

ANITA BROWN JAZZ ORCHESTRA

PO Box 242 Nyack, NY 10960 845-358-1634 www.anitabrownmusic.com

Anita Brown Jazz Orchestra gave its debut performance on August 15, 2000 at The Cutting Room in New York City, under the direction of its founder, composer/conductor Anita Brown. Since then, this dynamic ensemble has given performances at a number of New York's finest venues including Sweet Rhythm, Steinway Hall and John Birks Gillespie Auditorium and was among the featured performing artists at the **2007 IAJE Annual Conference** (NYC) and **The 2005 New York Brass Conference**.

ABJO has been compared to both The Vanguard Jazz Orchestra and Maria Schneider Orchestras and has been described in the press as a 'blue-chip' ensemble, calling upon 'top drawer New York session' players including a 'platoon of persuasive soloists' breathing life into Ms. Brown's works with conviction and finesse.

As a writer, Anita has been described as a talented, 'original thinker' who writes with passion and 'fresh mind-expanding ideas.' She has a 'unique ear for dissonance' and 'writes music that penetrates your very soul' with 'remarkable craftsmanship' which she conducts with skill, elegance and passion.

Brown began building a body of work for jazz orchestra in 1995, during an eight year fellowship in the prestigious BMI Jazz Composers' Workshop under composers Jim McNeely, Manny Albam and Mike Abene. Her works were featured annually beginning in 1997, and she was a finalist in its 2001 and 2003 Charlie Parker Composition Competitions. She independently produced and released her debut CD "**Anita Brown Jazz Orchestra: 27 EAST**" in 2003, which appeared in six categories on the ballot for the 46th Grammy Awards. It continues to receive international acclaim since its release.

For her highly original piece, "**The Lighthouse**," Ms. Brown received the ASCAP/International Jazz Composers' Symposium New Music Award for Big Band Works in 2006 bestowed by The Center for Jazz Composition and a panel of the highly esteemed composers, Bob Brookmeyer, John Clayton and Dave Douglas.

"The Lighthouse is favorably reminiscent of the works of Evans with Miles Davis on the legendary Sketches of Spain album." --Curtis Davenport, Jazz Improv Magazine

Her seasoned players are among those who make the New York and international jazz scenes tick. A brief list of their collective playing and recording credits includes associations with The Vanguard Jazz Orchestra, Toshiko Akiyoshi Big Band, Maria Schneider Orchestra, Gotham Jazz Orchestra, Pete McGuinness Jazz Orchestra, Maynard Ferguson, Frank Sinatra, Woody Herman, Lionel Hampton, Harry Connick, Jr., Wayne Shorter, Jimmy Heath, Carnegie Hall Jazz Band, Mingus Big Band, John Pizzarelli, Jr., Tony Bennett, Phil Collins, Aretha Franklin, Donald Fagen, Liza Minelli, Burt Bacharach, The New York Philharmonic, The New York Pops, countless Broadway shows, TV jingles and films.

Brown has also premiered original works with The Vanguard Jazz Orchestra, BMI New York Jazz Orchestra, and The Seacoast Big Band under her own baton. In April 2005 she was the first composer commissioned by *The Center for Jazz Composition* to write and conduct arrangements featuring Nnenna Freelon with Chuck Owen's Jazz Surge for its **Jazz Masterworks Inaugural Gala Celebrations**. One of these arrangements was recently featured by **Ms. Freelon and Frank Foster's Loud Minority Big Band at The Jazz Foundation of America's "A Great Night In Harlem" Gala Fundraiser Concert, May 29, 2008 at The Apollo Theater**. On June 2, 2008 she premiered "**Remembrance**," an original piece dedicated to the late bassist, Dennis Irwin, with The VJO at The Village Vanguard, under her direction.

