



Karrin

karrin.com



GRAMMY NOMINATED/ CONCORD RECORDING ARTIST

KARRIN ALLYSON

SINGER • SONGWRITER • COMPOSER • BANDLEADER • PIANIST

MANAGEMENT: ANNA SALA • AMS ARTISTS • TEL: (201) 928-0513, FAX (201) 215-9589
WWW.AMSARTISTS.COM • EMAIL: AMSala@aol.com



Table of Contents

<u>CONTENTS</u>	<u>PAGE</u>
The Official Karrin Allyson Biography	03
Quote Sheet: Read What People Are Saying About Karrin	05
Karrin Allyson 'Backgrounder' – The Karrin FAQ sheet	06
Current Release – Imagina : Songs of Brasil	07
Karrin Allyson Discography	08
Review: New York Times	10
Review: Los Angeles Times	11
Review: Washington Post	12
Review: Associated Press (AP)	13
Review: Jazz Police	14
Previous Release: Footprints – One Sheet	16
Images: Photo samples of Karrin Allyson	17
Contact Info	18



Karrin Allyson - Biography

Born on July 27th, in Great Bend, Kansas, Karrin Allyson (pronounced 'CAR-in') has spent the last fifteen years carving out an impressive career as a singer, songwriter, pianist, composer and bandleader.

It's not just critics who love her, it's the rest of the world, too—musicians, concertgoers and connoisseurs of quality music.

One thing's for certain, though: The two-time GRAMMY® Award-nominated artist has been winning over fans and critics alike. And she's been doing so just about everywhere jazz can be heard or seen since 1992.



That was the year Allyson assembled her Kansas City-based rhythm section, borrowed funds from her family and headed into the studio. The result? **I Didn't Know About You**. The reaction was immediate. "Stunning debut! Irresistible twists of melody and inflection," wrote veteran jazz critic Neil Tesser in *Playboy Magazine*, placing the young singer in the company of legends Ella Fitzgerald and Shirley Horn. Critics and jazz lovers from coast to coast echoed the news. Allyson is a major talent that will drive you wild.

Over the years, Karrin Allyson has recorded a series of eleven CDs for Concord Records, each of which have showcased her astonishing breadth of repertoire, from standards by Gershwin and Porter to Brazilian bossa nova to samba and Thelonious Monk. She has also taken on French and Brazilian music (**From Paris to Rio**), the genius of John Coltrane (**Ballads: Remembering John Coltrane**) and the blues (**In Blue**).

Most recently, the vocalist has released **Imagina: Songs of Brasil**, a beautiful collection of 14 tracks that features songs sung fully in Portuguese, as well as Brazilian songs with English translations by Susannah McCorkle, Chris Caswell, Gene Lees, Paul Williams and Jon Hendricks. But, "Whatever your native language," she says, "I hope that these songs speak directly to your heart, as they have to mine."

Her many eclectic and steadfast recordings, however, are only the tip of the iceberg. Karrin Allyson spends two days out of three on the road, playing the major jazz festivals and clubs of the U.S. and making repeated tours overseas. In February 2004, she toured Australia for the first time. This summer, she embarks on yet another tour of Europe, South America and the Far East.



Biography, Continued

What you may not know, is that not only has Karrin performed in traditional jazz venues throughout the world, but she has appeared at Carnegie Hall, at Lincoln Center, and at the 92nd St. Y, –performances made all the more special to the artist because those concerts took place in what has been Karrin’s adopted home town for the last decade, New York City.

The singer has also been a popular and welcomed guest of Garrison Keillor on National Public Radio’s A Prairie Home Companion on several occasions, most recently from Tanglewood.

And finally, Allyson and her band have performed with symphony orchestras around the country, including the new Carnegie Hall concert series at Zankel Hall.

What has generated this much esteem and success? First of all there is the singer’s uniquely distinctive voice. Notable jazz critic and historian Gary Giddins affirms, “Allyson coolly stakes her claim. She brings a timbre that is part ice and part grain...incisive, original, and emotionally convincing.” The Houston Press agrees wholeheartedly, “If there’s a choir in heaven, someday the exquisite vocalist Karrin Allyson will lead it. She’s such an otherworldly talent that the creator probably already has her on heavy rotation.”

But there is more. When one listens to Allyson, you hear heart, intelligence, and musical sophistication. Her emotional range, from heartfelt to sassy, is beyond her musical peers. And there is a literate and engaging connection that honors the great traditions of blues, jazz and roots, expands to the Great American Songbook and embraces French and Brazilian rhythms.

