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## Bill Carrothers: **Family Life**

**VÖ: 20. April 2012**

Pirouet Records · PIT3063

Vertriebe: D/A · Edel:Kultur | CH · Phonag

**Bill Carrothers** piano

1. Our House 3:25
2. Scarborough Fair/Peg 5:51
3. For Better and for Worse 3:35
4. Bud and Bunny 4:28
5. Northern Lights 4:10
6. Snowbound 2:58
7. On the Sled 3:55
8. Schizophrenic Weather 4:57
9. Forefathers 3:25
10. Good Dog 2:53
11. A Night Out 2:56
12. Harbor Lights 2:58
13. News from Home 7:10
14. Gitchee Gumee 6:58
15. When We're Old 5:16



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## Die Kids, der Hund und der ganz nahe Leuchtturm

*Family Life* nennt der Pianist Bill Carrothers diese neue Solo-CD. Und sie führt von der ganz konkreten Hommage in weite Landschaften voller Symbolkraft

Versonnen und intim spricht er zu uns. Der Pianist Bill Carrothers beginnt diese neue CD mit wunderschönen, innigen Tönen – und das bleibt insgesamt fünfzehn Stücke lang so. Dies aber auf spannende, abwechslungsreiche Weise, mit Tönen, die eine geradezu private Zärtlichkeit ausstrahlen. Es ist Musik von außergewöhnlicher lyrischer Schönheit: ergreifende Klavierstücke, die wie klanggewordene Umarmungen anmuten. Fast ein bisschen wie eine Sammlung von Lieblingsmelodien, die zu einem besonderen Anlass versammelt wurden. Solo hat Carrothers die Stücke dieser CD eingespielt: als Statements von großer innerer Ruhe. Kein einziger Moment, in dem dieser sehr kompetente und von der Kritik vielgerühmte amerikanische Pianist sich dem virtuosen Triumphieren hingibt. Statt dessen: introvertierte Melodien und Stimmungen voller leiser Kraft. Und der Titel ist programmatisch: *Family Life*. Dahinter verbirgt sich – wie weiter unten ausgeführt wird – auch eine ganz konkrete Hommage.

Der 1964 in Minneapolis geborene Bill Carrothers ist bekannt als Pianist, bei dem alles ein bisschen anders ist. Er ist ein Musiker mit besonderem Witz und mit einer unalltäglichen musikalischen Aura. So kennt man ihn gerade aus seinen bisherigen Veröffentlichungen bei Pirouet, die allesamt ein begeistertes Medien-Echo fanden. Seine bisher letzte, die Live-Doppel-CD aus dem New Yorker Village Vanguard, erhielt unter anderem von Medien in den USA, der Schweiz und Deutschland stets entweder vier oder fünf der begehrten Bewertungs-Sterne. Die Zeitschrift „Stereoplay“ bescheinigte Carrothers' Trio, dass es die Herausforderung einer CD-Aufnahme im legendären Village-Vanguard-Club mit „Bravour“ bestanden habe.

Ein Kritiker nannte Carrothers sogar „den Jazzpianisten der Stunde“. Die Zeitschrift „Jazz Podium“ befand: „Carrothers' Pianistik (...) fesselt von Beginn an“. Seine früheren CDs bei Pirouet, *Joy Spring*, *Home Row*, *Keep Your Sunny Side Up* und *I love Paris* ordneten renommierte Kritiker unter äußerst hochstehenden Rubriken ein: „Ein schöpferischer Traum“ seien sie, und sie gehörten „zum Erlesensten, was das Genre in den vergangenen Jahren hervorgebracht hat“ – das Genre Jazzklavier war hier gemeint.