Other bands engaging her arranging services include The Count Basie Orchestra, Jon Faddis Jazz Orchestra, Roseanna Vitro with The NJ Performing Arts Center Faculty, Bobby Short, and The Westchester Jazz Orchestra for which she is one of the staff arrangers. Her works have been performed by The U.S. Army's Jazz Ambassadors, Diane Moser's Composers' Big Band, Las Vegas Academy Jazz Ensembles and several college and high school jazz ensembles. She has appeared as guest lecturer/clinician at the **2006 Center for Jazz Composition's Jazz Composers' Symposium, The 34th Annual IAJE Conference in 2007**, and a number of colleges, elementary and secondary schools nationwide. She was again invited to present her work at the **CJC's 2008 Jazz Composers' Symposium**.

In addition to clinician appearances Ms. Brown has served as an adjudicator for The CJC's first **International Jazz Arranging Competition**, honoring Michael Brecker, as well as a number of high school jazz festivals.

Anita's strengths and interests extend to various aspects of production. In addition to producing all facets of *27 EAST* she has been sought out to contribute these talents to such live events and recordings as the Memorial Service Concerts of Manny Albam and John Stubblefield, CD Release Party of The Jim McNeely Tentet: "**Group Therapy**," and select recordings of Maria Schneider Orchestra, Loren Schoenberg Big Band, Gary Morgan's *PanAmericana*, artists Dave Pietro, Michael Hackett and Fran McIntyre.

Brown is currently a member of the jazz faculty at Sarah Lawrence College and New Jersey City University, where she teaches undergraduate and graduate **Jazz Composition and Arranging**.

Ms. Brown and her band are available for commissions, performances and clinics.

"Anita has swallowed and legitimately incorporated her influences and sounds only like herself."
--Larry Kart, Author of **Jazz In Search of Itself**

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"Anita's *27 EAST* is one of the best large ensemble jazz recordings I've heard in a long while. She has her own palette and brushstrokes. To put it another way, to really write for an orchestra, one needs to have genuine orchestral thoughts, and Anita has them. She is a composer who's bursting with stories to tell. Urgent stories, and lots of different kinds of stories too. She has a unique ear for dissonance, [and] seems to me less beholden to some of [the] models. She has swallowed and legitimately incorporated her influences and sounds only like herself."

--**Larry Kart**, Author of *Jazz In Search of Itself*

"In *27 EAST*, Ms. Brown has created a dense, gorgeous palette of sounds; and exciting debut, from an extremely talented composer who has much to say.

--**Curtis Davenport**, *Jazz Improv Magazine*, Feb. 2007

"Anita Brown's debut recording makes a resounding statement of the wholesomely vital values of big band writing and performance. [Her] giftedness is channeled into her soulful music with strongly perceptible values... Carving out new growth paths...she smoothly weds substance with inspiration and passion, thus fashioning beautiful music. Anita Brown serves serious notice with her maiden voyage orchestra...[and] her unquestioned position of firm strength and resonant originality."

--**Dr. Herb Wong**, *Jazz Education Journal*, Vol. 37, #4

"Disarming charts... reveal myriad details of subtle wit and flexible spirit...using brass with the acumen and majesty of Johnny Richards...and wave-like riffs that break into Mingus-like backbeat."

--**Fred Bouchard**, *DownBeat Magazine*, Dec. 2004

"[Anita's] compositions are marvelous tone poems...and the band brought them off beautifully. Serious, beautiful writing and a wonderful group. [This] band is in the same category [as] the Vanguard Jazz Orchestra and Maria Schneider."

--**Marvin Stamm**, Trumpet Artist

"I've known Anita for a long time and have been very interested in how she's developed into an important writer."

--**Lee Konitz**, Alto Saxophone Artist

"A loving, caring band making great music together. Fantastic arrangements. Anita's charts blew me away!"

--**Sheila Jordan**, Legendary Jazz Vocalist

"This CD is so good! I'm enjoying it and hear new things every day."

