



BILL WARE **SIR DUKE**

Bill Ware has raised the bar by complementing his unique style with a unique sound. . . Music connoisseurs will love this collection of tunes, composed by a master and played by two rising stars — music that looks simultaneously into the past and the future.





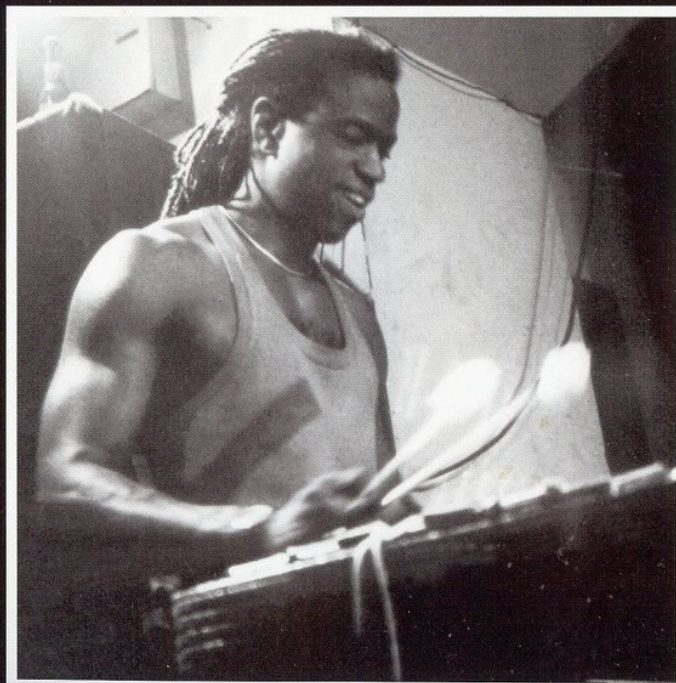
BILL WARE SIR DUKE

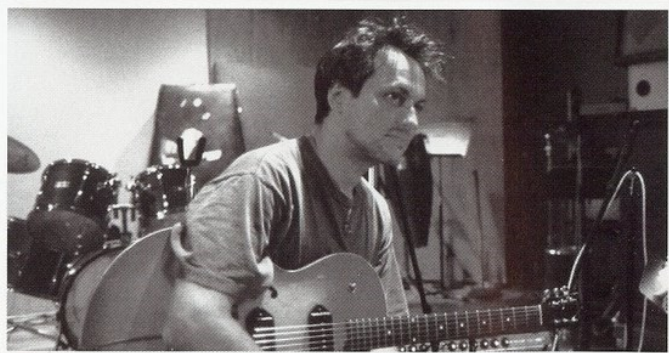
1. *C Jam Blues (Duke Ellington)* 3:12
2. *I Got It But (D.E.)* 4:44
3. *In A Sentimental Mood (D.E./Barne Bigard)* 7:28
4. *Mood Indigo (D.E./Barne Bigard)* 5:22
5. *It Don't Mean A Thing (D.E.)* 5:20
6. *Solitude (D.E.)* 6:10
7. *Caravan (D.E./Juan Tizol)* 6:15
8. *Come Sunday (D.E.)* 4:46
9. *Take The A Train (Billy Strayhorn)* 5:16
10. *Sophisticated Lady (D.E.)* 5:16

