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KATIE THIROUX *Making the Bass Sing*



Katie Thiroux planned to play bass in symphony orchestras, but fate stepped in.

"I had listened to jazz, and one of my brothers played jazz bass, but I'd never considered it," she said. "When I was about 12, I took an after-school program at the Colburn School [in Los Angeles]. On my way to one of my classes, the jazz teacher stopped me. He needed a bass player for the jazz combo. I told him I didn't play jazz or read music. He said, 'We don't read music—we just play.' I went to the class, and that was it."

Thiroux started violin lessons when she was 4. When she told her mother she wanted to drop the violin, Mom suggested bass, imparting this nugget of wisdom: "Bands always need a bass player."

Thiroux had a natural feel for the instrument. "I had a quarter-size bass and a great teacher," she recalled. "It was more natural than violin. I loved practicing." She also discovered vocal jazz and auditioned to study with vocalist Tierney Sutton. "I sent her a demo, backed by my brothers on guitar and bass. She took me on; I didn't realize how special that was at the time. We still play together on occasion."

Thiroux immersed herself in jazz, listening to the recordings Sutton suggested. "Tierney taught me basic jazz harmony and improvisation, how to translate my vocal training to the bass and how to play what I hear."

At 17, Thiroux won the Los Angeles Jazz Society's Shelly Manne New Talent Award and a Phil Ramone Presidential Scholarship to the Berklee College of Music in Boston. On her first day at school, the bass player in the Berklee Convocation Orchestra didn't show up. She was chosen to fill in, joining Branford Marsalis on stage for the Convocation concert.

After graduation, she moved back to Los Angeles and built a solid reputation. "If you show up on time, with a good attitude and the right tunes, you make a living," Thiroux said. In 2013, she formed the Katie Thiroux Quartet with guitar-

ist Graham Dechter, saxophonist Roger Neumann and drummer Matt Witek, all respected improvisers. "Roger invited us over to his house," she said. "I had played with Matt and Graham before, but never as a quartet. We started up and didn't stop for 15 hours, except to eat Thanksgiving leftovers. We were still going strong at 5 in the morning."

Late last year, the quartet hired drummer Jeff Hamilton to produce *Introducing Katie Thiroux* (BassKat Music), an outing that focuses on standards but features three solid Thiroux compositions. The band had one meeting with Hamilton before the session, then cut the tracks live. "I don't like to have things overly prepared," Thiroux said. "I brought arrangements to the studio, but we made some changes. My name's on the record, but it's a collaborative effort."

Thiroux had one mic for her vocals and one for her bass so she could sing and play at the same time. "The only thing we had planned was how many choruses we'd each play," she explained. "Everything else was spur-of-the-moment."

Thiroux and Dechter swing together to introduce "Don't Be On The Outside," setting up Thiroux's sassy vocal improvisations and a few scatted choruses. Thiroux opens "Wives And Lovers" with a series of shimmering glissandos before delivering a smoky, sensual vocal. Witek's subtle toms complement the unhurried tempo. The combo's playful stops and starts, and Witek's cymbal splashes, give "Ray's Kicks," a Thiroux original, an insouciant air. Thiroux's bass here has a vocal quality, carrying on an engaging conversation with the guitar and drums.

The album closer is an impressive bass solo based on Rodgers and Hammerstein's "Oh What A Beautiful Morning" (from *Oklahoma!*). "Ray Brown was a big influence, a master at improvising around the changes," she said. "If you know him, you'll hear that I borrowed a few things here."

—j. poet

Katie Thiroux: Introducing Katie Thiroux (2015)

By

[DAN BILAWSKY](#),

Published: February 6, 2015 | [521 views](#)



It seems that nearly every jazz album made today comes with ringing endorsements from jazz greats, PR-driven plaudits, and the participation of one or two (or more) heavy hitters. So how do you separate hype from reality? Simply open your ears and listen. That's how you separate the wheat from the chaff, and that's how you discover true talent like Katie Thiroux. This bassist-vocalist-composer is flat out phenomenal.

On her Jeff Hamilton-produced debut, Thiroux walks the classy-and-swinging line favored by Ray Brown and his ilk. She provides in-the-pocket, full-bodied bass lines, warm and inviting vocals that demonstrate a real understanding of a lyricist's intent, and original compositions that place her firmly in the tradition. Across eleven tracks, Thiroux shows that she's the complete package. There's a winning solo bass-and-voice number to admire ("Wives And Lovers"), a smoky and attractive original ballad that operates with a "Mood Indigo"-esque demeanor ("Can't We Just Pretend?"), a bluesy ode to Brown ("Ray's Kicks"), and a swinging Frank Foster classic ("Shiny Stockings") that features Thiroux's sly yet direct vocals. Not enough for you? Then there's also a beautifully-shaped Rodgers and Hart classic ("There's A Small Hotel"), some burning double-time work ("The One I Love (Belongs To Somebody Else)"), and a smile-inducing solo bass capper ("Oh What A Beautiful Morning").

Young guitar phenom Graham Dechter, Hamilton protégé Matt Witek, and veteran saxophonist Roger Neumann join Thiroux here, and all are fully engaged in the music at hand. Neumann cooks on the spry "Rosebird," Dechter burns on "The One I Love (Belongs To Somebody Else)" and wafts along behind Neumann on "Can't We Just Pretend?," and Witek proves to be a model of taste, coating a song's underbelly with gentle brushwork and providing the requisite swing feel in numerous places. Thiroux couldn't have asked for a better set of band mates for a project like this.

Introducing Katie Thiroux may be a first step for this young triple-threat talent, but it plays like the work of a well-seasoned veteran. Track Listing: There's A Small Hotel; Don't Be On The Outside; A Beautiful Friendship; Wives And Lovers; I'm Old Fashioned; Ray's Kicks; The One I Love (Belongs To Somebody Else); Rosebird; Can't We Just Pretend; Shin Stockings; Oh What A Beautiful Morning.