The classically trained Karrin Allyson is also a great bandleader—she is a musician’s musician. If you listen carefully, you will hear highly developed musical interplay with her band that sounds so effortless and natural that it conceals the deep level of musical sophistication. This is one of Allyson’s great achievements, and it is the result of working for more than a decade with an ensemble of fearless and powerfully committed jazz virtuosi. Together, they have developed a powerful and flexible language and style unique among current groups.

You hear this every time you listen. Make no mistake – Karrin Allyson is singing to you.

Music is everything War is not!
AMEN!



Karrin Allyson - Quote Sheet



"...utter musical fearlessness....a complete artist – one of the jazz world's finest..."

– New York Times

"Allyson knows what jazz singing is all about...sometimes tender, sometimes tough, (she) always strikes the right chord."

– Associated Press

"The stuff that shivers are made of, both innocent, sexy and world weary."

– Washington Post

"With Ms. Allyson there is never any nonsense. She doesn't preen, flirt or act coy. What you see and hear is what you get...a show of honest, thoughtful musicality. "

– Los Angeles Times



Karrin Allyson - Background

- Over the course of her 10-album career with Concord, Allyson has expanded her breadth of repertoire to include Tin Pan Alley, Gershwin, Porter, John Coltrane, blues, new standards, French chansons and Brazilian bossa nova and samba.
- Allyson has appeared in clubs throughout the U.S. (from the Blue Note in New York to Yoshi's in the San Francisco Bay Area), at international festivals (including Melbourne, Australia) and in concert halls worldwide, including Carnegie Hall and Lincoln Center.
- Allyson has garnered two Grammy Award nominations since 1992, the year she broke into the jazz world.
- As a singer, Allyson's diction is flawless, her phrasing conversational, her tempo swinging, her improvisation teeming with scat and vocalese.
- Among her most popular and imaginative albums: *In Blue; Ballads: Remembering John Coltrane; From Paris to Rio; Wild for You*
- Press sampling:
 - "Stunning debut! Irresistible twists of melody and inflection..." (Neil Tesser on *I Didn't Know About You*)
 - "Allyson coolly stakes her claim, [bringing] a timbre that is part ice and part grain...incisive, original, and emotionally convincing" (Gary Giddins)
 - "Allyson embraces the jazz tradition, but does not defer to it...[her ability] to walk that fine line makes her one of the freshest, most exciting singers to have emerged from the vocal jazz explosion of the 1990s" (Matthew Bahl)
- Based originally in Kansas City, Allyson now resides in New York City and in western Massachusetts.



Karrin Allyson - Current Release

IMAGINA : Songs of Brasil



A collection of beautiful 14 tracks that feature songs sung fully in Portuguese, as well as Brazilian songs with English translations.

Produced by:

Karrin Allyson and Nick Phillips.

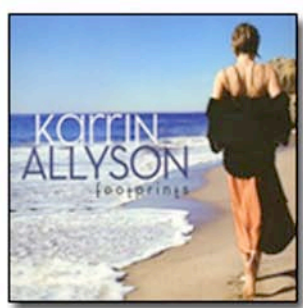
...an evocative, intoxicating combination of amazing melodies and rich harmonies...

"Whatever your native language, I hope that these songs speak directly to your heart, as they have to mine."

-Karrin



Karrin Allyson - Discography





Discography – Continued

Imagina: Songs of Brasil (2008)

Footprints (2006)

Wild for You (2004)

In Blue (2002)

Ballads: Remembering John Coltrane (2001)

From Paris to Rio (1999)

Daydream (1996)

Collage (1996)

Azure-Té (1994)

Sweet Home Cookin' (1993)

I Didn't Know About You (1992)



The New York Times

CLASSIC JAZZ WITH NO FRILLS OR PREENING

By STEPHEN HOLDEN, May 12, 2007



The jazz singer Karrin Allyson has added a new instrumental ingredient to her music with the introduction into her band of the vibraphonist Steve Nelson. As he swapped solos with the guitarist Rod Fleeman on Thursday's early show at Birdland, where Ms. Allyson is appearing through tonight, his shimmering blues-charged lyricism gave the music a mild percussive kick. It lent songs, several of which are found on her 2006 album, "Footprints" a discreet element of exoticism that suggested a dramatic indigo sky in a painting of a cornfield. (Ms. Allyson is from Kansas City.)

