

Quotes

~Quiet Pride~

To paraphrase the title of his text *The Evolving Bassist*, Reid is an evolving artist, and QUIET PRIDE; five technically complex and emotionally straightforward aural images impeccably conceived and imaginatively interpreted, heralds a new phase in his evolution. ~Bob Blumenthal (2013)

The latest project from Rufus Reid maybe titled **Quiet Pride**, but it is a tornado, a fete, a tour de force! These six compositions are the brainchild of Reid, and each was inspired by and reflects, a different Elizabeth Catlett sculpture. Reid, whose compositional prowess and vision grows with each new work, has thought of everything: color, texture, ensemble vs. solos and backgrounds, written material vs. improvised. This project embodies the highest artistic standards, and also is fun to listen to.

~Chris Kosky –Bass World (2014)

Lines, shapes and images are magically transformed into a sweeping context that embraces form and not necessarily function which may be the key into the power of this work. This suite for large ensemble is deceptively subtle in both performance and interpretation thus charting a new course for new American music for the next generation. An auspicious release. ~Bop-N-Jazz (2014)

While the individual sections work on their own, this is a case of the sum being larger than its parts and it takes listening to the work as a whole truly to appreciate Reid's achievement. ~Joel Roberts –The New York City Jazz Record Review (2014)

Rufus Reid not only pays tribute to Catlett's work but shows that he has developed into a colorful and very original writer whose arrangements sound unlike anyone else's. Each of the movements develop as they progress, never being just a set of familiar chord changes. With the release of *Quiet Pride*, it is time to start thinking of Rufus Reid not just as a bassist but as an important writer too. ~Scott Yanow – Jazz Inside Magazine (2014)

With the art of Elizabeth Catlett as his inspiration, Rufus Reid has created an expansive large ensemble vision that breathes with all kind of tiny details within the scope of its big sound. A 20-piece outfit that includes top names like Ingrid Jensen, Scott Robinson, Vic Juris, and French horn player John Clark, this is music with a huge presence, regardless of whether the passage is a gentle sonic wave or soaring majestically. A wonderful recording by Reid, whose had a distinguished career that shows no sign of slowing down. ~Dave Sumner – eMusic

It takes great care and precise thinking to align musical compositions with a visual artists aesthetic, and Reid has managed this ideally. Reid's compositions and fine ensemble sound like much more than another big band; they handle the

charts with sensitivity and personality. *Quiet Pride* is a beautiful testament to Catlett, and perhaps will bring more listeners to explore her classic work. ~John Corbett – DownBeat (May, 2014)

Reid's compositions move with the grace, intelligence and intensity of Catlett's sculptures. On *Quiet Pride*, Reid has once again proven to be a true musical thinker and lover of both the avant-garde and big band eras of jazz. Although the compositions can be a bit derivative at times, Reid's sense of history, theme, and imagery make *Quiet Pride* worth checking out. ~Devon Wendell – iRoM Mission (2014)

Here, Reid's music is realized by 20 musicians, most of them, such as drummer Herlin Riley, standard-bearing players. Yet it's his own voice and composer—as distinctive as the one he projected as a bassist—that makes grand statements out of mostly subtle gestures. Larry Blumenfeld –BLU NOTES (2014)

~~Rufus' Sextet (Hues), Motéma Music~~

Bassist/composer Reid's "blues" are definitely of a "different" hue that one might expect. The smile on the cover gives it all away - this is joyful music, not gospel, but jazz that swings and sings, at times makes one wiggle in his chair. ~/Step Tempest (2011)

Hues of a Different Blue is a bouncy and enticing piece of work that spans 14 tracks of pure energy and joy. At the core of all this fun and hard-swinging greatness is a raw sense of the blues. It's not tucked into some portions and it doesn't just sprinkle out of some lines; it's in the soul of Reid's take on music. "In designing these arrangements," says Reid, "my goal was to feature the unique sound of the trio and the unique voice of each guest in unexpected ways that would offer a new musical experience for each player - and an exciting new surprise for you as well." A musician's musician, Rufus Reid proves his stuff on *Hues of a Different Blue*. His attention to detail and fine playing make this record well worth more than a few listens. ~Jordan Richardson – I Hear Sparks (2011)

Reid's title track ends the record, a song that is as structurally complex as a federal budget but never loses its swing. Once again, Reid proves to be more than a damned good bass player, and *Hues Of A Different Blue* checked off yet more items in the list of things Reid proves he's very good at doing musically. ~Victor Aaron – Half Notes (2011)

Highlighting the individual voices of the trio on *Hues of A Different Blue* was just too simplistic for Reid. Instead he brings together a host of special guests whose remarkable performances here, make this a memorable recording. Containing excellent musicianship, a marvelous performance from bassist Rufus Reid, charts that sizzle and music full of rich melodies, *Hues of A Different Blue* is an obvious success deserving of critical acclaim from critics and audiences alike. ~Edward Blanco –EJazz News (2011)