Personnel: Katie Thiroux: bass, vocals; Roger Neumann: tenor saxophone; Graham Dechter: guitar; Matt Witek: drums.
Record Label: Basskat Records



HUFFPOST

December 2, 2015
By Ralph A. Miriello

The Best of Jazz for 2015

Every year jazz journalists make their end of year "best of" lists. They become a tradition and they are as subjective as anything can be but they do offer the listening public a great place to start looking and listening to the many new and quality offerings that jazz artists have released in the past year.

No list can be all inclusive and no list can be without personal prejudices, having said that, this is my list of the best of jazz in 2015. I have included a category for, best jazz vocal album, best debut album, best historical release, and best Latin Jazz album. One thing I can assure you, there is something in here for almost every taste. There is no particular order to this list so please enjoy this cornucopia of music and Happy Holidays to all.

Vibraphonist Chris Dingman's *The Subliminal and the Sublime* on Inner Arts.

Saxophonist JD Allen's Trio with Greg August and Rudy Royston: *Graffiti* on Savant.

Charlie Hunter Trio with Curtis Fowlkes and Bobby Previte ; *Let The Bells Ring* On Charlie Hunter Music

John Fedchock New York Big Band: *Like It Is* on Mama records

Kenny Werner Trio: *The Melody* with Ari Hoenig, drums and Johannes Weidenmueller, bass on Pirouet

Rudresh Mahanthappa: *Bird Calls* on ACT Music with ; Adam O'Farrill: trumpet; Matt Mitchell: piano; Francois Moutin: acoustic bass; Rudy Royston: drums. on ACT Music

Orrin Evans: *The Evolution of Oneself* with Christian McBride bass and · Karriem Riggins drums. on Smoke Records

Dave Stryker: Messin' with Mr. T : Jared Gold, organ,, Houston Person, saxophone, McClenty Hunter, drums. on Strikezone
Manuel Valera and Groove Square: *Urban Landscape*: with Nir Felder, guitar, John Ellis, saxophones, E.J. Strickland, drums and John Benitez bass. on Destiny Records

Tigran Hamasyan : *Luys I Luso* with the Yerevan State Choir

Kamsai Washington; *The Epic*: on Brainfeeder

Steve Johns : *Family*: with Debbie Keefe Johns, saxophone, Daryl Johns, bass, Bob DeVos, guitar, Dave Stryker guitar on Strikezone

Dave Douglas Quintet : *Brazen Heart* : with Jon Irabagon (saxophones), Matt Mitchell (piano), Linda Oh (bass) and Rudy Royston (drums) on Greenleaf Music

Giacomo Gates : *Everything is Cool*: with John DiMartino , piano, Ed Howard, bass, Willard Dyson Drums, Grant Stewart saxophone, Tony Lombardozzi, guitar. on Savant

Sample "If I Were You I'd Love Me" here
Kait Dunton ; *Trio Kait* with Cooper Appelt on bass and Jake Reed on drums

Pat Bianchi : *A Higher Standard*: with Craig Ebner: guitar; Byron Landham: drums.

Mark Winkler: *Jazz and Other Four Letter Words*, with Cheryl Bentyne: vocals; Jamieson Trotter: piano; John Clayton, Dan Lutz: bass; Jeff Hamilton, Mike Shapiro: drums; Larry Koonse, Pat Kelley: guitar; Bob Sheppard, Kirsten Edkins: saxophones; Walter Fowler: trumpet; Bob McChesney: trombone on Cafe Pacific Records

Peter Oxley and Nicholas Meier: *Chasing Tales* on MGP Records

Michael Cain: *Sola* with James Genus bass and Billy Hart drums.
Erik Firedlander : *Illuminations*

John Pattitucci's Electric Guitar Quartet : *Brooklyn* with Adam Rodgers, guitar, Steve Cardenas, guitar, Brian Blade, drums on Three Faces Label.

Lafayette Harris Jr. Trio: *Bend the Light* with Lonnie Plaxico on bass and Willie Jones III on drums on Airmen Records

Christian Howes; *American Spirit*; with Josh Nelson, piano, Hamilton Hardin, organ, Ben Williams, bass, Gregory Hutchinson, drums and Polly Gibbons, vocals on Resonance Records

Best Jazz Vocal Album: Jose James: *Yesterday I Had The Blues*, the Music of Billie Holliday on Blue Note

Best Debut Album: Katie Theroux: Introducing Katie Theroux with guitarist Graham Dechter, tenor saxophonist Roger Neumann and drummer Matt Witek.



Best Historical Release : John Abercrombie: *The First Quartet; Arcade* with Richie Beirach, George Mraz and Peter Donald on ECM

Best Latin Jazz Album: *The Latin Side of Joe Henderson* Conrad Herwig with Joe Lovano

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Katie Thiroux

Bassist

Interview by Joe Patitucci

Visit Katie online at www.KatieThiroux.com

JJ: What was it that captivated you about the recording by Lionel Hampton that you heard while in grade school that inspired your interest in jazz?

KT: The very first emotion that I experienced when I listened to “Ragg Mopp” by Lionel Hampton and his orchestra, was just how much fun it was! The song itself has silly lyrics but

really encouraged me to experience live music. It started from seeing my parents play in orchestras, to going to the Los Angeles Opera and the Los Angeles Philharmonic. When I was in high school, I would go to the Jazz Bakery or Catalina’s Jazz Club after school and see every show I could. I remember I saw every set when Cedar Walton came into town for a week. He recognized me after the first night and I got to talk with him a lot and he knew I was deep into Jazz and he let me ask him every question I could think of! I would do that with a lot of musicians,

“When you live somewhere completely different for a long period of time, you start to find out what really matters in life, I was fortunate to have the experience at a young age. Many people in Ecuador have to work so hard to survive and I find myself beyond lucky for getting to play music for a living and I remember how lucky I am everyday.”

that doesn’t take away from how swinging it is. That feeling of excitement, fun and swing just stuck with me and I wanted to replicate those same qualities in my own playing.