Ms. Allyson swings plainly, without frills, in a voice that's a little bit higher and lighter than that of her rock equivalent, Bonnie Raitt. One of the strongest moments in her set was a rendition of Mose Allison's "Everybody's Cryin' Mercy," which Ms. Raitt recorded years ago. This tough blues-flavored critique of hypocrisy, which includes the aphorism, "Everybody's cryin' peace on earth just as soon as we win this war," is as pertinent as ever.

With Ms. Allyson there is never any nonsense. She doesn't preen, flirt or act coy. What you see and hear is what you get: a musically and psychologically centered gamine, deeply schooled in jazz, who is without neurotic tics and devoid of grandiosity.

The songs on "Footprints" are classic jazz instrumentals with lyrics by Chris Caswell that are in tune with the spirit of the music, yet unobtrusive.

Wayne Shorter's eloquent jazz meditation "Footprints," which he performed, is especially impressive in the way its circular musical logic is attached to the notion of finding your way forward by following your footprints back. In her reverent approach, Ms. Allyson and her band, which was rounded out by Doug Weiss on bass and Todd Strait on drums, blended the new and old with poise and verve.

"Say It (Over and Over Again)," from her album "Ballads," a tribute to John Coltrane's album of the same name, had a similar sense of large emotional forces under control but not suppressed. Its balance, restraint and understatement typified a show of honest, thoughtful musicality.

Original Article: http://www.nytimes.com/2007/05/12/arts/music/12ally.html?_r=1&oref=slogin



Los Angeles Times

SINGER ALLYSON PROVES RICH IN TALENT AND UNAFRAID TO USE IT

By Don Heckman, 05/30/06



There are a lot of good things about singer Karrin Allyson. Start with the warm, whispering-in-your-ear quality of her throaty sound. Add the relaxed sense of swing she brings to all her phrasing. And don't forget her capacity to improvise everything from melodic paraphrase to riff-driven scatting. Those qualities alone would make her a superlative jazz singer, but Allyson has another attribute that has consistently placed her in the top level of jazz vocal artists: utter musical fearlessness. Unwilling to contain her imagination within the familiar

framework of the Great American Songbook, she has consistently expanded her repertory, ranging freely - and impressively - from international songs and bossa novas to jazz classics and contemporary pop numbers.

In her latest album, "Footprints," Allyson takes on one of her most challenging tasks: a collection of jazz instrumental tunes transformed into vocal numbers with lyrics by Chris Caswell, Jon Hendricks and others. At Catalina Bar & Grill on Thursday, she showcased live versions of selections from the CD, including such fascinating choices as John Coltrane's "Lazy Bird," Dizzy Gillespie's "Con Alma," Hank Mobley's "The Turnaround," Nat Adderley's "Teaneck" and "Never Say Yes" and the title track by Wayne Shorter.

Although the lyrics were rarely as compelling as the melodies, Allyson's readings were first rate, often enhanced by bursts of fiercely swinging scat segments. In many of these numbers, she played the role of upfront instrumentalist, tossing phrases back and forth with pianist Bill Cunliffe, bassist Don Kasper and drummer Todd Strait. She's often been described as a "musician's musician," and for once the overused term actually makes sense.

It was also good to hear a sprinkling of pieces illustrating the length and breadth of Allyson's omnivorous musical interests: a gorgeous rendering of Jimmy Webb's "The Moon's a Harsh Mistress," a Portuguese version of Antonio Carlos Jobim's "Sóinha" and an emotion-grabbing reading of Joni Mitchell's sardonic "All I Want." Call it a complete performance by a complete artist - one of the jazz world's finest.



The Washington Post

ALLYSON'S JAZZ WONDERLAND

By Mike Joyce, Monday, March 20, 2006



What would jazz saxophonist and composer Wayne Shorter make of vocalist Karrin Allyson's interpretation of his trademark tune "Footprints?" Had he attended Allyson's performance at the Kennedy Center's Terrace Theater on Friday night, one can't help but think he would have contributed to the evening's loudest ovation.

Like several other jazz classics heard during the opening set, "Footprints" was enhanced by a fresh lyric composed by Chris Caswell. The tune, the title track on Allyson's upcoming album, with its languid melody and now bittersweet refrain ("Follow the footprints we left and I'll find you there"), revealed the singer's soulful way with a ballad, quiet and haunting.