~~Rufus' Out Front Trio, Motéma Music~~

The longest track at over 12 minutes, the suite-like "Caress the Thought" starts with the bassist's cello-ish introduction, buoyed by Da Fonseca's shower of cymbal magic, to which Allee adds his own drama. Reid's bow writes a deeply lush melody line, with bass and piano caressing the notes as well as the thought, as Allee and Da Fonseca bask in the spotlight as well. At the midpoint, what could pass as a second movement is introduced by a more mournful, songful arco bass that evolves into a fluttering urgency. Perhaps their best example of elegant, three-way collaboration, Reid and company operate at the level of the finest trios of Bill Evans and Keith Jarrett. ~Andrea Canter, Jazz Police (2010)

Editor's Pick

The musicianship is at such a high level that you cannot help but be pulled into this exceptional music, going far beyond the pale of most regular piano/bass/drums trios, led by the succinct, deft, and consistently brilliant bass playing of Reid, easily one of the top five bassists in modern jazz. ~Michael G. Nastos, All Music Guide (2010)

First thing one realize is that this is not just a "show up and blow" session, that the Trio is a working unit and that this music is an expression of joy. These players are equals and the success of this recording is that no one person nor style dominates. Impressive music, great playing and good friends add up to one fine CD. ~ RICHARD B. KAMINS –CULTURECREATURE (2010)

~~Rufus' Quintet~~

To hear this band unfurl so much sonic beauty without a hint of ostentation or bravura is to be reminded what substantive music making is all about. The Reid Quintet reaffirms the power of profound understatement. ~The Chicago Tribune

This CD/DVD combo package 'Rufus Reid Quintet- Live At The Kennedy Center' is certainly done with love on all sides. With a set of mostly originals, Reid shows how once a first call, stays a first call. This set sets a standard that more should follow. ~Midwest Records Recap

~~Performance~~

His luscious sound and buoyant swing can levitate an ensemble clear off the bandstand. ~The New Yorker

His work is a virtual catalog of modern bass technique, tempered by his infallible musicianship. The man has taste...he consistently offers up an earthy tone, flawless intonation, and fluid finger work. Plus, you can set the clock by his impeccable time. ~DownBeat

Lush ... shimmering ... multi-faceted ~All About Jazz

He has a tone rich enough to threaten the audience with the confessional – the pleasure of hearing it narrowly misses being one of the cardinal sins – and his solos are so melodic.
~The Independent – London

Rufus Reid's playing epitomizes the conflicting faces the bass has presented to modern jazz. Ever since Oscar Pettiford and Ray Brown developed the technique that made the instrument a solo vehicle, it's been torn between its traditional place as a rhythmic anchor and a spot in the front line. Reid bridged that division marrying old-fashioned tone to newfangled virtuosity: in the process he influenced two generations of mainstream bassists as a sideman and leading his own bands. ~Critic's Choice – The Chicago Reader

Rufus Reid is simply one of the most brilliant specialists of the instrument.
~JAZZ MAGAZINE – France

~~Personal~~

Rufus is a sage – kind, very gifted and wise. He helped me set my priorities about what it means to be a jazz bassist and my role as a foundational / compositional force in the music. As a jazz master, more people outside mainstream jazz should be exposed to him as the artist, personality and entertainer that he is. He's eloquent, witty, charming and a great ambassador for art form. Even if they know nothing about jazz, people are captivated by the natural, engaging way he presents himself and the music. ~John Pattitucci

Rufus has a beautiful feeling for the sound, the tune, plays great solos and one also has the feeling that he's always responding to what is going on around him... one of the great players of his instrument in this long history of improvised music. It is always a pleasure to play with him. ~Lee Konitz

His concept is daunting in that he is unafraid of taking chances. His sound is outstanding. He is able to optimize his sound to the delight of many, certainly including me, and is able to play in tune no matter how fast the tempo or how wide the intervals entailed in any situation. As a performer and educator, it's not all theory with him. He makes things happen in the here and now in the most effective way possible, enriching each situation. I salute him. ~Benny Golson

As the Workshop's Musical Director, I was thrilled to see Rufus join the class. I already knew he wrote some really interesting songs and had done some big band arranging. But in the workshop, he really absorbed a lot of musical ideas that were in the air. Over the next few years he really blossomed, producing a number of wonderful extended works after establishing himself as one of the great bassists in jazz, and after retiring from a successful teaching career. He could have just coasted, but decided to enter the next, challenging phase of his life. ~Jim McNeely, BMI Jazz Composers Workshop