JJ: Could you talk about your quality upbringing and how it has contributed to your tenacity and integrity?

KT: My upbringing in general has a lot to do with growing up in Los Angeles where live music was available all the time and both of my parents and three siblings were musical and they

and still do and I was able to build relationships along the way that are still strong. To me, Jazz is very much an oral tradition that has to be passed on, but young people need to do the reaching out. I’ve seen first hand what it takes to be a strong musician and that’s what gives me confidence and pushes me to always improve.

JJ: How do you balance your classical activities and maintaining your skills in that realm with your pursuits as a jazz player?

KT: All of my classical playing is done at home! Ideally, when I have a good amount of time to practice I get an hour of technique in with the bow and I can work on some classical studies or some of my favorite classical repertoire. I focused so much of my early playing on classical music that those fundamental techniques haven’t left my playing, just yet. But I know now, how important my early on training was and when I find an issue in my technique or playing, I usu-

ally know the cause and can address it.

JJ: Could you talk about John Clayton, one of your mentors, and the kinds of guidance and wisdom he may have provided for you?

KT: I was fortunate to meet John Clayton at the Vail Jazz Workshop when I was in high school and I got to spend a whole week with him either with a Jazz combo or one on one. Everything I learned from John Clayton then has shaped my playing—whether it was bass technique or the way he teaches and treats people. What I value most from John Clayton is his ability to show you that you have the power. Whenever I’ve asked him a question about my playing or a problem, he always turns the question right around on me and I have had the solution the whole time! I’m always trying to learn from the people I look up to so of course I see John Clayton play as much as I can. Not just for his musical ability, but I know I can always take someone away from watching him interact with concert promoters, club owners and other musicians. I take what I’ve learned and bring it into my playing, teaching and everyday life.

JJ: How did your involvement in the academic environment of Berklee College of Music challenge and or contribute to your artistic pursuits?

KT: I have always enjoyed academia, I pursued academics like I did music. A great attribute of a Berklee is that most of the general elective staff was from the surrounding schools like Boston University, Emerson College and Harvard. So I really lucked out and had amazing teachers and courses. Getting to work on an essay for “Early Aztec Civilization” or “Art of the Renaissance” was a an enjoyable rest from practice. I took extra business classes and classes on composers like Shostakovich and Stravinsky because I wanted to know everything about these brilliant and successful musicians just like I did with jazz musicians. I am always interested when someone has done something amazing and becomes successful, because there are always lessons and struggles along the way that I can learn from.

JJ: Could you discuss some of the noteworthy conversations with or words of wisdom you may have received from these artists and how they may have made an impact on your musical and life understandings? Dr. Billy Taylor? Terri Lyne Carrington? Greg Osby? Branford Marsalis?

KT: Dr. Billy Taylor told me to always keep going and playing to keep the music alive because it all depends on young people. The pianist Benny Green has also taught me a lot about staying strong in the music, even though it can feel like there are not a lot of other people with the same passion, you have to keep going on. I’ve also learned a great deal from Jeff Hamilton from his whole lifetime of playing and his long time relationship with my hero, Ray Brown. Jeff has been through and experienced everything. So when I have a problem or a question, Jeff usually has a personal experience that he can share with

(Continued on page 38)

“The degree of one’s emotion varies inversely with one’s knowledge of the facts — the less you know the hotter you get.”

— Bertrand Russell, Philosopher



Katie Thiroux

Photo © by Anna Webber

Katie Thiroux

me and the answer is right in front of me.

Ji: What was your life like while you lived and taught in Ecuador?

KT: Of course a lot of aspects of my day to day life in Ecuador were different from my life in Boston. At first I felt a little removed from the world because news traveled slower and I couldn't just walk around the corner and get things that I was familiar with. I got used to all of it quick and it was easy because the people are so great and I learned that I didn't really need anything as long as I had music. But I did have fun hunting for certain foods that were not always available, I love to cook!

Ji: Could you talk about some of the highlights of teaching in Ecuador which you did after graduating from Berklee?

KT: Getting the opportunity to become a professor of Jazz bass and voice at the Berklee International Network (BIN) school was an overwhelming thought at first, but something that I could not pass up. I had graduated Berklee and two weeks later I was in Quito, Ecuador teaching 30 students and taking on administrative duties. The highlight for me is that I found teaching to be so

ting to play music for a living and I remember how lucky I am everyday.

Ji: Could you talk about the development your new CD release which was produced by drummer Jeff Hamilton?

KT: The idea of doing a record was a result of a fifteen hour playing session with the members that are now the Katie Thiroux Quartet: Roger Neumann, Graham Dechter and Matt Witek. We all knew each other well but had never played in that configuration before and we went up to Roger's house the day after Thanksgiving, started playing and didn't really stop playing—just for the occasional “leftovers” break. All of these players are so accomplished are their own and it was a natural fit. When I got serious about making a record, I knew I would need help and guidance from someone who is more experienced than me. I thought, who better than Jeff Hamilton! He has a lifetime full of an amazing career, not to mention that he played for years with my hero, Ray Brown. I knew Jeff Hamilton and I asked if he would produce the record with me. He knew I was serious and focused and he respected that. Jeff's honesty is invaluable to me always takes the time to entertain my endless questions about Ray Brown. I would ask him every question I could think of about Ray Brown. “What was he like? How did he come up with that arrangement? How was he so good at business?” After a while I had run out of ques-

chance to prove people wrong or make them see the light! It there are always venues and people that are extremely supportive. I performed recently at the SideDoor in Old Lyme, Connecticut and it was a breath of fresh air because they all understood the music and what takes to do it.

Ji: With the challenges that it takes to maintain and increase proficiency on one's instrument, what do you do to balance staying on the path of mastery with both jazz and classical genres and in light of the challenges of constant travel and making sure that your calendar is full?

KT: The key to maintaining balance in my practice is to do something everyday that will help me get better. When I am very busy, that can even be listening to a solo I want to transcribe or a song I want to work on. Everything relates to the music. Keeping my calendar full can be a lot of work because I do all of the booking, travel, etc. and it is invaluable to me right now to learn this side of the music business. You must have the confidence to stick to your guns, be willing to take chances and always remember what is most important—the music.