Part of the fun of listening to Allyson, however, is hearing how gracefully she moves from ballads and bop to contemporary pop and bossa nova. A classically trained pianist, she briefly demonstrated her keyboard skills during the opening set, accompanying herself during a rendition of Jimmy Webb's "The Moon Is a Harsh Mistress" that sounded as if it were arranged for a vintage film noir soundtrack. She also teamed up with pianist Bruce Barth during a delightful four-hand arrangement of Hank Mobley's "The Turnaround," which boasted another engaging, if comparatively slight, Caswell lyric.

Allyson's finely tuned musicality, though, was even more evident when she was singing, whether scatting at a breakneck tempo, nimbly delivering a lyric in Portuguese or engaging in swift, perfectly pitched exchanges with guitarist Rod Fleeman. In addition to benefiting from Fleeman's blues-inflected touch, Allyson received inspired support from Barth, bassist Bob Bowman and the remarkably resourceful drummer Victor Lewis.

Original Article: http://www.washingtonpost.com/wp-dyn/content/article/2006/03/19/AR2006031901061_pf.html



KARRIN ALLYSON CREATES NEW STANDARDS

By Charles J. Gans, 05/3/06



At a time when even aging rock singers are embracing old standards, Karrin Allyson creates new ones on "Footprints," singing lyrics added to classic jazz instrumentals from the '50s and '60s by John Coltrane, Nat Adderley, Dizzy Gillespie and others. Eight of the 13 tracks feature lyrics by Chris Caswell, whose words manage to fit each tune's mood.

Allyson, who likes to describe herself as a jazz musician who sings, is a master of her craft who never needs to show off. She can maneuver through sudden tempo shifts (on Coltrane's "Lazy Bird" with a high-octane tenor sax solo by former Count Basie stalwart Frank Wess), rip off scat choruses (Adderley's "Never Say Yes"), and show restraint in singing an alluring ballad (Gillespie's "Con Alma").

Allyson is confident enough to bring in top-notch guest vocalists. Her charming duet with the legendary Jon Hendricks, the pioneer of vocalese, on Horace Silver's catchy "Strolling" - for which Hendricks penned some new lyrics and even whistles a chorus - is guaranteed to lift the spirits. The underrated Oregon-based singer Nancy King is featured on six tracks, coolly harmonizing with Allyson on the haunting ballad "Follow the Footprints" (from the Wayne Shorter tune) and engaging in a fast-paced dialogue on the celebratory "Life Is a Groove," based on Duke Jordan's "Jordu."

Allyson's impeccable taste extends to her choice of material - including two songs by Oscar Brown Jr., who died shortly before he was to have taken part in the recording - and supporting cast, pianist Bruce Barth, bassist Peter Washington and drummer Todd Strait. "Footprints" - which concludes with the three vocalists scattin' up a storm on Hendricks' standard "Everybody's Boppin'" - is likely to rank among the year's top jazz vocal albums.



Karrin Allyson: Sassy, Sexy, and Magnificent @ Jazz Alley

By Joe Montague, Tuesday, 25 September 2007



"Breathtaking" might be a word one could use to describe Karrin Allyson's performance at Dimitriou's Jazz Alley in Seattle Washington on Saturday September 22nd. You could just as easily use the adjectives "sassy, sexy and magnificent" to characterize her show.

Wearing a persimmon-colored dress with black trim, Allyson, backed by a seasoned group of musicians (bassist Jeff Johnson, drummer Todd Strait, vibist Steve Nelson and electric guitarist Rod Fleeman) moved easily between ballads, standards, bop and swing tunes.

The evening opened with the band taking to the stage in the candlelit venue, minus Allyson. Their instrumental "Fried Pies" exceeded ten minutes in length. Despite an amped-up crowd anticipating Allyson's arrival on stage, nobody was complaining about the set beginning without her, as they soaked up Nelson's elegant touch on the mallets matched

by Fleeman's nimble fingers across the frets of his guitar. Johnson gently laid down a strong foundation for his fellow musicians to build upon. Allyson then opened with the Richard Rodgers / Oscar Hammerstein II standard, "It Might As Well Be Spring," from the film *State Fair*. As she moved about the stage, Allyson slipped into a groove that made it difficult to tell where the music ended and Karrin Allyson began. She sings effortlessly while taking time to enjoy the work of the musicians accompanying her. Several times during her performance, Allyson acknowledged the efforts of her musicians, including the incomparable Rod Fleeman, who has been at her side for the past seventeen years. Drummer Todd Strait has also been with Allyson since the early days of her career. The instrumentalists' playing was not lost on a knowledgeable jazz crowd either, as each solo was followed by a vigorous applause from the audience.

