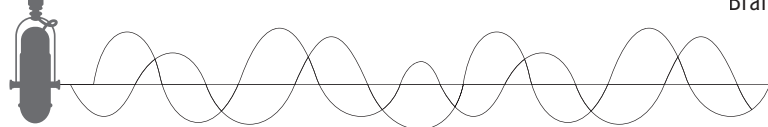


**SONS OF SOUND®**



**FOR IMMEDIATE RELEASE**

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# **TRIO EAST**

RICH THOMPSON / CLAY JENKINS / JEFF CAMPBELL

# **STOP-START**

“...improvisation that sizzles...great for intelligent fans of well-played bop.”

— Gregory J. Robb, *Jazz Improv*, Summer 2004

New York, NY – Sons of Sound proudly announces the February 22, 2005 release of *Stop-Start*, a horn trio recording led by the drummer the *Boston Herald* calls “the powerhouse who drove the Basie sound.”

*Stop-Start* features the interplay of three veteran instrumental masters, collectively known as Trio East: **Rich Thompson** on drums, **Clay Jenkins** on trumpet, and **Jeff Campbell** on bass.

The horn trio is one of the more challenging formats in jazz. Without the polyphony of a guitar or keyboard instrument for definition, the three band members must imply the harmonic structure through the combination of their linear voices, and they must swing. In the album liners, drummer Peter Erskine writes, “The clarity of their ideas is a complete pleasure, and results in a truly wonderful horn trio. I’m knocked out by their playing, and the group is a most welcome addition to the jazz scene.”

**Rich Thompson** joined the faculty of the Eastman School of Music in 1996 while touring with the Count Basie Orchestra. He is a member of the Eastman Jazz Trio with Harold Danko and has also toured and recorded with the Glenn Miller and Nelson Riddle Orchestras, Tito Puente, Marian McPartland, Dizzy Gillespie, Joe Pass, Clark Terry, and James Williams. Also a member of the Eastman faculty, **Clay Jenkins** has toured and/or recorded with the acclaimed Clayton/Hamilton Jazz Orchestra and the big bands of Stan Kenton, Buddy Rich, and Count Basie, as well as small groups led by Harold Danko, Joe La Barbara, and Kim Richmond. **Jeff Campbell** performs regularly with the Rochester Philharmonic Orchestra, Marian McPartland, and Gene Bertoncini, and is also a member of the Eastman Jazz Trio.

Inspired by jazz tradition, the program includes originals and interpretations of compositions by John Coltrane, Dizzy Gillespie, Ornette Coleman, Lee Morgan, and Mal Waldron. “Up Against The Wall,” a Coltrane blues, cooks along at a medium-slow tempo that emphasizes the absence

of piano and allows the trio plenty of space to interact. Likewise, “26-2” by the same composer provides a traditional framework for the Trio to explore. “Stop-Start” by Lee Morgan challenges the trio to move between Latin and straight-ahead rhythms to earn its spot as the album’s title cut.

Dizzy Gillespie’s “Con-Alma” lends itself to many interpretations, and in this setting the intro is extended with a tone-color treatment of the beginning harmonic ideas. Jenkins slips from the solo into the melody with seamless precision. A master of the brushes, Thompson is featured on “Happy House,” a lesser-known 21-bar tune (19 bars on the head out) by Ornette Coleman.

Three Clay Jenkins compositions are featured. “Tray-Bo” is written in AAB form and utilizes asymmetric phrases, beginning with a duo format of trumpet and drums, with the bass joining during the B section. “In Fine Line” has become one of the Trio’s signature pieces, and features a technically challenging musical bassline pitted against a demanding trumpet melody. A four-bar drum phrase that presents a phasing or skewing effect makes the piece sound as if three different lines are interwoven. “Late Bloomer” provides an open framework for the Trio to explore alternate sound possibilities in the drums and bass during a long intro. Campbell foreshadows the ostinato bassline, and the Trio builds from trumpet solo into a duo and, finally, an intense trio exchange.

Mal Waldron’s “Soul Eyes” is the only ballad featured, in dedication to the composer, who passed away only a few weeks before the December 2002 recording session.

**Sons of Sound** is an independent jazz label founded in 1997 with the goal of bringing fine instrumental jazz to a younger audience. The label supports music education through The Commission Project, a nonprofit based in Rochester, NY, through which it also underwrites residencies at Princeton University, including Bob Mintzer in 2003-2004 and Jimmy Heath in 2004-2005. Thompson, Jenkins and Campbell, all faculty members at the Eastman School of Music, join their Eastman colleagues Bob Sneider and Paul Hofmann (*Interconnection*) and Dave Mancini (*Salt Peanuts*) on the label.

For additional information see the label’s website at <http://sonsofsound.com>. For more about The Commission Project, see <http://tcp-music.org/> and <http://swingnjazz.org>.

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CDs, full press kits, color and b&w jpgs available upon request.