Debut recording, “*Introducing Katie Thiroux*” is available on Amazon.

□ □ □

“...even though it can feel like there are not a lot of other people with the same passion, you have to keep going on.”

comfortable because the students were hungry to learn and soak everything up. The great thing about teaching is that I was learning the whole time! I learned how to address issues in my students playing, create and maintain lesson plans and I learned a lot about my own playing whenever a student would ask a question.

Ji: What were some of the cultural and living experiences in Ecuador that gave you greater insight into human nature?

KT: Outside of teaching in Quito, on the weekends I explored nearby cities, took in the culture and the native music and was able to travel easily to other South American countries on longer holiday breaks. When you live somewhere completely different for a long period of time, you start to find out what really matters in life, I was fortunate to have the experience at a young age. Many people in Ecuador have to work so hard to survive and I find myself beyond lucky for get-

tions and I asked Jeff, “What did he wear?” Jeff gave me a pair of Ray Brown's black and white wing tip shoes to look at, and I went to give them back and he said, “Keep them, they don't fit me!” Luckily, they fit me perfectly! And I wrote a blues called, Ray's Kicks that is on the record and I'm wearing them on the inside of the CD!

Ji: What have you discovered about the music business in your experiences as a side person and leader dealing with venue decision-makers, managers and so forth?

KT: As a sideman, I have learned to go with the flow and make the job as easy for the leader as possible because a club date, festival or tour is a lot of work to put together and I am always happy to be apart of it! As a leader I have learned that I can't expect a lot from every decision maker or venue because I'm just getting started. But that's okay—it just gives me the

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February 09, 2015

CDs Discoveries of the Month



She sings, she plays bass and she writes songs. Katie Thiroux is a triple threat who also has chosen terrific material for her first album. I love the way she deals with *Wives and Lovers*—accompanying herself alone on bass. Also here is *Shiny Stockings*, *Don't Be on the Outside* and *There's a Small Hotel* as well as a bunch of originals. She sings like a bass player, which is way cool. And as a bass player, her time as a singer is impeccable.

Jazz Journalists Association

December 2, 2015

Jazz Journalists Association 2015 Best Of Jazz

Ralph A. Miriello

Best Debut Release:

Katie Thiroux : Introducing Katie Thiroux

My Ten Best This Year

Chris Dingman's : The Subliminal and the Sublime

JD Allen's : Graffiti

Charlie Hunter Trio : Let the Bells Ring On

Jose James : Yesterday I Had the Blues

John Fedchock New York Big Band : Like It Is

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Rudresh Mahanthappa: Bird Calls

Orin Evans: The Evolution of Oneself

Dave Stryker Messin' With Mister T

Manuel Valera & Groove Square: Urban Landscape

Honorable Mentions:

Tigran Hamasyan: Luys I Luso

Kamasai Washington; The Epic

Steve Johns: Family

Dave Douglas Quintet: Brazen Heart

Giacomo Gates: Everything is Cool

Kait Dunton: Trio Kait

Pat Bianchi Trio: A Higher Standard

Mark Winkler: Jazz and Other Four Letter Words

Pete Oxley and Nicholas Meier : Chasing Tales

Michael Cain: Sola

Erik Friedlander : Illuminations

John Patitucci Electric Guitar Quartet: Brooklyn

Lafayette Harris Jr. Trio: Bend the Light

Christian Howes: American Spirit

Best Historical Releases:

John Abercrombie: The First Quartet Arcade

Wes Montgomery: In the Beginning;

Dizzy Gillespie Vol 1-4 Live at Ronnie Scott's

Best Jazz Vocal Album:

Jose James: Yesterday I Had the Blues

Best Latin Jazz Album:

Conrad Herwig w/ Joe Lovano : The Latin Side of Joe Henderson

Best Label: Savant/High Note



By **R.J. DELUKE**, Published: May 15, 2015 | 5,388 views

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Katie Thiroux: Walking A Classy And Swinging Line

“ When I’m playing and I’m seeing the audience having a good time ... They’re excited and moving, I feel really good about the music. —
Katie Thiroux ”

Katie Thiroux, a young musician out of Los Angeles, plays the bass and sings with equal conviction. Her musical experiences began with classical, but a career in jazz is what she eventually focused on and Thiroux—who received several accolades while climbing the tricky stairway of such a career—is making good strides.

A sideman on the contrabass with LA jazz groups going back to her days in high school, Thiroux is also a strong vocalist. Her study of voice is not a recent development. She had roles in the LA Opera and Opera Pacifica by the age of 10, and at age 12, was taking voice lessons from renowned jazz singer [Tierney Sutton](#). One might think of Esperanza Spalding as an inspiration for combining bass and voice, but not so. Thiroux has always gone her own way and her journey to this point in her budding career is exclusive.

A shining example of where Thiroux stands today is in her first recording, *Introducing Katie Thiroux*, produced by drummer [Jeff Hamilton](#). It’s a collection of standards and a few originals done with her working quartet.

"It feels great to put something out that came so organically," Thiroux says. "No one told anyone what to do. I put the record out on my own. We're all really proud of it because we got to play what we wanted to play and do the songs we wanted to do, and the arrangements. It's a clear depiction of who we are. The tunes came together from stuff I had been hearing and playing for years. Like 'I'm Old Fashioned.' I probably first learned that when I was 14 or 15. You have to sit with material until you find your voice in it. I

picked all the material... It feels great that the music is out there speaking for itself."

She met Hamilton when she was in high school and won the Los Angeles Jazz Society's Shelly Manne New Talent Award. It was a quick meeting, but a few years ago she went to see his trio play at a club. She stayed until late in the morning. there was a recognition, and the two spoke. She made it a habit to keep "bothering him," she says. "I would go see him play and ask him questions about [Ray Brown](#), who is my ultimate hero. Jeff did so much playing with him. I took a couple of trio lessons with Jeff when I was still doing my master's degree. It blossomed into a nice friendship. It's been nice to have him around because he really, more so than anyone else I've met, really fosters young musicians."