Nun also *Family Life*. Wieder eine CD, hinter der eine überraschende Idee steckt. Und in der Carrothers sein ganzes schöpferisches Potenzial nutzt. Denn nur auf ganz hohem künstlerischen Niveau lässt sich ein Thema wie dieses so umsetzen, dass es nirgends zu privat wird. Mit *Family Life* meint Carrothers zunächst ganz konkret das Leben seiner eigenen Familie. In Mass City, auf der Halbinsel zwischen Lake Superior (dem „Oberen See“) und dem Michigan-See, lebt Carrothers mit Frau, Kindern, Hund und Katze, genießt die Abgeschiedenheit und die starke Aura der Landschaft. Wie sehr er sich auch künstlerisch mit dem Wohnort und dem Familienleben identifiziert, kann man auf seiner Homepage – die einen stets mit der Information über die aktuelle Wetterlage von Mass City begrüßt – in vielen augenzwinkernden Details studieren. Dieses Familienleben hat die vorliegende CD inspiriert. Die Aufnahmen entstanden zur selben Zeit, in der Carrothers eine andere, rein private CD mit Klavier und Gesang für seine Frau zum zehnten Hochzeitstag einspielte. ▶





► Carrothers bezeichnet die Aufnahmen als eine „Serie von Porträts über unser Familienleben im ländlichen Michigan“. Dazu führt er näher aus: „Wir leben in einer der am dünnsten besiedelten Gegenden der USA, wir haben viel Platz und Zeit, und in unserem Leben passiert noch Vieles von Hand. Wir heizen unser Haus und erhitzen unser Wasser mit Holz, wir bauen viel von dem, was wir essen, selbst an, erledigen auch Instandsetzungs-Arbeiten selbst.“ Trotz viel modernen Komforts führen er und seine Familie ein „modifiziertes Leben des 19. Jahrhunderts“, sagt Carrothers. In der Musik dieser CD gehe es hauptsächlich um die Liebe, die er für seine Familie und das gemeinsame Leben empfinde, aber die Stücke handelten auch von den Gefühlen, die es mit sich bringt, Ehemann und Vater zu sein und Kinder in dieser „idyllischen, abgeschiedenen, großartigen und manchmal düsteren Landschaft aufzuziehen“.

Allein schon an Carrothers' farbenreicher Wortwahl merkt man, wie sehr den Musiker dieser Alltag inspiriert. Und das Wunder seiner Stücke ist nun, dass sie weit über ein klanggewordenes privates Fotoalbum hinausgehen. Sie sind wie eine Reise tief ins Innere dieser von Carrothers beschriebenen Landschaft. Die Aura eines Gebiets mit einer überwältigenden Natur und einer Geschichte, die etwas Mystisch-Dunkles ausstrahlt: Das alles wird präsent in diesen Stücken. Und wie viele musikalische Reisen ist auch diese eine Reise in die Innenwelt des jeweiligen Hörers.

Nicht von ungefähr spielt Carrothers gleich an zweiter Stelle auf dieser CD seine eigene Instrumentalversion des alten englischen Lieds *Scarborough Fair*, das dann in eine Hommage an Bills Frau Peg übergeht. Carrothers „liebt“ dieses Lied, wie er sagt, seit er „ein kleiner Junge war, damals, als die Version von Simon and Garfunkel im Radio

lief“. Und er schätzt nicht etwa nur den großen melodischen Charme dieses alten Songs, sondern hat sich auch eingehend mit dem Text auseinandergesetzt. *Scarborough Fair* war eine berühmte Handelsmesse im England des Mittelalters. Diese Messe ist in dem Lied der Ort, an dem zwei einstige Liebende wieder zusammenfinden sollen, indem ihnen zunächst eine Reihe von Aufgaben gestellt werden. Abwechselnd singen ein Mann und eine Frau, die diese Aufgaben stellen – und es sind durchweg unlösbare Aufgaben, wie etwa die, ein Hemd ohne Saum oder Naht zu nähen. Denn diese Aufgaben sind rein symbolisch: „Wir bitten unsere Lieben, das Unmögliche zu sein, das Unerreichbare anzustreben, Dinge zu tun, die man gar nicht tun kann“, sagt Carrothers. Und er weist auch ausführlich auf die Symbolik der stets wiederkehrenden Liedzeile „Parsley, sage, rosemary and thyme“ hin („Petersilie, Salbei, Rosmarin und Thymian“). Denn diese Kräuter, so Carrothers, hatten für Menschen im Mittelalter eine ebenso starke symbolische Bedeutung wie rote Rosen für heutige. Petersilie stand dafür, Bitterkeit zu lindern, Salbei war ein Symbol für Kraft, Rosmarin für Treue, Liebe, Erinnerung und Thymian für Mut.

