



JOHN PATITUCCI TRIO

Remembrance

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Given that jazz bass players are typically cast as part of the rhythm support team, only a handful of them have become leaders in their own right. Taking the lead from such masters as Charles Mingus, Ray Brown, Ron Carter and Dave Holland, the next generation of acoustic and electric bassists have been crafting musical statements in leadership roles.

At the top of that class is acoustic and electric bassist **John Patitucci** - regarded as one of the best bass players in the world, and one of the pre-eminent composers and arrangers in jazz today.

John Patitucci delivers his latest Concord Jazz recording, **Remembrance**, a remarkable outing of straight-ahead-to-funky-to-classical-tinged originals featuring an astounding trio comprising saxophone maestro **Joe Lovano** and brilliant drummer **Brian Blade**. Guests include his wife **Sachi Patitucci** on cello and percussionist **Rogerio Boccato**, who delivers simpatico rhythms with Blade on four tracks that Patitucci says, makes them sound "like one giant organism."

On *Remembrance*, Patitucci pays homage to several of his heroes, including tenor sax colossus Sonny Rollins (the upbeat "Sonny Side"), the late trumpeter legend Freddie Hubbard (the bouncy, joyful "Blues for Freddie"), tenor sax titan Joe Henderson (the bold, bright "Joe Hen" with Lovano's searing tenor solo) and bass elder Ray Brown (the lazy blues "Play Ball" that Patitucci says is "one of the slowest tempos I've ever played").

Patitucci honors the great piano/saxophone team of Thelonious Monk and John Coltrane with the lyrical "Monk/Trane" based on "Giant Steps" changes, he singles Trane out as an important influence on his electric-bass contemplation "Meditations," pays respect to classical composer Olivier Messiaen with the funk-inflected "Messiaen's Gumbo" and tips his hat to the great Malian guitarist Ali Farka Touré with the cooking "Mali."

Patitucci performs solo on the final tune, the sublime title track that is dedicated to the late tenor saxophone great Michael Brecker. On it Patitucci plays both a six-string electric bass and a six-string electric piccolo bass. "It almost sounds like a 12-string guitar," he says. "I set out to capture a feeling and try to make it as haunting and beautiful as possible."

As for the trio that he has assembled, Patitucci says that this particular group is a dream band for him, which makes **Remembrance** a special recording. "I've been waiting for years to make a trio record like this," he says. "Brian is a consummate artist whose contributions go way beyond the drums. He's powerful, and he has great interpretive skills, incredible ears and a breadth of musicality. Joe improvises at such a high level, and he brings a great sound, phrasing and overall feeling to everything he plays on."

Remembrance teems with that loving sensibility throughout. "We're paying tribute, but we're also shaping the music to reflect who we are," Patitucci says. "We're not just copying or resting on the musicians who came before us. We're playing this music as our way of contributing to the evolution of jazz."

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