The album features Thiroux's strong bass and smoky, swinging voice navigating tunes like "There's a Small Hotel," "Wives and Lovers," and "Shiny Stocking" with a strong sense of style, character and musicality. Her phrasing is evocative, never dull. It's a memorable start to a recording career.

The liner notes are penned by bassist [John Clayton](#), a frequent colleague of Hamilton, but someone she met separately, at the Vail Jazz Workshop when Thiroux was in high school in 2005. Upon her return to LA after college and teaching, she reconnected and took some lessons from him, "or sometimes he'd say, 'Let's go for a hike.' I spent a lot of time with him and I'd get to ask him everything I needed answered."

Thiroux also had plenty of encouragement at home in a family full of musicians. She was playing violin at age 4, and it was her mother, a bassist, who suggested she tackle the large instrument when she was 8. Its been her instrument of choice, along with her voice, ever since. She took private lessons and played bass in the jazz band in middle school. Her high school, Hamilton High School, was an arts academy so her talents were nurtured further.

"I played classical music until I was about 12. I was singing too," she says. "I started singing jazz before I started playing jazz. I started studying jazz voice with Tierney Sutton. With all our lessons and practicing harmony, she said, 'You play the bass, why don't you play the root on your bass, and then sing the rest of the chord on top of it.' From there, it grew into a way for me to practice. I naturally started accompanying myself. Once I started transcribing bass solos—I just love doing that—I would transcribe [Paul Chambers](#) bass lines, and then transcribe [Miles Davis](#) trumpet solos. Then sing them and play them simultaneously."

While she had been involved in classical and opera singing for some years, "opera never moved me as much as jazz music. I didn't like having to do the same thing over and over again."

Thiroux grew up in a time when jazz wasn't popular for most kids, but she was different. In Los Angeles, she listened to jazz programming. "There was this awesome program on the weekends called *Bebop in the Morning*. I would drive to my classical bass lessons and listen to it on the way there. It was recordings with Bird and Diz. And when I'd get done with my lessons, it would still be on. I loved it. I loved the bebop. That was my first exposure. That, and listening to [Lionel Hampton](#). From there, I got into [Ella Fitzgerald](#). It was around the

time when Ken Burns was putting out all those segments [Jazz on PBS] It was kind of popular and readily available. I didn't have iTunes or YouTube. I loved going to record stores. I would pick stuff up and if I liked it, I would research what other records there were. I had a tangible relationship with the music growing up," she explains.

"When I first heard [Israel Crosby](#) with [Ahmad Jamal](#) on *Live at the Pershing*, it kind of changed the way I felt about the bassist's role in a group. I loved listening to it and transcribing those bass lines. Also [Scott LaFaro](#) is another big one. He's in a league of his own in terms of the sound he gets from the instrument, the note choices in the soloing and the time feel. Ray Brown, he just does something to me. He's my ultimate feel."

For vocals, she was drawn to [Anita O'Day](#). "I love her tenacity, her delivery, her aggression when she sings. The subtlety, her time feel. She's tops. Tierney Sutton, of course. She has great pitch and great time. She's had an interesting career and she's getting to do what she wants to do. [Chet Baker](#) is another big one. And a singer in [Portland](#), [Nancy King](#). I met her when I was at the Port Townsend Jazz Workshop. I went there three years in a row and she was teaching there. I fell in love with her singing."

While still in high school, she was doing jazz gigs with some of the better musicians on the LA scene. She was steadily gravitating to music as a career. "I kind of never really thought about doing anything else," she says matter-of-factly. "I was pretty book smart in school, but I didn't apply to any schools. I went to the live audition for Berklee College of Music and they offered me a full presidential scholarship, with all tuition and room and board paid. It was kind of a no-brainer."

At Berklee, where she befriended people like saxophonist [Melissa Aldana](#), she was immersed in music, but also fostered a desire to be well rounded in her education.

"It's got so many different directions," she says of Berklee. "It's not just arts. You have to make with it what you want out of it. I did get to practice a lot. I went through it quickly. I did it in three years. For me, I always like having a broad range of education. So I took advantage of the liberal arts classes there. They were all taught by the surrounding schools, like by Harvard professors and Boston University professors. So I took a lot of art history classes and other English classes. Just to not always have my head in the music. To know there's another world around you. But definitely [a good thing was] the practice room interaction, playing with other people and meeting people."

After graduating from Berklee, she was offered a teaching position at one of Berklee's International Schools, Universidad de San Francisco in Quito, Ecuador, teaching bass and voice. Her inclination was that she wanted to return home to LA, but decided it was an opportunity she should grab. It worked out well. "There all these students so enthusiastic about jazz music," she recalls. "They really wanted to learn and soak it up. It was the same curricula as Berklee, so I was familiar with it. I put myself in there and was a professor for a year. I had 30 students and a couple ensembles and it was an amazing experience. To not only teach that many students, but to be involved on the other side of it—the administrative work, dealing with people and learning more relationship skills."

Unlike many musicians out of Berklee, Thiroux didn't feel the gravitational pull to [New York City](#). She'd done some good gigs in [Boston](#) and would travel to New York to sample what was there, but she knew her preference was LA. At Berklee, she got the chance to do a tour in Germany with [Terri Lyne Carrington](#) and after graduating also played with the drummer in Uruguay. "That was a great experience. Through her, I met [Dr. Billy Taylor](#) and the three of us did a trio concert together." She became good friends with pianist [Benny Green](#). "It's great to have people who can give sage advice, always there to answer a question, or to hear you out." But Thiroux was still bound for home.