Ein anderes Stück, das sich auf Vergangenheit bezieht und außerdem ganz stark auf die Natur der Umgebung –, ist *Gitchee Gumee*. Der Titel ist der indianische Name für den Lake Superior, den größten Süßwassersee der Welt, und bedeutet „Großer See“. Der Lake Superior liegt zwölf Meilen nördlich von Carrothers' Wohnort. Und das siebenminütige Stück, das der Pianist dem See und seiner land- ►





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► schaftlichen Magie widmet, klingt wie ein tiefgründiges Echo auf das zugleich berauschend Schöne und das Unheimliche solch eines Natur-Eindrucks. Dunkle Akkorde verfremden sich ins Dissonante, lösen sich auf, steigen in hellere Klangbereiche empor und werden zuweilen bluesig-hymnisch.

Stets überraschend sind die Stimmungen in diesen musikalischen Albumblättern. Das Stück *Schizophrenic Weather* etwa fängt mit ganz ruhigen Arpeggien an, die sich nur ganz allmählich wandeln und dann in sperrige Passagen mit einer Harmonik und Melodik wie in Kompositionen Thelonious Monks münden. *Good Dog* wirkt wie eine zärtliche Kindermelodie, die durch ungewöhnliche Akkordfärbungen sanft verfremdet wird – und durch ein leises Mitsummen außerordentlich innige Momente hat. *A Night Out* hebt mit bedrohlichen Eruptionen an, *On the Sled* (Auf dem Schlitten) klingt nicht nach gemütlichem Winterausflug. *Bud and Bunny* hingegen, benannt nach den Spitznamen von Carrothers' beiden Kindern Eddie und Ellie, hat den Charme einer Spieluhr-Melodie – einer allerdings, die man in so naiver Unverstelltheit erst einmal hinbekommen muss. *Northern Lights* ist harmonisch und melodisch von reizvollem musikalischem Zwielflicht durchflackert, *Snowbound* klingt zunächst nach Trägheit und Mühe – aber dann nach einer sich immer mehr einstellenden archaischen Schönheit.

Sehr oft haben diese Musikstücke Dimensionen, die durch die jeweiligen Titel eben nicht bereits naheliegen. Bill Carrothers erweist sich hier wieder als Musiker mit dem Sinn fürs Subtile. Seine Stücke nehmen stets unorthodoxe Wendungen. Nur vier der Stücke übrigens hatte er vor den Aufnahmen komponiert (*Peg*, *Snowbound*, *News from Home* und *Gitchee Gume*). Die anderen der vierzehn Eigenkompositionen entstanden aus freien Improvisationen im

Studio. Einige dieser Improvisationen hat Carrothers inzwischen niedergeschrieben und ins Repertoire seines Trios übernommen (unter anderem das Eröffnungsstück *Our House*). Außer dem Traditional *Scarborough Fair* gibt es auf der CD noch eine Fremdkomposition, *Harbour Lights* von Komponist Hugh Williams und Texter Jimmy Kennedy, erstmals veröffentlicht 1937. Den Song, den Interpreten von Connie Francis über Vera Lynn bis Elvis Presley und Bing Crosby gesungen haben, taucht Carrothers ebenfalls in ungewohnte Atmosphäre. Oft als klassische Hafenromantik-Schulze interpretiert, fällt hier von dem Stück alles Süßlich-Triefende ab, und die mit neuen Harmonien versehene Melodie zeichnet ein introvertiertes Bild mit Stimmungen, die auf höchst differenzierte Art schön sind. Bill Carrothers wählte dieses Stück aus, weil es in der Nähe seines Wohnorts – am Übergang zwischen dem Ontonagon River und dem Lake Superior – einen um 1865 erbauten Leuchtturm gibt, den er und seine Frau besonders mögen. Carrothers: „Wir verliebten uns in diesen Leuchtturm“.