--**Don Sebesky**, Arranger/Orchestrator

"This new recording by Anita Brown has been a long time in coming and it is truly worth the wait!! Anita has the ability to write music from the soul and for the soul. Get this CD, you'll love it! Guaranteed!"

--**Jon Faddis**, Trumpet Artist

"[Anita] couldn't have arranged a more impressive coming-out party... aided and abetted on *27 EAST* by a blue-chip New York-based ensemble..."

--**Jack Bowers**, www.allaboutjazz.com

"The debut CD of the Anita Brown Jazz Orchestra fills me with hope and lifts my spirit. Her skills as an arranger and bandleader convince me that the future for big bands is in good hands!!"

--**Dennis Mackrel**, Drummer/Arranger

"This superior album should be treated as a major event within the big band firmament... This is a major work that will transcend any doubts one may have about contemporary big band writing and performance."

--**John Killoch**, *Mainly Big Bands*: www.btinternet.com

"Watching her conduct her ABJO performing her own music is to witness joy in its purest form...a journey full of power, depth and imagination."

--**Dr. Judith Schlesinger**, www.allaboutjazz.com

"Wonderful. A beautifully evocative record! I love it. Gorgeous textures, color, and tones."

--**John Hammel**, WNTI, 91.9 FM, Hackettstown, NJ

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Press is a valuable part of your career, more valuable than you can imagine! Reviews are one of the most important building blocks of a career. In the fall 2006 edition of *Berklee Today*, there was an article that addressed this subject. Writer Brian Coleman (Boston Herald, Boston Metro, etc) can be quoted as saying: "It doesn't matter whether the artist is a 20 year old saxophonist finishing up a Berklee performance degree or a music business veteran putting out his tenth CD!"

PR: Who Needs It? (You Do!).

He further states that, "it's something that everyone in the arts needs, yet it is possibly the least understood step on the path to the local, national or international recognition you seek." Don Gorder (chair of Berklee's Music/Business/Management Department) expressed that, "an experienced publicist can be a big help to artists at any stage of their career."

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Anita Brown Jazz Orchestra

27 EAST - Lasheda Records. Web: www.anitabrownmusic.com. P.O. Box 242; Nyack, NY 10960. *Wake Up!*; *The Lighthouse*; *Alexander's Lullaby Waltz*; *Shifting Tides of Montauk*; *The Touch of You*; *Add Venom, Shake Well*; *27 EAST*

PERSONNEL: Dave Pietro, Todd Bashore, Tom Christensen, Jason Rigby, Ed Xiques: reeds; Joe Ownes, Evan Barker, Scott Harrell, Greg Gisbert, Nick Marchione: trumpets; Theresa MacDonnell, french horn; Mark Patterson, Pete McGuinness, Bruce Eidem, Mike Christianson, Jeff Nelson: trombones; Mike Holober, piano; Mary Ann McSweeney, bass; Tim Horner, Lee Finklestein: drums; Anita Brown, vocals

By Curtis Davenport

Women have played an important role in the history of jazz, but it has usually come in the role of vocalist. Women instrumentalists are even still today, a rare sight, except perhaps in the piano chair.

A woman writing for and leading her own big band, still draws raised eyebrows and condescending looks in many so-called legitimate jazz circles and that is really a shame. Maybe that is why with a few very notable exceptions (Maria Schneider; Toshiko Akiyoshi and Kit McClure) you see very few women leading big bands and that is a big loss for jazz. In this light, let us now add one more woman to the list of those who refuse to "just sing and then step aside and smile." Her name is Anita Brown, she is a native of northeastern Massachusetts, with a lengthy stop on Long Island. She has studied with, among others, the great pianist Lennie Tristano, and well known arrangers, such as Manny Albam and Mike Abene. She has also written arrangements for Nnenna Freelon, the Count Basie Orchestra, the Vanguard Jazz Orchestra, Jon Faddis, the late Bobby Short and many others. In other words, this lady has paid her dues. She now presents to us the fruit of those and many other labors, her debut disc as a leader, *27 EAST*, which is a tribute to an area that she is very fond of; Montauk Point and the beaches at the southeast end of Long Island. Being a native of south shore Long Island myself, I share her fondness for that area. After listening several times to *27 EAST*, I have also developed a new fondness and that is for the writing and arranging talents of Ms. Anita Brown.

