

Misha Adair Bigos, piano

JJ Kirkpatrick, trumpet

Gary Wicks, bass

Andrew James Boyle, drums

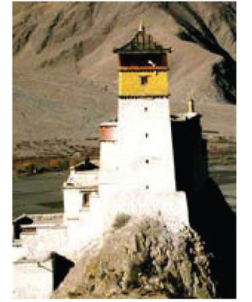
Sophisticated Lady Jazz Quartet

ROPES of SAND

Ropes of Sand
For Andrew*
Green Eyed Monster*

Fields of Kurdistan
Finale

More jazz records should be like [this] –relaxed yet focused, tradition-based yet modern, elegant yet conveying a sure sense of swing. The recording is so pure that you almost feel as if you're eavesdropping on four musicians who seem completely in their element while performing, in a one-take environment, a set that's evenly split between previously rehearsed arrangements and performances where they had one chance to turn a composition into a memorable piece of music. No splicing or editing here, just a live-in-the-studio recording where the mood, playing and sonics are so solid that jazz lovers will wish that the mostly-classical label Yarlung wandered over to this side of the street more often.



–Jeff Wilson, *The Absolute Sound*

One of those very cool involving jazz performances that bring you into the music from the very first note. The only things this recording is missing are the expensive tickets and the sticky floor. It has become a reference of mine for space, front to back and left to right, and natural timbres.

–Robert Levi, LAOCAS

Recorded in the Brain and Creativity Institute's
Cammilleri Hall at USC, October 24-26, 2013

Executive Producer: Randy Bellous

Producer and Recording Engineer: Bob Attiyeh
Mastering Engineers: Steve Hoffman & Bob Attiyeh
Vinyl Mastering: Bernie Grundman

Microphone Preamplification: Elliot Midwood
AKG C24 & C12 microphones: Gearworks Pro Audio
Steinway technician: Robert Koning

Graphic Layout: MikeDesign
Cooper Bates Photography

Image below (left to right): Misha, JJ, Gary, Andrew

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Sonics: 5 out of 5! This band of young jazz musicians follows in the classy-cool tradition of Shorty Rogers & His Giants, a tasteful swinging late 50s-early 60s outfit led by a principal creator of the West Coast sound. Recorded in Cammilleri Hall in LA, this debut album sounds astoundingly good. Recorded live, it gives one the feeling of having a ringside seat in an intimate jazz club.

–Bill Milkowski, *The Absolute Sound*

One of America's unique art forms, jazz reveals much of the American psyche to ourselves and to the rest of the world. Indeed jazz musicians from the United States served as the country's unofficial ambassadors of American culture in Europe and Asia following World War II, and in places like Paris and Shanghai in the 1920s and 1930s. Jazz is no longer an "American" art; some of the finest jazz clubs thrive in Shanghai, Tokyo, London, Berlin and Paris, not just Los Angeles, Chicago, Detroit, New Orleans and New York.

Sophisticated Lady jazz quartet pays homage to the Great Tradition of American Jazz but most of their repertoire is written by members of the quartet. Unlike the majority of contemporary jazz recordings, which are carefully and surgically perfected in postproduction, this album remains raw and fresh. These tracks are complete takes, "live to tape," without editing. The music on this recording is how Sophisticated Lady plays without the help of digital magic. The quartet discussed the tunes and who would take what solo in which order but without rehearsal. I wanted the intensity of raw improvisation. This is possible when superb musicians tackle new material together, listening carefully to each other and playing as a single organism. Some melodies, *For Andrew*, for example, I played for them on the piano right before our take and the quartet improvised from there. Music cannot get fresher than this.

Yarlung Records did it again... golden warmth of a Blue Note from its heyday.... Recorded in Cammilleri concert hall using only a vintage tube stereo microphone, the sound of the CD is creamy like butter while the texture is so rich that you can easily discern which parts of the drum set the player hits and rubs. The big crescendo on *For Andrew* is mind blowing!

–Mori Shima, *Stereo Sound*, Japan

Misha wrote the tune for *Ropes of Sand* while visiting his grandmother Frances, a lady I know and love. Andrew Boyle wrote the melody for *Green Eyed Monster* after a painful experience with a green eyed monster named Danielle. Misha named *Fields of Kurdistan* in honor of John Pruit, our valiant executive producer of the original CD containing this music, who had been working on rotation as an oil geologist in Northern Iraq for the past few years and knows Kurdistan intimately. John arrived in Los Angeles from the Near East for the first day of our recording setup; the quartet's playing kept him awake and smiling despite severe jetlag.

Yarlung makes recordings in concert halls, not studios; our albums capture the sound of our musicians playing in real acoustic spaces. When the members of Sophisticated Lady quartet first played in Cammilleri Hall their eyes lighted up and excitement built. They responded to the beautiful sound in the hall immediately, and the acoustics enabled Yarlung to record this album with our characteristically minimalist approach. We used one AKG C24 stereo microphone from our friend Jon Fisher at Gearworks Pro Audio, with the addition of one AKG C12 for a small amount of reinforcement for Gary's bass. Yarlung engineer Elliot Midwood designed our microphone preamplification, and we recorded directly to Agfa formula 468 tape.

This album proudly bears the seal and endorsement of the Los Angeles and Orange County Audio Society. President Mike Wechsberg, Chairman Robert Levi and the society's multi-year collaboration with Yarlung have enabled joint concerts and recordings to reach a larger audience; indeed many on Yarlung's technical team and board of directors are members of the Audio Society. Thank you!

–Bob Attiyeh, producer

* All tunes by Misha Adair Bigos, except *Green Eyed Monster* by Andrew James Boyle. The quartet improvises on the spot in *For Andrew*, using a melody kernel by Andrew Norman.

 **YARLUNG RECORDS**
BOB ATTIYEH, PRODUCER



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45 RPM

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