Wie alle anderen auf dieser CD ist diese musikalische Liebeserklärung eine der feinen und niemals vordergründig klingenden Art. Wie auch immer das Familienleben der Hörer ist – hier können sie in ein *Family Life* eintauchen, das wie ein wunderschöner leiser Kinofilm in bezaubernde Momente entführt. In Momente voller Witz und Hintersinn, in Momente voller Beschaulichkeit – und in Momente von so feinen Ausdrucksnuancen, dass jeder seine eigenen äußeren und inneren Landschaften darin spiegeln kann. Ein Kunstwerk – ganz und gar mit der Handschrift von Bill Carrothers. ■





## Interview Bill Carrothers

**The CD seems to tell a story as a whole. Is this a concrete story about your own family—or is it intended as a sequence of more or less abstract images of family life in general?**

The CD is a series of portraits about our family life here in rural Michigan. We live in one of the least populated areas in the USA, so we have lots of space and time, and our life here is very manual. We heat our house and all our hot water with wood, we grow a lot of our own food, do our own home repair, etc... We are fairly self-sufficient. Of course we have many modern conveniences but in comparison to most, we live a modified 19th century life. The music is mostly about the love I have for my family and our life together, but it's also about the feelings that come from family life, being a husband and father, and raising children in this idyllic, isolated, gorgeous, and sometimes bleak landscape.

**Could you please tell me how you got the idea for this program?**

I went into the studio to record a solo piano CD and a piano/vocal CD to give to my wife as a gift on our 10th wedding anniversary. The solo piano CD became *Family Life* and the vocal CD is the sole property of Peg and has never been heard by anyone except for Peg, Philippe Ghielmetti, and Gerard DeHaro.

**Two details: Who are Bud and Bunny? What does mean Gitchee Gumee?**

Bud and Bunny are the nicknames of our two children. "Bud" is Eddie, and "Bunny" is Ellie. *Gitchee Gumee* is an American Indian name for Lake Superior, which is 12 miles north of us. The translation is "Big Lake" which is true since it's the largest freshwater lake in the world.

**The recordings were made in France: What was the reason for that? Did you spend a longer time in France together with your family?**

I recorded at Studio La Buissonne because it's one of the best studios I've ever been in, and the engineer, Gerard DeHaro, has exceptional ears and is also one of the sweetest men I know. In addition, the studio has a 9 foot Steinway that is the finest piano I've ever played anywhere in the world. Philippe Ghielmetti and I have known each other for many years and we are very close friends. He is the one who brought the session together. I trust him completely, musically and personally, and with him and Gerard there, it felt totally OK for me to be vulnerable and personal at the piano.

**Which role has a traditional like Scarborough Fair in your family life?**





► *Scarborough Fair* is an English tune from the middle ages, sung alternately by the man and then by the woman. It speaks of the bittersweet nature of true love. We ask of our love to be the impossible, to do the unattainable, to do the things that can't ever be done, "Make me a shirt with no seams." "Buy me an acre between the sand and the sea." I've loved this tune since I was a little boy, back when the Simon and Garfunkel version was on the radio:

*Are you going to Scarborough Fair?  
Parsley, sage, rosemary and thyme  
Remember me to one who lives there  
For once she was a true love of mine  
Tell her to make me a cambric shirt  
Parsley, sage, rosemary, and thyme  
Without any seam or needlework  
Then she shall be a true love of mine  
Tell her to wash it in yonder well  
Parsley, sage, rosemary, and thyme  
...*

The herbs parsley, sage, rosemary and thyme, recurring in the second line of each stanza, make up for a key motive in the song. Although meaningless to most people today, these herbs spoke to the imagination of medieval people as much as red roses do to us today. Without any connotation necessary, they symbolize virtues the singer wishes his true love and himself to have, in order to make it possible for her to come back again.