"A lot of it had to do with weather, but with the day-to-day duties of life I just thought I'd be happier in LA. I tried to see how New York felt. Go there and play there. But I realized it wasn't for me. You can still have a presence in New York City. I go there about once a month, playing with my group. Or I play with the pianist [Larry Fuller](#). Luckily with the record, there's been a lot of press. So I feel it's totally necessary to live there, even though people call it the jazz capital of the world. For me, it's nice. You go there for a couple days a month, experience it. Play. Go to a couple shows. Then I can come back to California."

The California girl is fine with that arrangement. "There's kind of an uprising of so many young musicians. Even in high school, these kids are so serious," she notes. "So it's nice to go out to a club and there will be young students in the audience. People are excited about it here."

Jazz is the path she has chosen to walk down. The band did a successful east coast tour in February supporting the CD and plays a steady concert gig in Los Angeles. She's hoping to go back to the east coast, the southeast and the midwest in the fall and is itching to do another album.

"For me, I love the audience interaction," says Thiroux. "They can be a part of the show. And they should be a part of the show. We're performing for ourselves, but it is entertainment. You want to have an audience there and entertain them, so I've always... when I'm playing and I'm seeing the audience having a good time and they're tapping their feet, they're excited and moving, I feel really good about the music."

"I know what future I want to have," she says. "I want to have longevity in my career and maintain my own quartet and continue to be a sideman. Right now I manage everything and I book myself. I'm running into a few issues with places where they'd rather have a booking agent or manager to deal with. But I think times are changing and I feel so much better with representing myself and building these relationships myself. Kind of like my idols and heroes did. [Ray Brown](#) was one of the best businessmen out there. There's no reason why I can't do the same for myself. I'm still learning, but I see myself having a long career and continuing to perform and educate. I love doing workshops and private lessons to keep the music going. People have passed on knowledge to me. I have to do the same for others."

Katie Thiroux: Introducing Katie Thiroux

Raul da Gama | Feb 3, 2015

Move over bassists who can sing, Katie Thiroux is here, swinging relentlessly. Soon, her unbridled ingenuity in both aspects of performance might be legendary. For now, however, with this modestly titled debut record she appears to be on the way to that rarefied realm. *Introducing...* has 11 songs, 3 of them composed by Ms. Thiroux herself. Each piece is extraordinarily played. Each piece is decorated in bright colours and framed by that sinuous, woody sound of Ms. Thiroux's bass. There is unusually mature thought and charm in her playing. Perhaps it is fitting that as a musician she is born, not made. Her virtuosity and almost supernatural intuition reveal the fuller scope of her effortless technical agility and uncanny sound-painting. This recording not only reveals her sensitivity to sound, but also her resplendent tone, precise articulation and a dazzling palette of colours swathed in a woody ambience, all of which is crowned by her wondrous vocal abilities. And this makes her a rarity even among bassists who can sing.



The recording begins with a wholesome, plush arrangement of “There is a small hotel,” in which Ms. Thiroux is featured in a demure setting. The vocals unravel in intimate tones with her bass alternatively delightful and breathless. The results are unabashedly romantic in a most alluring way. In “Ray’s kicks,” her playing absolutely sparkles with conversational animation and the kicking movements—scurrying lined and well-placed accents—are enriched by immaculately balanced suspensions and gorgeously firm root note. In another of her own compositions, “Can’t we pretend,” she paints a chiaroscuro of elemental sublimity and refinement and a sweetly contoured emulation of someone so helplessly in love. And in Frank Foster’s and Ella Fitzgerald’s classic, “Shiny Stockings” Ms. Thiroux is absolutely memorable: an excited sprite celebrating puckishly as the carefree narrative unfolds. Whoever chose this repertoire—and it must be assumed that it was the bassist in collaboration with the producer, Jeff Hamilton—was both wise and inspired. The splendid narrative content provides Ms. Thiroux with the stage to showcase her originality and inventiveness like no other musician in a long time.

Not enough praise can be heaped upon guitarist Graham Dechter, who plays an effective foil to Ms. Thiroux. He praises and edifies her superb playing with artistically chosen chords and single note lines that speak an eye for detail and a feeling for idiom that is as exacting as the bassist’s. Mr. Dechter is also a formidable talent, fleet of finger, elegant of phrase and a true string colourist. His performance is also most compelling. The same could also be said of the drummer Mike Witek, whose firm tempi and immaculate time-keeping propel this entire recording. And saxophonist Roger Neumann, when he is called upon to make an appearance, does so with great drama and a burnished voice so much so that he all but steals the chow from everyone, bar Ms. Thiroux. She, of course, remains firmly in control of the proceedings. Through all of this, however, she maintains a female persona that is alluring and sensuous in mystique and always unforgettable.

Track List: There’s a small hotel; Don’t be on the outside; A beautiful friendship; Wives and lovers; I’m old fashioned; Ray’s kicks; The one I love (belongs to someone else); Rosebird; Can’t we be friends; Shiny stockings; Oh what a beautiful morning

Personnel: Katie Thiroux: bass and voice; Roger Neumann: tenor saxophone; Graham Dechter: guitar; Matt Witek: drums

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Cover
Story

寺井尚子

新メンバーによる新作「ホット・ジャズ」を語る

アマチュア奏者のためのモダン・ジャズ入門

ナット・アダレイ

コルネット一筋の直情派ファンキー・プレイヤー

Interview & Report

ラリー・カールトン

ピーター・アースキン

イリアヌ・イリアス

高内HARU春彦

佐々木優花

マユミ・ロウ

天野丘

(The Ossan Band)

Mr. Bassman

鈴木 勲

鈴木良雄

安カ川大樹

スーパー・ベーシストのテクニックを盗む

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11年ぶりのギター・トリオ作
「ファントム〜ジョー・ヘンダーソン
に捧ぐ」をリリース

【スコア】

テトラゴン

ジェシ・ヴァン・ルーラー

ワーク・ソング

ナット&キャノンボール・アダレイ

ナウズ・ザ・タイム

ジーン・ハリス(ザ・スリー・サウンズ)

処女航海

ロバート・グラスパー(ジャズドリル)

