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BIOS FOR: SALTMAN KNOWLES

“YESTERDAY’S MAN”

Label: Pacific Coast Jazz

Street Date: January 26, 2010

Mark Saltman – Bass, William Knowles - Piano, Lori Williams-Chisholm – Vocals, Doug Pierce – Trumpet, Brian Settles - Tenor Saxophone, Antonio Parker – Alto Saxophone, Victor Provost - Soprano Steel Pan, Jimmy “Junebug” Jackson – Drums

BIOS (EPK & One Page Version, Long website version, Short & Elevator paragraph)

Shorter Version (for EPK and one page)

Saltman Knowles, called “a fine example of all that is good in contemporary jazz,” once again stays true to melody and original composition in their latest release on the Pacific Coast Jazz label, *Yesterday’s Man*. On the heels of their critically acclaimed fifth CD, *Return of the Composer*, bassist Mark Saltman and pianist William Knowles have produced a sophisticated yet rhythmically driven statement with a fresh point of view that illustrates the importance of combining intricate song craft with introspective emotion. Lori Williams-Chisholm returns to provide what *JazzTimes* calls “her exquisite wordless vocals” encased in a sultry, smooth sound.

But what makes this release most uniquely distinctive is Victor Provost’s soprano steel pan instrumentation laced throughout the compositions, combining elements of the traditional music of Trinidad with the hard-hitting contemporary jazz swing. This amazing combination of jazz and world music textures is thematic, telling a broader story of the beauty of past traditions blending with a conscious, acoustic future. As Saltman Knowles describes, “Yesterday’s man dressed well, and was articulate, well-educated, and less medicated. He had sophisticated tastes, integrity, and a much longer attention span, and most of all he listened to good melodic music. Even yesterday’s gangsters pulled their pants up, and took your money—not your life. Yesterday’s man possessed a lot of qualities that today’s man should be striving for. Some of those qualities are on this recording.”

For example, take the very first track, “Theme in Search of a Film,” with its Brubeck-reminiscent 5/4 driving pulse surrounded by a singing steel pan and melodic horn arrangement, which is followed by a funky treatment of the second track, “Cry,” with a Caribbean touch highlighted by lively vocal embellishments. Other memorable songs on the disc include the title track, “Yesterday’s Man,” with sensitive and thought-provoking lyrics about a holocaust survivor’s perspective: “Falling footsteps / Follow quickly to a greener place / I’ll survive / Just dreams of a yesterday’s man.” Drummer Jimmy “Junebug” Jackson exemplifies the kind of versatility and energy that characterizes each composition, complementing the bold bass work of Mark Saltman and the tasty piano comping of William Knowles. Beautiful horn solos

and unusual unison combinations of vocals and steel pan are perfectly executed by Doug Pierce (trumpet/flugelhorn), Brian Settles (tenor saxophone), and Antonio Parker (alto saxophone).

Yesterday's Man brilliantly presents a balanced combination of instrumental and vocal personalities that represent the continued commitment to melody and original composition that began fifteen years ago, when Mark Saltman and William Knowles first met in college. According to Matt Jaworski of MuzicReviews.com, "Saltman Knowles seems to have developed and discovered a fresh and inviting sound. Rhythmic variety, pocket, and interaction are all executed and contained in a manner that allows melody to flow unobtrusively back and forth, cradling listeners' ears for the long haul."

In *Yesterday's Man*, Saltman Knowles provides something wonderful for today's music listener. For more information, go to: <http://www.SaltmanKnowles.com>.

TRACK INFORMATION FOR "Yesterday's Man" from Saltman Knowles:

1) *Theme in Search of a Film:* The title is self-explanatory. The piece is in 5/4 and represents our growing interest in writing music for films after Mark and I attended a music film workshop in Seattle this year. (Knowles)

2) *Cry:* Signifies a release and in this particular instance an exultation. (Knowles)

3) *Shesh:* This is the Hebrew word for 6, which is also the time signature and number of players on this song. It uses Middle Eastern themes and features melodic saxophone and soprano steel pan solos by Brian Settles and Victor Provost. (Saltman)

4) *What Was I To You:* There's always one cute flirtatious girl who just wants to be friends. (Knowles)

5) *Blue for Sale:* (sold!) This song is about the lack of value our culture is putting on our art. There is a bit of "Bug" juice (Jimmy "Junebug" Jackson) in the percussion solo. (Saltman)