In *27 EAST*, Ms. Brown has created a dense, gorgeous, palette of sounds. Each piece is not just a "riff, solo, solo, riff and close," but a musical trip through the places, people and events that have meaning in her life. By listening to this music, you are getting a small introduction to what it is that makes this woman tick. She has clearly chosen her musicians carefully, using those that are not just top drawer New York session men and women (which they all are), but those who also have meaning in her life and therefore can understand what she wants to convey at certain points in the music; and convey it they do. Ms. Brown has also written copious liner notes, which give the listener an idea of why particular choices were made. Knowing this takes us inside each of the seven pieces, to an extent that you don't get with many composer/arrangers. For example the first (and most swinging) track on this disc, is "Wake Up!" a piece inspired by Ms. Brown's experience of having fallen asleep, in the front row of a performance by Jon Faddis and the Carnegie Hall Jazz Band. Faddis then impishly instructed the 3,000 other audience members to scream "wake up" in unison at the sleeping Ms. Brown, an act which incredibly, did not disturb her sleep in the least! All of this is vividly conveyed to us through the excellent solo work of pianist Mike Holober, Dave Pietro, on the alto sax; Bruce Eidem on the trombone and trumpeter Scott Harrell, as the awakened Ms. Brown. Anita even contributes herself, by singing a muted lullaby in the background while all of this is going on. The entire piece is a delight. Ms. Brown has managed to take a personally embarrassing incident and turn it into a hunk of musical fun. Another striking work is "The Lighthouse," with its majestic themes and stunning muted trumpet work by Greg Gisbert. Ms. Brown's biography says that she has served as an archivist for the estate of Gil Evans. That was clearly time well spent, as "The Lighthouse" is favorably reminiscent of the work of Evans with Miles Davis on the legendary *Sketches of Spain* album. Clearly, I was not the only

one impressed with the composition, as it won for Ms. Brown, the first ASCAP/International Jazz Composers' Symposium New Music Award for Big Band Works, in 2006. Finally, "Shifting Tides of Montauk" is her masterwork. A thirteen and one-half minute walk along the Montauk beach, as the tide comes in. Ms. Brown's notes again serve as our libretto and away we go. There are soloists galore: Mary Ann McSweeney, Evan Barker, Tom Christensen, Jeff Nelson, Mike Christianson and Todd Bashore, each telling their part of the story as expressively as any fine actor could. The fact that the time of the track goes by relatively quickly, is a testament to the fine players and their exceptional "director," Anita Brown.

Anita Brown's *27 EAST* is an exciting debut, from an extremely talented composer and arranger, who has much to say. This disc was released in 2003 and has gone mostly unnoticed, up to this point. It certainly is not because of the quality of the work presented herein. If part of the reason is sexism, then that is truly a crime. However it is a crime that can easily begin to be rectified by getting a hold of a copy of this disc and joining Ms. Brown for a superb musical trip. Sunrise Highway should always be this good.



Carnival Skin

Carnival Skin - NEMU Records, 2006 www.nemu-records.com. *Journey To Strange*; *Monster*; *Iono*; *Bobo Song*; *Diagonal People*; *Carnival Skin*.

PERSONNEL: Bruce Eisenbeil, guitar; Klaus Kugel, drums; Perry Robinson, clarinet; Peter Evans, trumpet, piccolo trumpet; Hilliard Greene, double bass.

By Margot Elizabeth Meyers

"...the members of *Carnival Skin* have created more than an impression of contemporary modernism but an indelible imprint that marks our conscious and subliminal minds."