リコーダ・ミー

スタンダード・ベース講座II

ソフィスティケイテッド・レディ

ジャズ・ギター・ソングブック

Live at Fazioli Concert Hall Dario Carnovale



FVG FESTIVAL
1006545902

■ 1. Lift Him Up 2. Flores 3. Mapa 4. What Is This Thing Called Love 5. The Nearness Of You 6. K.W. 7. Someday My Prince Will Come 8. Untitled
■ Dario Carnovale(p) Fabrizio Bosso(tp) Simone Serafini(b) Luca Colussi(ds)

1981年とまだ比較的新しい歴史ながら、いまや世界中でその品質を認められるピアノ・メーカー“ファツィオリ”。イタリア北部、ベネチアから車で一時間ほどの街にある同社のコンサート・ホールでは毎年様々なプログラムが組まれているが、本作はその中のひとつ。伊ジャズ専門レーベル“アルボーレ”からのリーダー作で日本のリスナーを捉えたダリオ率いるトリオと、朋友・ボッソが聴かせる闊達な音の会話。ジャズとクラシックを自在に行き来するインプロヴィゼーションは安定のクオリティ。豪華な響きを持つ名器を巧く捉えた録音も素晴らしい。〈御子柴亮輔〉

Jive Samba Duduka Da Fonseca



Zoho Music
201502

■ 1. Jive Samba 2. Lucky Southern 3. Sco's Bossa 4. Recordar-Me 5. Peresina 6. Clouds 7. Pensativa 8. Speak Like A Child 9. El Gaucho 10. Samba Yantra
■ Duduka Da Fonseca(ds) David Feldman(p) Guto Wirtti(b) Paulo Levi(ts/4)

ダンサブルなサンバのグルーヴとジャズのインプロヴィゼーションを融合させ、60年代初頭に大ブームを興した“サンバ・ジャズ”。短命であったその遺伝子を、今に伝えようとするミュージシャンは数多い。現代ブラジリアン・ミュージックのシーンには欠かせない名ドラマー、フォンセカもそのひとり。キース・ジャレットの②、ハービー・ハンコックの⑧など先達の名曲たちを現代的なセンスで再構築。気の合うメンバーと共にスピード感のあるプレイを聴かせる。単なる焼き直しに終わらず、きちんとジャンルとして昇華させているため、次作への期待も持たれる。〈御子柴亮輔〉

Duke and I Herb Jeffries



FLAMING-O
PRODUCTIONS
PHMC3274

■ 1. Basin Street Blues 2. Satin Doll 3. I Got It Bad and That Ain't Good 4. It Don't Mean a Thing (If It Ain't Got That Swing) 5. Solitude 6. Old Black Magic 7. Sophisticated Lady 8. Bye Bye Black Bird 9. Flamingo 10. Old Man River 11. Angel Eyes
■ Herb Jeffries(vo) Ted Herman(as,ldr)&His 16 Piece Orchestra(Cal Bezemer(p) etc.)

2014年に100歳(!)で世界史上最盛期に活動を共にしたエリントン楽団の名曲を中心にラインナップし、1941年に「フラミンゴ」のヒット一躍名を馳せ、その後も凛としたでRCAやベッツレムなどに佳作したことで知られているジェフリーだが、録音当時85歳にして、なおバリトン・ヴォイスは健在。エリントンの生誕百周年にあたる1999年に、主にライブ会場で手売りしていたというファン垂涎のサイド・ストーリー付き。〈御子柴亮輔〉

Wolff & Clark Expedition Wolff & Clark Expedition



Random Act Records
RAR1015CD

■ 1. Clark Bar 2. Sunshine of Your Love 3. Israel 4. Madiba 5. Monk's Dream 6. Stray 7. Gingerbread Boy 8. Mulgrew 9. 1999 10. A Night in Tunisia 11. Invisible 12. In Walked Bud
■ Michael Wolff(p) Mike Clark(ds) Christian McBride(b) 1. 2. 5. 6. 8. 12) Daryl Johns(b) 3. 4. 9. 10) Hailey Niswanger(sax) 2. 3. 4. 9. 10) Wallace Roney(tp) 4 & 10)
■ Recorded at System Two, Brooklyn and Sear Sound, NYC, NY

1970年代後半から活躍を続けるピアニスト、マイケル・ウルフと、ハービー・ハンコック(p,kb)率いるヘッドハンターズのレギュラーを務めていたマイク・クラーク。両ヴェテランによるユニットの2nd作は前作を上回る豪華な布陣。クリスチャン・マクブライドを加えたトリオと、ヘイリー・ニスワンガー、ウォレス・ルーニーらを迎えたコンボというふたつのセッションから成っており、スタンダードに加え、クリームの名曲をソリッドな5拍子にアレンジした②や、プリンスの⑨も盛り込んだヴァリエティ豊かな内容。小気味よい演奏で徹頭徹尾楽しませてくれる。〈早田和音〉

La Piragua

Juan Pablo Balcazar & Sofia Ribeiro



MTM
CD番号無し

■ 1. Obertura 2. La Arenosa 3. La Piragua 4. A Pique 5. El Cigarrito 6. Te Doy una Cancion 7. La Pomena 8. El Pescador 9. Dona Ubenza
■ Sofia Ribeiro(vo) Joan Mas(as) Miguel "Pintxo" Villar(ts) Tom Johnson(tb) Marco Mezquida(p) Juan Pablo Balcazar(b) Gonzalo Del Val(ds)
■ Recorded at Laletana Studios, Barcelona, Spain in January, 2012 ~ October, 2013

2000年代初頭に“Heckler”バンドのリーダーとしてスペインのアヴァンギャルド・ジャズを推進した後、同国の新進ピアニスト、マルコ・メスキエダと共にトリオを結成、バルセロナを拠点に多方面に活躍するベーシスト、ホアン・パブロ・バルカザールが新機軸を打ち出してきた。レギュラー・トリオに3管を加え、さらにヨーロッパ全土で注目を浴びているポルトガルの若手女性ヴォーカリスト、ソフィア・リベイロをフィーチャー。ブラジル音楽の爽やかさの薫る④⑨や、ポルトガルの民族音楽ファドの哀愁が漂う②⑧など、清新なラテン音楽を構築している。〈早田和音〉

