

# SERIOUS

**Jason Yarde**

## **Press Quotes**

*'Swing, hip-hop, improv, you name it, he can make it all sound as if it was meant to live together, and he's getting better at it all the time...'* The Guardian

### **On MY Duo debut CD, released on Joy & Ears:**

*'...the partnership between Yarde (concentrating on soprano sax) and McCormack is so - unmistakably fuelled by the reflexive spirit of jazz as to impart a conversational glow to the whole enterprise. Yarde has rarely played better on record, his solos here suggesting that while he's now feted primarily as a composer, his sax improvising has quietly blossomed to world class....an object lesson in tone variation and atmospheric wind-sounds (soulful bluesiness, squally free-jazz and Scandinavian-school ambiance coexist elegantly)...ingeniously with displaced harmonies and ghostly multiphonics as well as straightahead celebrations of the main theme. It's a wonderful jazz conversation.* The Guardian

### **On his works at the 2008 BBC Proms:**

*...Yarde's keening soprano saxophone brought an affecting (and boldly and briefly, free-jazzy) wistfulness to his spare, Gil Evans-influenced arrangement of the Porgy and Bess classic My Man's Gone Now, and his six-minute cross-rhythmic exploration (variously hip-hoppy, rag-like and swinging) was an infectious example of his ability to inject street grooves seamlessly into unexpected settings.'* The Guardian

*'...two impressive new BBC commissions from the saxophonist Jason Yarde. The first was an eloquent arrangement of Gershwin's My Man's Gone Now from Porgy and Bess; the second an original six-minute companion piece called Rhythm and Other Fascinations - a teasing collage of musical cross-references from Stravinsky, Bernstein and Gershwin, the three composers featured in the rest of the evening's Prom.'* The Times

### **On BELIEF!, Yarde's collaboration with Hugh Masekela and the London Symphony Orchestra:**

*'Yarde is a musician to watch. In his work, "world" meets jazz meets crossover to the point where such terms mean nothing. We are left with just glorious music...This was no longer just another concert. It was a moment in time and place that could not be replicated, only remembered. That is the meaning of live.'* The Guardian

### **On Some Time After, his work for Kronos:**

*'Jason Yarde hit a home run with his 'Round Midnight!', I can't wait to play it.'* David Harrington, leader of Kronos

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**On the premiere of *Random Wishes & Abstract Dreams*:**

*Jason Yarde's festival commission for the 10-piece Acoustic Bombastic ... was full of Yarde's remarkable facility for cross-rhythmic patterns, contained powerful melodic strands and a surprisingly classical-romantic lyricism to match his urban-groove edginess...* The Guardian

*'...the scale of Yarde's achievement is obvious. His compositions range over varied terrain, from cataclysmic pile-ups to moments of hushed intimacy; he directs almost imperceptibly, teasing out the melody or chord that will lead to the next section, and allowing his musicians space to stretch out...no ordinary band and no ordinary leader...'* Jazzwise

**On WAH! – Yarde's trio:**

*'The group modulates easily from spacious post-bop to dirty grooves via Ornetts-ish noise, showing a creative approach to form...'* Jazzwise

On the critically acclaimed project Future Sounds of Jazz:

*'A 13-piece Future Sounds of Jazz delivered a tight, vocal-centred, rhythmically intricate fusion, set against world-politics back projections triggered by the music. The energetic density still left space for some delicious Wayne Shorter-like sidelong lyricism from saxist and principal arranger Jason Yarde...'* The Guardian

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