One can only discover where the journey will lead us if we dare to follow with exploring curiosity into other worlds. With relentless self expression, courage and hard forged craftsmanship, the members of *Carnival Skin* have created more than an impression of contemporary modernism but an indelible imprint that marks our conscious and subliminal minds. Rife with content and images that go beyond the multi-dimensional experience, it is laden with aural interpretations that engage the listener in its total expression of absolute terms.

Carnival Skin is a newly formed quintet of composers, innovators, and improvisers - musicians whose collective experiences span several genres of music, five generations, and two continents and embodies the history and represents a new direction

Anita Brown

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Composer ~ Conductor

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FOR IMMEDIATE RELEASE

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New ASCAP Award

TAMPA, FL - Jazz composer, Anita Brown of Nyack, NY was the first-time recipient of the new ASCAP/International Jazz Composers' Symposium New Music Award for Big Band Works. In affiliation with University of South Florida, its year-old Center for Jazz Composition embarked upon an exciting maiden voyage this month: The 2006 ASCAP/International Jazz Composers' Symposium, March 9-11.

Following a call for scores and papers, Ms. Brown's tone poem, "The Lighthouse" was selected by adjudication as one of six pieces to be presented on the symposium's New Music Reading Session for Big Band. Additionally, her paper on its analysis was accepted for lecture presentation.

Originally composed as a feature for Greg Gisbert on her debut CD, Anita Brown Jazz Orchestra: 27 EAST, it was guest artist Larry Williams of Los Angeles who executed this trumpet feature brilliantly during the reading session with Chuck Owen and The Jazz Surge Big Band. Attended by an audience of participating composers, the reading session was presided over by a panel of jurors including NEA Jazz Master, Bob Brookmeyer, virtuoso bassist, band leader and composer/arranger John Clayton and the unmistakable brilliant trumpet artist and cutting edge composer, Dave Douglas.

In a master class setting each piece was played and discussed by the panel and its respective composer. The panel selected one exceptional work from the big band reading session and one from a subsequent session for small group works. The panel's decision was announced and the winning selections were performed on an evening concert, March 11, 2006, by Chuck Owen and The Jazz Surge at USF Tampa's theater. The concert also showcased an exciting, energetic work by Chuck Owen. Subsequent to the performance of the winning selections the balance of the program featured recent works of Bob Brookmeyer under his direction.

The Center for Jazz Composition is the brain child of USF's Director of Jazz Studies and President-Elect of The International Association for Jazz Education, Chuck Owen. In addition to presenting an annual Jazz Masterworks series, and a regular jazz composers' symposium, The Center intends to serve the needs of jazz composers internationally with regard to resources of all kinds. It's Gala Opening Celebrations took place April 19-21, 2005 and featured Nnenna Freelon on arrangements by Anita Brown in addition to the works of legendary arranger Gerald Wilson.

by Dr. Herb Wong

IAJE Resource Team Member Radio/Recordings



Anita Brown

peter Jon Owens, trombonist Mark Patterson, and alto saxophonist Dave Pietro, and a synergistic rhythm section of Mike Holober, Mary Ann McSweeney, and Tim Horner, plus a platoon of persuasive soloists such as the agile Greg Gisbert. Anita Brown serves serious notice with her maiden voyage orchestra. The seven selections underscore her unquestioned position of firm strength and resonant originality. The jazz orchestra heritage is in very good hands.