**Parsley:** Parsley is still prescribed by phytotherapists today to people who suffer from bad digestion. Eating a leaf of parsley with a meal makes the digestion of heavy vegetables such as spinach a lot easier. It was said to take away the bitterness, and medieval doctors took this in a spiritual sense as well.

**Sage:** Sage has been known to symbolize strength for thousands of years.

**Rosemary:** Rosemary represents faithfulness, love and re-

membrance. Ancient Greek lovers used to give rosemary to their ladies, and the custom of a bride wearing twigs of rosemary in her hair is still practised in England and several other European countries today. The herb also stands for sensibility and prudence. Ancient Roman doctors recommended putting a small bag of rosemary leaves under the pillow of someone who had to perform a difficult mental task, such as an exam. Rosemary is associated with feminine love, because it's very strong and tough, although it grows slowly.

**Thyme:** According to legend, the king of fairies dances in the wild thyme with all of the fairies on midsummernight; that's the best known legendary appearance of the herb. But the reason Thyme is mentioned here is that it symbolizes courage. At the time this song was written, knights used to wear images of thyme in their shields when they went into combat, which their ladies embroidered in them as a symbol of their courage.

**There is another non-original composition in the program: *Harbor Lights*. Why did you chose that one? Is there a special story behind it?**

Near where we live, there is a small lighthouse sitting at the intersection of the Ontonagon River and Lake Superior. Peg and I fell in love with it when we moved to the Upper Peninsula. It's the Ontonagon Lighthouse and it was built around 1865.

**Can you tell us some background for these recordings.**

Of the 14 original songs on the CD, only 4 were previously written. They are: *Peg*, *Snowbound*, *News from Home*, and *Gitchee Gumee*. All the others were improvised one-offs. A few of them (*Our House*, *For Better and for Worse*) I have since transcribed and have become tunes I play in trio. The whole session was done in a few hours spread over two days. It was kind of an emotional two day roller coaster ride. Philippe, Gerard, and I did some laughing, some crying, shared a few hugs, drank a boatload of great wine, and made some music. ■





## Marc Copland Diskographie auf Pirouet Records



### Als Leader

- 2012 Bill Carrothers: **Family Life** (Bill Carrothers, p) · *PIT3063*
- 2011 Bill Carrothers: **A Night at the Village Vanguard** (Bill Carrothers, p · Nicolas Thys, b · Dré Pallemarts, dr) · *PIT3056*
- 2010 Bill Carrothers: **Joy Spring** (Bill Carrothers, p · Drew Gress, b · Bill Stewart, dr) · *PIT3046*
- 2008 Bill Carrothers: **Home Row** (Bill Carrothers, p · Gary Peacock, b · Bill Stewart, dr) · *PIT3035*
- 2007 Bill Carrothers: **Keep Your Sunny Side Up** (Bill Carrothers, p · Ben Street, b · Ari Hoenig, dr) · *PIT3021*
- 2005 Bill Carrothers: **I Love Paris** (Bill Carrothers, p · Nicolas Thys, b · Dré Pallemarts, dr) · *PIT3012*

### Als Sideman

- 2009 Robin Verheyen: **Starbound** (Robin Verheyen, ss & ts · Bill Carrothers, p · Nicolas Thys, b · Dré Pallemarts, dr) · *PIT3043*