William A. Ware III is a multifaceted and multi-talented musician with wide ranging experience. At 15 years old, he began playing the vibraphone after years of studying the electric bass. In his early years, he taught Latin jazz bass at William Patterson College, and then in 1987, he got his first big break when he became a member of the Jazz Passengers. This critically acclaimed group was perhaps the single most important influence of his career. Soon after he explored the "acid jazz" scene with members of the Groove Collective. This critically acclaimed ensemble was one of the leaders in the that movement and the group has become famous all over the world. In 1995 Bill joined the reunited Steely Dan as a percussionist, touring with them throughout the US and Japan. No doubt, this was one of the most enjoyable experiences of his career. Presently, Bill's main work is with the Groove Collective who he records and tours with constantly. As for his other activities, last year Bill became involved with a large progressive musical movement in America called "Jam Bands". Lead by a core group of people such as founding member, DJ Logic, the jam band, "Project Logic" has included a wide ranging, extensive list of guest performers from Sex Mob, Brandon Ross and Graham Haynes to this years featured artists, the "perfect improviser", Marc Ribot. Always open to new types of music and the latest trends, Bill is an artist who's antenna is always up and who has his finger on the pulse of the music scene. This time, to commemorate the 100th anniversary of the legendary jazz composer, Duke Ellington, Bill decided to record a CD of Ellington's songs. For the multitude of CDs dedicated to Ellington, this is probably the most unusual as it features only vibes and guitar. For his interpretation of Ellington's tunes, Bill chose as his partner the famous guitarist, Marc Ribot. Ribot is well known for his "funky and cutting" style, however, with his more recent work being heavily influenced by Cuban music, you'll find that his melody lines and solos have a definite Latin feel. Ribot continues to be the Knitting Factory's most famous and best loved guitar player. You would think that for a jazz musician, recording a CD of compositions of a jazz giant like Ellington, they'd be under an enormous amount of pressure. When you consider the number of big name artists and musicians who have performed and recorded Ellington's tunes over the years, then add the tradition of Duke Ellington himself, the task would become even more daunting. However, if you listen to the first phrase of the first song "C Jam Blues", you'll realize immediately that these guys aren't feeling one bit of pressure. "C Jam Blues" is a popular song that is often played at jam sessions and most musicians are very familiar with it. With such a well known song, musicians and music fans alike can quickly tell how good a player is and whether or not they know their Duke Ellington. But,

these two approach the song as if they've casually said to each other, "Okay, let's play this song anyway we'd like to!" and then they just go ahead and do it. It's not that they have approached the tunes haphazardly. They have definitely thought about how they wanted to interpret the songs. The arrangements, the rhythms, the solos all have structure and are very well controlled from the beginning to the end, and if you listen to the CD, you can hear the distinctive parts of the two musicians. Compared to the endless number of other CD's covering Ellington's work, this one is bright and has a totally different flavor. Inside a vibraphone there are small rotating fans (or wings) that control the instruments' sustained and vibrato sounds. Bill has removed the tubes and fans from his instrument, connected it to a pick-up and run it through (direct-in) a Roland JC-120 guitar amp, thereby inventing his own unique sound. Bill's main signature sound is the vibrato that comes through the amp that he usually leaves turned on. However, when you listen to the CD it doesn't sound like the rotating fans have been removed. You can still hear the beautiful long sustained notes between the sounds of the guitar and the vibes and this gives the songs a very spacey or almost ethereal feeling which is very effective. If there was just this spacey sound, there could be the possibility of losing the rhythm but Marc Ribot's sharp guitar riffs touch the listener's nerves directly. Marc's performance from his high tones to his low tones are always free ranging and dynamic. Without losing a single phrase, he plays exquisitely - sometimes like a genius, sometimes very simply - like a novice. If you listen to this CD once, you may feel that these two artists' performances sound a bit incoherent. However, the tension created by the two instruments is one of the musical methods you will experience on this CD. Bill's sound is often surrounding or comes from the back where Marc's sound attacks from the front. This balance is another important part of the CD. More than just hearing the spacey vibe sound or the guitar, the listener should listen with his heart. Their performance is not focused on any one point, so you need to open your heart and mind. Additionally, when listening to this duo you should take into consideration that Bill is a multi-instrumentalist who plays percussion, piano, bass etc. and this also has a great influence on the format of the songs. Sometime he sounds percussive, sometimes melodious and sometimes there is that spacey feeling. His technique is deep and complex and that is what you will discover from this CD.

SEIICHIRO MATSUNAGE NYC, 2000.





*Electric Vibraphone: Bill Ware
Electric Guitar: Marc Ribot*

Recorded at Studio 900 NYC

Recording Engineer: Hiroyuki Sanada

Mixing Engineer: Hiroshi Sato

Mastering Engineer: Shuji "G" Kitamura

Photography: Emiko Nagahiro

Art Direction & Design: Motoi Nakamura

Marc Ribot appears courtesy of Atlantic Recording Corporation

Bill Ware appears courtesy of Shanachie Records

Produced by Hiroshi Sato





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KJW-295

BILL WARE
Sir Duke



1. *C Jam Blues*
2. *I Got It Bad*
3. *In A Sentimental Mood*
4. *Mood Indigo*
5. *It Don't Mean A Thing*

6. *Softude*
7. *Caravan*
8. *Come Sunday*
9. *Take the "A" Train*
10. *Sophisticated Lady*

SIR DUKE BILL WARE

KFW295

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