6) *Folk Song:* A theme reminiscent of folk music with beautiful solos by Doug Pierce (flugelhorn) and Antonio Parker (alto saxophone). (Saltman)

7) *They Don't Really Care for Us:* This song was written after the great flood, meaning New Orleans not Noah's. Our drummer Bug's idea was to kick it off with the Second Line groove. Second Line groove is a specific description of what they play in New Orleans, a lively march-like syncopated rhythm that comes from the celebratory portion of a New Orleans funeral service. (Saltman)

8) *Yesterday's Man:* This is the title track that tells the story of a holocaust survivor's memories. I wrote the lyrics after visiting the Holocaust Museum with some of my band students. William Knowles and vocalist Lori Williams-Chisholm open it up with a haunting rubato section before the groove kicks in to complement the lyrics. (Saltman)

9) *08 Bossa:* I thought this would be a wonderful vehicle for Lori's wordless vocals. She carries the melody and is complimented by two lovely solos, Mark on bass and Doug Pierce on flugelhorn. (Knowles)

10) *East Orange Blues:* A gritty minor blues tune for our drummer "Bug". He lived in East Orange, New Jersey for a few years. Mark and I have fun doubling the bass line together, and the rhythm section marches on this one. (Knowles)

Long Version for website:

Saltman Knowles is a shining example of the tradition in jazz for long-term artist collaborations. This Washington DC group is known for serving up melodically alluring while rhythmically infectious music with a sincere and emotional collection of songs. Bassist Mark Saltman and pianist William Knowles, the leaders of this seamless blending of sounds, met while attending the composition program at the University of Massachusetts in Amherst and created a musical relationship with similar affections for the music of Billy Strayhorn, Horace Silver, Cedar Walton and Charles Mingus. The bond that binds the two is their mutual hunger for melodic content woven within a tapestry of harmonic emotional patterns. "It all starts with a singable melody because without that there is no glue. Then, we like to do something that sounds harmonically unique but has a groove. We enjoy writing music that evokes very strong feelings." Saltman and Knowles spent time as artists in residence for the Kennedy Center Millennium Stage, received two grants from the DC Commission of the Arts and Humanities and won the Best International Jazz song in 2007 from Toronto Exclusive Magazine. Saltman Knowles have produced five CDs to date including; *Stop, Look and Listen*, *Dream Catcher* and *Sandcastles* all with their first group Soulservice. Then in 2007 they recorded *It's About the Melody* on Blue Canoe introducing the soulful appeal of vocalist Lori Williams-Chisholm. Their fifth release recorded in 2008, *Return Of The Composer*, brought them to the Pacific Coast label where they remain today. *Return of the Composer* continues to receive excellent reviews hitting #8 on the Jazz World Week Radio Chart. According to Saltman Knowles "What made this record different from our past releases was the use of vocalese (using the voice as another instrument). We're lucky in the sense that we can have both an instrumental sound like a straight swinging quintet as well as a vocal sound." The CD included drummer Jimmy "Junebug" Jackson, alto sax player Rob Landham and trumpeter Alvin Trask who all brought a cohesive musical unit with a strong underlying foundation, interesting melodic lines, spirited rhythms and superlative musicianship to the project.

Saltman Knowles once again stayed true to melody and original composition on their latest recording, *Yesterday's Man*, to be released January 26, 2010 on the Pacific Coast Jazz label. On the heels of *Return of the Composer*, bassist Mark Saltman and pianist William Knowles have produced a sophisticated yet rhythmically driven statement with a fresh point of view that illustrates the importance of combining intricate song craft with introspective emotion. Lori Williams-Chisholm returns to provide what *JazzTimes* calls "her exquisite wordless vocals" encased in a sultry, smooth sound. But what makes this release most uniquely distinctive is Victor Provost's soprano steel pan instrumentation laced throughout the compositions, combining elements of the traditional music of Trinidad with the hard-hitting contemporary jazz swing. This amazing combination of jazz and world music textures is thematic, telling a broader story of the beauty of past traditions blending with a conscious, acoustic future. As Saltman Knowles describes, "Yesterday's man dressed well, and was articulate, well-educated, and less medicated. He had sophisticated tastes, integrity, and a much longer attention span, and most of all he listened to good melodic music. Even yesterday's gangsters pulled their pants up, and took your money—not your life. Yesterday's man possessed a lot of qualities that today's man should be striving for. Some of those qualities are on this recording."