## Biographie Bill Carrothers

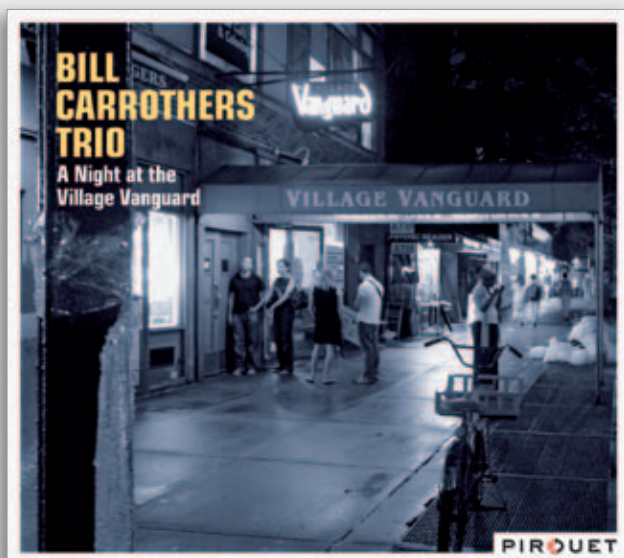
Der 1964 geborene und in Minnesota aufgewachsene Bill Carrothers lebt mit seiner Frau und zwei Kindern in einem hundertjährigen Haus im ländlichen Michigan. Ein eher ungewöhnlicher Ort für einen vielseitigen Jazzmusiker und vielleicht einer der Gründe dafür, dass der als skurrile Eigenbrötler geltende Pianist trotz seiner langen Karriere, seiner vielen Alben als Leader und Sideman (unter anderem mit Dave Douglas, Drew Gress, Gary Peacock, Dré Pallemmaerts, Bill Stewart, Nicolas Thys, Robin Verheyen) und diversen Europatourneen nach wie vor als Geheimtipp gehandelt wird. Über mangelnde Anerkennung kann er sich jedenfalls nicht beklagen. So gab es bereits renommierte Auszeichnungen wie den Deutschen Schallplattenpreis (Vierteljahresliste) und den französischen „Diapason d’Or“. Ebenfalls sicher ist sich Bill Carrothers der Bewunderung seiner Kollegen wie Lee Konitz, Buddy De Franco und Bennie Wallace, mit denen er zusammengearbeitet hat. Auf seiner sehenswerten Homepage [www.carrothes.com](http://www.carrothes.com) präsentiert sich der eigenwillige Künstler als eine Art Tausendsassa und „eine Mischung aus Träumer, Desperado und Monty-Python-Humorist“, so der Journalist Tom Gsteiger. Sein erstes Pirouet-Album *I love Paris* von 2005 wurde als „sublim subversives Trio Album“ gefeiert, dem „das Kunststück gelingt, zugleich altmodisch und sehr modern zu tönen“ (Der Bund). Und die Neue Zürcher Zeitung lobte den Jazzpianisten als einen „der seit Jahren mit Aufnahmen in ungewöhnlicher Besetzung auf sich aufmerksam macht“, und der stets „Erstklassiges“ liefert. Rolf Thomas sah in *I love Paris* ein „kleines Juwel“ und schrieb in Jazzthetik: „Spielen kann diese Stücke (fast) jeder, um sie aber mit Leben und Bedeutung zu erfüllen, braucht es vielleicht eine bewegte Karriere wie die von Bill Carrothers.“ Sein zweites Pirouet-Album *Keep Your Sunny Side Up* (2007) wurde von der Kritik erneut gefeiert und vom Magazin Rondo zur Jazz-CD des Monats gekürt; Werner Stiefele lobte: „Dem Trio gelang ein Meisterwerk, das angenehm ins Ohr geht und dabei enorme Tiefe besitzt.“ Und schließlich gab