ANITA BROWN JAZZ ORCHESTRA, *27 East*, Lasheda Records. Composer/arranger and vocalist Anita Brown's debut recording makes a resounding statement of the wholesomely vital values of big band writing and performance. There is no compromise for swinging—an intrinsic element that seems to escape some contemporary jazz writers. Brown's giftedness is channeled into her soulful music with strongly perceptible values transfused from among her influential beacons, such as Jim McNeely, Maria Schneider, Manny Albam, and Stanley Hettinger. Sharing their mentoring wealth with Anita, she responds by carving out new growth paths as she smoothly weds substance with inspiration and passion, thus fashioning beautiful music. With apparent joyfulness in articulating the music, the players contribute to the New York orchestra's ambient feel and identity. A guarantee is stamped with musicians such as lead voices shoring the bands—including trum-

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DOWNBEAT

**Anita Brown
Jazz Orchestra**
27 East

LASHEDA RECORDS

★★★½

Anita Brown writes ambling if disarming charts that seem sleepy and timid, but soon reveal myriad details of subtle wit and flexible spirit. "The Lighthouse" shines a mournful beacon, using brass with the acumen and majesty of Johnny Richards, as Greg Gisbert

sweeps his trumpet over overlapping sustains, then slips to flugelhorn on a gentle hummable waltz. "Shifting Tides Of Montauk" slowly builds to an ominous trombone duo between Jeff Nelson and Mike Christianson and wave-like riffs that break into Mingus-like backbeat under Todd Bashore's preaching alto.

27 East: Wake Up!; The Lighthouse; Alexander's Lullaby Waltz; Shifting Tides Of Montauk; The Touch Of You; Add Venom; Shake Well; 27 East. (67:04)

Personnel: Anita Brown, composer, conductor, vocal (1); Dave Pietro, Todd Bashore, Tom Christenson, Jason Rigby, Ed Xiques, reeds; Jon Owens, Evan Barker, Scott Harrell, Greg Gisbert, Nick Marchione, trumpet; Theresa MacDonnell, French horn (2,3,7); Mark Patterson, Pete McGuinness, Bruce Eidem (1,2,6), Mike Christianson (3,4,5,7), Jeff Nelson, trombone; Mike Holober, piano; Mary Ann McSweeney, bass; Tim Horner, Lee Finkelstein (4), drums.

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Mainly Big Bands

<http://www.btinternet.com/~j.r.killoch/brown.htm>

by John Killoch

August 2004

The suggestion that the era of the big band is in it's final death throes needs qualifying. It is true that it is not commanding the airwaves any more. This is due to the fact that those in charge of programming are the children of an era that saw popular music beginning it's descent toward the spectacular low that it has achieved today. This they grew up with, this they are used to.

Each era produces another way of obtaining celebrity and wealth without actually having any actual genuine lasting talent. What is not appreciated is the vibrant subculture that insists that the big band and jazz (as we use that term), will survive.

Original thinkers like Anita Brown, will continue to expose the power, the majesty of the jazz ensemble, with music that penetrates your very soul. This remarkable debut album does reflect the influence of her mentors Jim McNeely, Maria Schneider Manny Albam and more. In fact those three names suggest qualities that are within her writing. The amalgamation of fresh mind expanding ideas, the fabulous ensemble writing complimenting the musical adventure and the need to swing. The music has none of the sharp edges associated with 'cutting edge' writing. This talented musician writes with a passion, a lyrical sense and a need to swing that overwhelms. I am certain that as every note was committed to paper she was aware that intensely intellectualizing her music would or could consign her talent to a backwater of support with the musicians loving it and an important section of an audience confused. This music is not dark or cynical, it is inspirational.

Cleverly the writer seduces you into listening into the album by allowing pianist Mike Holober to open the 'swing' doors with WAKE UP!. A fascinating swing arrangement that features Dave Pietro on alto, and is enhanced by the leaders wordless vocal adding texture to the ensemble. In THE LIGHTHOUSE Greg Gisbert on trumpet gives a nod in the direction of Miles Davis and the arranger refers to Gil Evans in the score that perfectly translates the atmosphere of the Montauk lighthouse into musical terms. Greg Gisbert again features in ALEXANDER'S LULLABY WALTZ, this time on flugel floating on a sympathetic cloud created by gorgeous ensemble writing. We move through the power of SHIFTING TIDES OF MONTAUK, the subtle sensitivity of THE TOUCH OF YOU, the impenetrable and fascinating odd metered flow of ADD VENOM, SHAKE WELL and the reflective final track 27 EAST.