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pan are perfectly executed by Doug Pierce (trumpet/flugelhorn), Brian Settles (tenor saxophone), and Antonio Parker (alto saxophone). "Often our music is a sketch of personal situations in our lives or of those friends who are close to us. Music is our way of commenting about life."

For more information: <http://www.SaltmanKnowles.com> or <http://www.pacificcoastjazz.com>.

Mark Saltman always wanted to join his stepbrother, Steve, every time he played the drums in their basement. Born in Bridgeport, Connecticut he grew up with a father who listened to jazz, which helped to influence Mark's future passion for playing bass. "My father, who *Return of the Composer* is partly for, used to have a big jazz collection. He was into Horace Silver, Art Blakey, Miles Davis, Brubeck and some West Coast like Shorty Rogers. I used to listen to his records and I kind of knew the song "Take 5" but I really started to dig it when I heard Al Jarreau's version of it." His next big influence was the great American jazz multi-instrumentalist, composer and educator, Dr. Yusef Lateef whom Mark met while attending the University of Massachusetts at Amherst. Dr. Lateef helped Mark form his unique musical ideas and concepts by encouraging him to find his "own sound within". Eventually he did a recording with Dr. Lateef entitled *CHNOPS Gold +Soul*. "I spent a lot of time with Dr. Yusef Lateef when I was up at the University of Massachusetts. I was supposed to have an hour lesson, but if the people after me didn't show up it would go on for a long time. I think the record was six hours straight. We used to talk about all kinds of things including music, religion, and politics. He is Muslim and I am Jewish, so we really went into the whole religious thing. It was totally respectful and incredibly enlightening." While at Hartt school Mark had the opportunity to study with Jackie McClean for a year, along with a couple of other great musicians, Midge Pike and Salvatore Macchia on the bass and Richie Hartt whom Mark refers to as "a great guitar player". His desire to compose manifested at an early age from an intuitive reaction to a frustrating childhood but it helped him to fill the gap and ultimately became the focus of his life. These deep experiences opened Mark up to the intricate and haunting melodies of many unique jazz masters. "From a composition standpoint I really like Billy Strayhorn, Sting and Horace Silver. Strayhorn was a master at beautiful melodies and harmonic interest; I mean just listen to a song like "My Little Brown Book". Sting I love because he is a supposed pop artist but look at how sophisticated his music is not to mention brilliant lyrics. And Horace Silver really brought the music forward with different feels while still using great chord changes." Mark has created a new direction in his talents as a composer setting his sights on writing for film and he recently was selected to compose music for the Thomas Edison film the *Maniac Chase* to be released on DVD through ERM. Besides his dedication to Saltman Knowles, Mark is an educator in the Washington DC schools and likes exploring the relationship between sound and color in the study of Synaesthesia.

William Knowles was born in Milwaukee Wisconsin where as a young boy he banged on his great grandmother's piano so much that she finally gave it to his mother for him to play at home. His passion for piano still hasn't ended. With two older famous cousins in jazz, John and Jeff Clatyon, it is no surprise that William seized the music gene and became interested in jazz at a young age. His determination to make music his career took him to Howard University to study jazz and he continued his education with graduate work in composition at the University of Massachusetts in Amherst where he first met and collaborated with Mark Saltman. William studied with Stanley Cowell and was personally inspired by Cedar Walton, Danilo Perez, Harold Mabern, Tommy Flanagan, and Hank Jones. "What impressed me about all of these players is their writing and choice of well written tunes. I also love Hank and Tommy's touch and harmonic sense while Mabern makes the modal thing make sense." Besides his dedication to Saltman Knowles, William contributes his pianistic talents to the theater community in such shows as: *Lady Day* at Emerson's Bar and Grill, *Ain't Misbehavin*, *All Night Strut*, *Dinah Was*, *King of Cool* and *Tambourines to Glory*. He has composed and arranged music for *Slam*, *Pearl Bailey*, *Jazz Royalty*, and *Cool Papa's Party*. William will be musical director for the show *Pearl Bailey* at Metro Stage thru December 2009 and Milwaukee

Rep Theater thru Feb 2010 including contributing two of the musical numbers for the show. "I love being a part of a team of artists and telling a great story."

APROX. 200 WORD BIO:

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Elevator Paragraph:

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