



Simpler Times

SOPHISTICATED LADY **Jazz** QUARTET

MISHA ADAIR BIGOS, PIANO

ANDREW JAMES BOYLE, DRUMS

JJ KIRKPATRICK, TRUMPET

GARY WICKS, BASS

Bicycles Gary Wicks

Los Barriles JJ Kirkpatrick

Blue Corn Moon Misha Bigos

For Sebastian Misha Bigos

Sketches of a Melancholy Bass Gary Wicks

Simpler Times Gary Wicks

Kudos to Sophisticated Lady for some of the most intelligent and soulful playing I've heard in a long while. Mr. Wicks is clearly the Stephane Grappelli of the bass. Mr. Boyle's atomic clock accuracy was outshone only by his remarkable sensitivity and nuanced "drumist" vocabulary. Mr. Kirkpatrick's winsome lines... took us beyond the trumpet and through the gamut of melody-instrument domains. And Mr. Bigos' hands fell lacelike over his ivories with the finesse... of traditional Portuguese tating amid a rainbow of colored threads.

—Peter Rutenberg

I like "Sophisticated Lady." A unique voice. Great improvising. One can hear everything on this recording, all the nuances and textures. I can really listen to this music because they have their own classic style. So much jazz is all the same today. "Sophisticated Lady" is refreshing.

—Billy Mitchell

Did I mention that each of the tracks was also cut in one take apiece? That's right, one take. Knowing this is a strong testament to the talent, passion, and technical prowess of this amazing ensemble, even before one embarks on the satisfying journey delivered by the music itself. The group's front man is trumpeter **JJ Kirkpatrick** (Portland), and already in his budding career, he boasts performances with Wynton Marsalis, Beyoncé, and Louis CK.... Kirkpatrick's playing brings the best of Terence Blanchard and early Miles Davis (1949-1954), meaning that his voice is always powerfully sweet without being overly brassy.... Pianist **Misha Adair Bigos** (Seattle) delivers gorgeous chord progressions, comping, and solo ideas throughout the album, altering his style -- from percussive to tender -- to fit the musical mood of each piece. Admirers of piano legends such as Bill Evans and Tommy Flanagan will immediately recognize these influences in his work on the album, but also find

l to r: Altea Reed, Niazayre Bates, Kaja Grujic, Altea Reed



that he brings a compelling voice all his own that commands attention. [The quartet] is expertly supported by bassist **Gary Wicks** (Albany), who also serves as one of the group's very skilled arrangers, and is a five-year veteran of touring with the critically-acclaimed Manhattan Transfer. Wicks' playing, in the spirit of bass royalty Scott LaFaro, Charles Mingus, and Chuck Israels, is right on the money in allowing the listener to "feel" the bass, instead of "overly hear" it. His bass lines are fresh [and] weave a perfect carpet for soloists to strut upon.... Drummer **Andrew James Boyle** (Los Angeles) is a regular student of the great Peter Erskine at USC and between performances remains busy as a teacher in his own right. I am reminded a lot of Philly Joe Jones' style in his playing; it is understated but still accented and punchy in the classic "bebop" style. Regardless, Mr. Boyle is always in the pocket, deftly partnered with Mr. Wicks' bass, and even in expressing himself behind the drum kit, never imposes a percussive stumbling block to his fellow bandmates' ideas. This is the drummer that every jazz musician wants in his or her group: a sensitive artist that listens as well as he plays.

—Kathryn Ballard Shut

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 larger audiences; indeed many on Yarlung's technical team and board of directors are members of the Audio Society. Yarlung musicians join us in expressing our appreciation.

We owe hearty thanks to our generous underwriting partners, executive producer **Lucile Grieder** and Yarlung's North American vinyl distributor **Elusive Disc**. Lucile began her Yarlung philanthropy underwriting *Sacred Trance Music from Taos Mountain*, which Yarlung recorded in New Mexico. James Bantz, Abey Fonn and our close family at Elusive Disc do superb work distributing Yarlung vinyl. Thank you for your inspiration, support and encouragement.

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BOB ATTIEH, PRODUCER

180 Gram 45 RPM Vinyl



Sophisticated Lady Jazz Quartet rehearsed and performed some of these tunes before our concert and recording but many are the first time through; 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. Right before we recorded *For Sebastian*, for example, I played the opening of Variation 25 from Bach's *Goldberg Variations* on the piano. Misha led the quartet's improvisation from there. Music cannot get fresher than this.

—Bob Attiyeh, producer

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Producer and Recording Engineer: Bob Attiyeh
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Made in Germany

l to r: JJ, Misha, Gary, Andrew