La Fiche Sinouj



Resistencia
PHR001

■ 1. Indica 2. Ouahdub 3. Tunisian Winter 4. Onze 5. La Fiche 6. Lavapies 7. The National Anthem 8. Flashback
■ Pablo Hernandez Ramos(as) Larbi Sassi(vln,vo) Sergio Salvi(kb,electronics) Javier Geras(b,el-b) Akin Onasanya(ds) Special guests: Alana Sinky(v) 5. 7) Niraj Singh(tabla & kanjira) 1, 4, 8) Jorge Pardo(fl/2) Ariel Bringuiez(ts/5) Emilee Barlatay(fl/1, 7) Javier Paxarino(fl, picc/8)
■ Recorded in April 2013 at the DRAX studio, Madrid

スペインの木管奏者パブロ・ヘルナンデス・ラモスがリーダーとなって、ナイジェリア、イタリア、チュニジアなど様々なバックグラウンドを有するメンバーと共に2011年に結成したバンド“Sinouj”。各メンバーの出自となる様々な民族音楽のフレイヴァーと、ジャズ、ファンク、ロック、ヒップホップ、エレクトロニカなどのビート感覚をミックスさせた音楽を展開させている彼らは、ジャズの多様化が進む現代にあって、新たな方向性を示すものとして注目すべき存在。本作もアヴァンギャルドとエキゾティズムが多角的に交錯するスリリングな作品に仕上がっている。〈早田和音〉

Introducing Katie Thiroux Katie Thiroux



BassKat Records
BassKat 1001

■ 1. There's a Small Hotel 2. Don't Be on the Outside 3. A Beautiful Friendship 4. Wives and Lovers 5. I'm Old Fashioned 6. Ray's Kicks 7. The One I Love (Belongs To Somebody Else) 8. Rosebird 9. Can't We Just Pretend 10. Shin Stockings 11. Oh What a Beautiful Morning
■ Katie Thiroux(b,vo) Roger Neumann(ts) Graham Dechter(g) Matt Witek(ds)
■ Recorded on October 1 & 2, 2013 at Tritone Studios.

エスバランサ(b,vo)のブレイク以来、状況を呈している女性ヴォーカリスト&ベーシスト・シーンにまたひとり有望なプレイヤーがCDデビューを果たした。LA出身のケイティ・ティルーは、ベースをジョン・クレイトンに、そしてヴォーカルをティエリ・サットンにそれぞれ師事した後にパークリー音楽大学で研鑽。10代の頃から演奏キャリアを積み重ねている彼女のプレイは既に風格さえ漂わす。タイトル通り、レイ・ブラウン(b)を彷彿させる力強いグルーヴを発散させる⑥、自らのベースだけを伴奏にブルージーに歌い上げる④など、ゴキゲンな演奏が満載。〈早田和音〉

Sonic Halo Tineke Postma



Challenge
CR73370

■ 1. Sea Skies 2. Facets 3. Source Code 4. Where I'm from 5. Nine Times a Night 6. Bottom Forty 7. Melo 8. Body and Soul 9. Pleasant Affliction
■ Tineke Postma(as,ss) Greg Osby(as,ss) Matt Mitchell(p,el/p) Linda Oh(b) Dan Weiss(ds)
■ Recorded at Tedesco Studios, New York on November 7 & 8, 2013

オランダ出身のサクソフ奏者ティネカ・ポスマが急速にその音楽性を拡大させている。2003年のデビュー以来、ウェイン・ショーター(ts,ss)やエスバランサ(b,vo)のような先鋭的なミュージシャンと緊密な音楽的交流を保ち、2012年にはテリ・リン・キャリントン(ds)率いるモザイク・プロジェクトの一員としてグラミー賞を獲得。新作はM-BASEの推進者として名高いグレッグ・オズビーとのコラボレーション。変拍子のラビリンスの中を自由闊達に飛翔する②③⑤や、静謐で荘厳な音空間を現出させる④⑧など、深い精神性の感じられる音楽を築き上げている。〈早田和音〉

Bop-N-Jazz

It's Not Just Jazz Anymore!

Sunday, February 1, 2015

Katie Thiroux Introducinig Katie Thiroux BKM 2015



Katie Thiroux is the real deal, the evolution of swing continues!

Brent Black / www.criticaljazz.com

*Sometimes the pretty girl can sing and in this case play a hell of a bass! This year may be the year of the debut release as Katie Thiroux kills it with her new release, *Introducing Katie Thiroux*. A well crafted and somewhat eclectic mix of tunes from the Great American Songbook, some forgotten standard and rock solid originals finds Thiroux proving she is a legit jazz triple threat! Thiroux is a top flight instrumentalist, composer and exudes a pristine yet vibrant vocal style that unlike some of her contemporaries is light but with a buttery finish. Natural talent aside, Jeff Hamilton does a masterful job as producer so swing is indeed the king. The band is A list with critically acclaimed guitarist Graham Dechter, and Roger Neumann on tenor sax and drummer Matt Witek. A solid collective that is as good as one can find.*

So who does Katie Thiroux sound like on bass? Thiroux has her own unique voice but imagine that magical harmonic happy place somewhere between Ray Brown and John Clayton. Highlights are many and include the

vibrant groove of the original tune "RoseBird." Standard such as "I'm Old Fashioned" and a somewhat rare performance of the vocal version of "Shiny Stockings" prove this young talent is far from a one trick pony.

Debut albums can be a wonderful introduction or a train wreck of epic proportions. You never get second chance to make a first impression. My first impression?



Tracks: There's A Small Hotel; Don't Be On The Outside; A Beautiful Friendship; Wives And Lovers; I'm Old Fashioned; Ray's Kicks; The One I Love; RoseBird; Can't We Just Pretend?; Shiny Stockings; Oh What A Beautiful Morning.