You could have heard the proverbial pin drop during her singing of "Stay," one of the most memorable and beautiful presentations of a song that I have ever heard. As though Portuguese is not her first language, she alternated effortlessly between singing in this romantic language



'Sassy, Sexy, and Magnificent', CONTINUED

and English. She worked with renowned composer Paul Williams to adapt the Brazilian rhythm, and the song will appear on a new CD with a planned release date in February. For those in the under-forty generations who may not be as familiar with Paul Williams' work, those retro tunes you enjoy, such as "Just An Old Fashioned Love Song," (Three Dog Night) and many of the Carpenters' tunes, like "We've Only Just Begun," owe their existence to him.

Allyson also reached into the songbook of Antonio Carlos Jobim to deliver beautiful readings of the bossa nova, "Desafinado," and "Double Rainbow," the latter performed with her seated at the piano keys. If it were customary at a jazz event to toss roses to the performer, there is no doubt that the stage on which Allyson performed would have been covered with the flowers.

She said she was dedicating her sassy "Sweet Home Cookin' Man" (Sweet Home Cookin'—1994) to her "Uncle Dave," who lives in Seattle, then added "but he is not anything like the men described in the tune." She was scintillating in her delivery of the line, "My taste buds are in a frenzy darlin', they think they have found paradise." Her fans were clapping and singing along to the words of this head-nodding, toetapping delight.

Other highlights by this captivating vocalist included the somber and introspective "Everything Must Change" (Daydream—1997), Cannonball Adderly's "Never Say Yes" (Footprints, 2006) and the swinging tune "Moanin," from her 2002 CD, In Blue. "Moanin" featured a great call and-response between Fleeman's guitar and Nelson's vibes, as the two men gave their instruments almost humanlike voices.

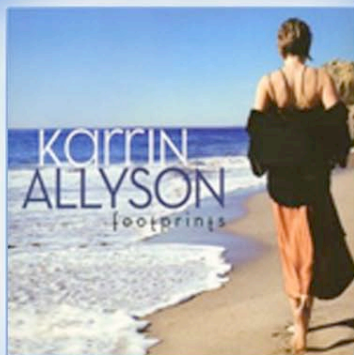
Karrin Allyson sold out both shows in the expansive Jazz Alley and, after taking in her marvelous performance, it is easy to see why.



Original Article: http://www.jazzpolice.com/index.php?option=com_content&task=view&id=7289&Itemid=72



Karrin Allyson - Footprints



"Not only is Karrin Allyson one of the most artful jazz singers on the current scene, but she's also doing more than any other to expand the jazz vocal repertoire... On FOOTPRINTS, she applies her warmly resonant pipes to previously instrumental jazz classics by Nat Adderley, John Coltrane, Dizzy Gillespie and others that have been treated to thoughtful lyrics, mostly by Chris Caswell, though Allyson herself wrote words for Duke Jordan's 'Jordu'."

- San Francisco Chronicle



"Many jazz singers reinterpret the classics, but Grammy-nominated vocalist Karrin Allyson takes the practice a step further. On her 10th album, 'Footprints', she puts newly penned lyrics to iconic instrumental tracks from the '50s and '60s. Working with lyricist Chris Caswell, Allyson infuses these standards with new life without losing the original style and swing."

- Sarah Tomlinson/ Boston.com



Karrin Allyson - Photos



FOR HIGH RESOLUTION PHOTOS FOR PRESS & PROMOTIONAL PURPOSES, VISIT:

www.amsartists.com or www.karrin.com

MANAGEMENT: ANNA SALA • AMS ARTISTS • TEL: (201) 928-0513, FAX (201) 215-9589
WWW.AMSARTISTS.COM • EMAIL: AMSala@aol.com



Karrin Allyson - Contacts

MANAGEMENT

Anna M. Sala
Tel: (201) 928-0513
Fax: (201) 215-9589
Email: AMSala@aol.com
Web: www.amsartists.com

BOOKING AGENT

Eric Hanson
Tree Lawn Artists, Inc.
Tel: (215) 248-LAWN (5296)
Fax: (215) 974-7773
Email: eric@treelawn.org
Web: www.treelawn.org

LATEST NEWS, PRESS & PROMO

www.amsartists.com

ARTIST WEB SITE, TOUR DATES, BLOG, PHOTOS, FANS

www.karrin.com