

# Press Release for *Introducing the Laura Dubin Trio*

*Introducing the Laura Dubin Trio* presents a bright new light in the world of jazz piano artistry. Although she's only 24 years old, pianist/composer Laura Dubin has a clear, mature vision and the finely honed skills to execute it in superb fashion. Studying piano since the age of six and a graduate of the highly respected jazz education program at Western Michigan University, Laura is completely schooled in the traditions of the jazz legacy. She has woven those lessons into a musical sensibility that is adventurous, inventive and contemporary, but totally cognizant of the roots from which it evolved.

Citing masters like Oscar Peterson, Bill Evans, Dave Brubeck, Red Garland and Charlie Parker among her influences, Laura's playing is powerful, textured and exciting. On *Introducing...* Laura performs ten of her own compositions in the spirited company of a rhythm section comprised of bassist Sam Weber and her constant drummer and partner Antonio H. Guerrero. An outstanding composer and a woman of many interests, Laura draws upon a broad palette for her various sources of inspiration. Conceiving rich thematic contexts for exploration, Laura creates vivid narratives for the stories she tells through her music.

Weber and Guerrero are perfectly suited to the musical journey. The bassist's woody sound and fluency in the often suspended, but always vitally rhythmic approach of Laura's compositions make him an ideal accompanist. Antonio is finely attuned to every nuance of the music, accenting and coloring, driving and energizing ... and always impeccably tasteful.

Exceptionally fluent in the rich tapestry of styles of the jazz piano legacy, Laura employs everything from ragtime to free in her expression, but always cohesive, never contrived or showy. For example, *Easy Speakin'* is a solo excursion in stride piano. But there is no sense of nostalgia, parody or even tribute. Instead, it's a full-fledged foray in the style, making a statement that is clearly contemporary.

*Ode to O.P.*, dedicated to her primary influence Oscar Peterson, shows Laura in complete command of the master's profusely swinging, but oh-so-relaxed style. A deep blue left hand and some Gospel-like touches that would make Bobby Timmons smile, further enhanced by a brightly lyrical bass solo and sterling drumming, make this homage a total delight.

There are three more dedications to legendary masters. The album's opener, *Silver Lining* is a funky hard-boppish driver dedicated to Horace Silver, with a brief glimpse of *Sister Sadie* in the melodic line. A potent two-fisted solo - with a striking unaccompanied section played in the History of Jazz Piano-style as employed by Jaki Byard and Roger Kellaway - embraces barrelhouse, blues, boogie-woogie and stride in a breathtaking fashion.

*Thank You For Your Time*, written for Dave Brubeck shortly after his passing, is a delightfully melodious piece, appropriately built on shifting time signatures, infectious short phrases and occasionally touching upon the baroque elements that Brubeck often incorporated into his music.

The second movement of the magnificent John Coltrane's transcendent *A Love Supreme* inspired *New Year's Resolution*. Propelled by a solidly walking bass and sizzling polyrhythmic drumming, this piece pays tribute to Trane in the only way it should be paid, by delving into one's own personal expression with power, passion and love. With the thunderous chords of McCoy Tyner's style, Laura's solo is a model of modal intensity and explosive authority.

Another figure of heroic proportion - albeit a fictional one - is the inspiration for *Atticus*, the hero of the classic novel *To Kill a Mockingbird*, Atticus Finch. An appropriately dignified composition, it features delectably buoyant lyricism and a brilliant aural pastiche of drum coloration by Guerrero. Another fictional character inspired *Mr. Jeremy's Mackintosh* - this time Beatrix Potter's *The Tale of Mr. Jeremy Fisher*, a favorite from Laura's childhood. An enchanting ballad and heartfelt memoir, the piece slowly builds with gently emphatic rhythms and increasing intensity, but never loses its poignant loveliness.

Normal life situations were the sources for two other pieces. *Anxiety* is a jauntily swinging, darkly rumbling composition built on a solid bass ostinato, brightly contrasted by a samba-ish bridge. Rhythms shift from deeply grooved to rubato and sparkling unison lines mark this item. An ingenious arranging touch combines Laura's left hand with bass and drums to create a riff that sounds like darkly muted brass behind a scintillating drum solo as the piece builds to its climax.

*ctrl-alt-del* is a whimsical romp based on the computer-hell that everyone in the modern age occasionally visits. It's a briskly energetic sojourn filled with infectiously suspended rhythms, take-no-prisoners piano, straightforward swing and edgy inventiveness - all crisply punctuated by fervid drums and stoked by sinewy bass.

The album closes on a vehemently explosive note with *Barcelona*, for one of Laura's favorite cities. A rapid-fire theme launches an impassioned foray that alternates between scorching drive and bouncy swing. Audacious Spanish-mode piano chords are reminiscent of Coltrane's spectacular *Olé*, further evoked by Weber's plaintive arco bass turn. *Barcelona* is a bold, uplifting and stunning conclusion to a most imaginative and expressive album.

With the release of this remarkable debut album, the jazz world can only look forward to more from this extraordinary new artist.

For more on Laura and this CD, visit [www.lauradubin.com](http://www.lauradubin.com)