Sam Newsome, Scott Wendholt, Luis Bonilla, Dave Stryker, Ed Howard, Ugonna Okegwo, Adam Cruz, and Leon Parker.

Barth is also a Grammy-nominated producer, and has more than twenty albums to his credit. He has produced recordings by Rene Marie, Carla Cook, Terell Stafford, and Laurent Coq, among others, and has contributed his composing and arranging talents to several projects.

Finally, he is a gifted and original teacher, and is currently on the faculty of Temple University in Philadelphia. He has also taught at Berklee College of Music and Queens College, and has taught professional pianists from several countries. He has participated in several seminars, master classes, and summer programs in the United States, Europe, and Japan.

Matt Wilson

I was born in the prairie town of Knoxville, Illinois September 27th 1964. I was lucky to have cool parents who encouraged me in my creative pursuits where it was music, theater, writing or weird art. I became interested in playing the drums in the third grade after seeing Buddy Rich on the Lucy Show. He was judging a local drum contest featuring Ricky Jr. a fine drummer. Inspired, I pooled together some capital and purchased some Ludwig 9a sticks at the local Byerly Music store. With sticks in hand I began exploring a wide range of suitable cookware and five gallon buckets as sound sources. Soon my parents made in investment in a used of brand snare drum drum and cymbal. My middle brother played the saxophone and we immersed in the local PTA and

4H concert circuit at a very young age. It was quite a duo, Mark with his Beuscher tenor and me with my minimalist set up of orange sparkle snare drum and 10" sheet metal cymbal. We had a book that explored all of the hits of the 60's and 70's. (We were serious Herb Alpert aficionados). We even had some cool shtick: I guess times have not really changed.

I played in all of the groups in school and finally learned how to read music. I had a cool high school band director who started hiring me to play drums in his weekend dance band. It was fun and I made some cash which was nice for an eighth grader. Soon I was playing in local groups of all kinds. A big band, very creative rock band called Common Denominator, country bands, Dixieland bands anything I could play. I was also extremely fortunate to study with a great local drummer who taught me music not just how to play fast. He was very inspirational and was very helpful in my pre paring for college.

I went to college at Wichita State University and there was exposed to one of the most influential mentors of my career, Dr. JC Combs. He is not only a fantastic percussionist but he possesses one of the most creatively fertile imaginations on the planet. We played percussion works featuring a wide array of strange components. Pinball machines, cloggers, bowlers and professional wrestlers all were standard fare. He also instilled in me a true entrepreneurial spirit. Combs always knew how to market and get folks to the concerts that were always sold out no matter how bizarre. My colleagues were equally insane and it was a inspirational environment to spend my college years.

Wichita also had a lot of great opportunities to work so I kept quite a busy schedule between working and school. Sleeping in one of the huge lecture classes was common.

I am grateful for all of the experience I gained from years in Wichita.

I am also grateful for Wichita for it is where I met my wife Felicia who was a hot shot violin major from Tulsa, Oklahoma. We met our freshman year in school and married in August of 1987. The fall of 1987 we loaded up the Ryder truck, 1984 Chevy Citation in tow and moved to Boston where she got her masters from New England Conservatory.

Boston was hopping and I took full advantage to see and play with everyone I could. I had the wonderful opportunity to play, tour and record with some great bands and musicians including the Either/Orchestra, Charlie Kohlhase Quintet, Bevan Manson, John Medeski, Dominique Eade and countless others. It was a great place to be and the many of my Boston colleagues have gone on to be some of the most influential musicians of their generation.

Two words began to echo in my brain: "New York". I knew it was time and with encouragement from folks like Cecil Mc Bee and Andrew Cyrille we decided to head south to the Big Apple. I loved the energy of the scene immediately and began playing with some amazing musicians.