This superior album should be treated as a major event within the big band firmament and performed nationally and hopefully internationally. This is a major work that will transcend any doubts one may have about contemporary big band writing and performance.

<http://www.allaboutjazz.com/index.html>

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Can be quoted with reference to source

January 2004

27 EAST

The Anita Brown Jazz Orchestra | Lasheda

I don't know if this is composer/arranger/bandleader Anita Brown's first album, but if it is, she couldn't have arranged a more impressive coming-out party. Brown is a composer whose remarkable craftsmanship and insight enable her to inscribe picturesque orchestral themes that hang together extremely well and also swing "in their own sweet way." She is aided and abetted on *27 EAST* by a blue-chip New York-based ensemble in whose ranks are such familiar names as saxophonists Dave Pietro and Ed Xiques, trumpeter Greg Gisbert, trombonist Bruce Eidem, pianist Mike Holober, bassist Mary Ann McSweeney and drummer Tim Horner.

Three of the seven compositions, Brown affirms, were inspired by one of her favorite places, the area around Montauk, NY. These include "The Lighthouse," a somber vehicle for Gisbert's expressive trumpet; "Shifting Tides of Montauk," whose variable rhythms underscore thoughtful statements by McSweeney, flugel Evan Barker, tenor Tom Christensen, bass trombonist Jeff Nelson, trombonist Mike Christianson and alto Todd Bashore; and "27 EAST," a billowing treatise whose undulating motion is meant to depict "the various ways in which a wave crests, or doesn't." The ardent solos are by baritone Xiques and tenor Jason Rigby. The groovy opener, "Wake Up!" (complete with wordless vocal effects and a touch of Brahms' *Lullaby*), recalls an embarrassing moment when Brown fell asleep in the front row during a performance by the Carnegie Hall Jazz Band and conductor Jon Faddis (a good friend) instructed the audience to shout "Wake Up!" at her (it didn't intrude on her slumber). It starts like a "rehearsal session" with small talk and brief piano tune-up before Brown says "here we go" and counts off the tempo for Holober, McSweeney and Horner. Pietro takes the first solo, followed by Eidem (muted) and trumpeter Scott Harrell.

Brown wrote the winsome "Alexander's Lullaby Waltz" to honor the birth of a nephew who may one day ask, "Aunt Anita, did you really write that for *me*?" Gisbert is again featured, this time on flugelhorn. "The Touch of You," a peaceful ballad featuring trombonist Mark Patterson, was inspired, Brown says, "by a trombone player I knew some years ago." That may or may not tie in with the more acerbic "Add Venom, Shake Well," an odd-metered parable that "seeks to convey senses of despondency, grief and contempt through unpredictable development." Adding tartness to the mix are Pietro (soprano), Gisbert, Holober and trombonist Pete McGuinness.

Anita Brown may have been lurking under the radar until now, but she has definitely made her presence known with *27 EAST*. Move over, Maria Schneider... there's a new runner in the race, and she's closing ground fast.

~ Jack Bowers

Track Listing: Wake Up!; The Lighthouse; Alexander's Lullaby Waltz; Shifting Tides of Montauk; The Touch of You; Add Venom, Shake Well; 27 East (67:06).

Personnel: Anita Brown, leader, vocals; Jon Owens, Evan Barker, Scott Harrell, Greg Gisbert, Nick Marchione, trumpet; Dave Pietro, Todd Bashore, Tom Christensen, Jason Rigby, Ed Xiques, reeds; Mark Patterson, Pete McGuinness, Bruce Eidem (1, 2, 6), Mike Christianson (3-5, 7), Jeff Nelson, trombone; Theresa MacDonnell (2, 3, 7), French horn; Mike Holober, piano; Mary Ann McSweeney, bass; Tim Horner, Lee Finkelstein (4), drums

Style: Big Band

Review Published: February 2004

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