dann Pirouet-Labelkollege Marc Copland den entscheidenden Hinweis für eine vergessene Trio-Aufnahme von Bill Carrothers mit Gary Peacock und Bill Stewart aus dem Jahr 1992. Das Album *Home Row* des damals 28-Jährigen wurde 2008 erstmals bei Pirouet veröffentlicht, und Bill Carrothers erntete für dieses wiederentdeckte Frühwerk viel Anerkennung. So schrieb Peter Steder in Audio von einem „Meisterwerk zwischen Traum und Rebellion“ und kürte *Home Row* zur CD des Monats; Tom Fuchs bescheinigte Bill Carrothers in Stereo und Fono Forum „einer der kultiviertesten Pianisten der Szene“ zu sein, und Werner Stiefele jubelte auf [rondo.de](http://rondo.de): „Ganz große Klasse.“ Über sein 2010 erschienenenes Pirouet-Album *Joy Spring*, auf dem er gemeinsam mit Drew Gress und Bill Stewart dem Trompeter Clifford Brown huldigt, schrieb Alexander Kluy im Rheinischen Merkur: „Carrothers spielt mal perlend, fließend diskursiv, dann wieder nuancenreich zögernd, zauberisch verlangsam.“ Und Tom Fuchs notierte in Piano News: „Ein Album wie ein schöpferischer Traum.“ 2011 erschien mit *A Night at the Village Vanguard*, einem Mitschnitt vom 18. Juli 2009, die erste Liveaufnahme von Bill Carrothers auf Pirouet. Bill Carrothers spielte mit seinem europäischen Trio – Nicolas Thys am Bass und Dré Pallemmaerts an den Drums – an insgesamt fünf Abenden im berühmten Village Vanguard in New York. Tobias Richtsteig lobte in Jazzthetik: „Mit *A Night At The Village Vanguard* rückt Bill Carrothers endlich an den Platz im Jazz-Olymp, der ihm schon lange gebührt; schließlich ist er einer der vollständigsten Meister dieser Musik überhaupt.“







## Pressestimmen

### Bill Carrothers Trio: *A Night at the Village Vanguard*

Wer Bill Carrothers als den Jazzpianisten der Stunde bezeichnet, liegt absolut richtig. (Jürg Sommer in Aargauer Zeitung/Mittelland Zeitung (CH) 13.5.2011)

Pianist Bill Carrothers could not have picked a better venue to cut a trio recording in. Whether it's the inimitable acoustics of the Village Vanguard, or simply the sheer number of essential records cut there over the decades shaping listeners' ears, recordings made at the Greenwich Village cathedral with the red awning somehow sound an extra bit more like jazz. That ineffable something is in the air on these two sets from July 18, 2009. The result is a stellar, thoughtful effort by the underrated Carrothers that promises to be one of the better trio releases of 2011. (Waren Allen in allaboutjazz.com 13.6.2011)

In the end, it is the exquisitely unique sonics of the room that crown this very fine performance. There is a nostalgic, analog warmth in these pieces that recall Evans' famous recordings 50 years ago, while at the same time showing how far piano trio practice has come since that time. Carrothers turns in a definitive trio set at the definitive jazz club.

(C. Michael Bailey in allaboutjazz.com 3.6.2011)

Carrothers sounds like no other pianist in jazz. His use of space, even at fast tempos, gives his solos a magisterial quality; his touch, like that of Monk or Jarrett, conveys depth and mass even when he plays pianissimo. His exquisite take on familiar songs can render them almost unrecognizable; the key here is "almost," because the eventual shudder of identification simply augments the already magnetic quality of Carrothers' pianism. (...) Those who do get to hear Carrothers invariably walk away shaking their heads at his commanding mix of gauzy sentiment, unsentimental craft, and bold, blunt phrasing, and comparing him to favorite piano giants of the past and present. (Neil Tesser in Chicago Examiner 31.12.2011)

Das noch junge Jazzlabel Pirouet Records aus Deutschland punktet seit einigen Jahren mit interessanten CDs, die in einem hochwertig ausgestatteten Studio, das mit Hauptaugenmerk auf die Aufnahme von akustischen Instrumenten ausgerichtet ist, produziert werden. Doch auch Ausnahmen bestätigen die Regel. Eine davon ist das live im Village Vanguard aufgezeichnete Konzert des Bill Carrothers Trio. (Christian Bakonyi in Concerto (A) 3/2011)





**D**iese ungeheuer intensive Platte muss man schlicht und ergreifend sein Eigen nennen, denn sie ist mit ihren 140 Minuten ohne jeden Zweifel schon jetzt auf dem allerbesten Weg zum Jazzklassiker! (Heinz Kronberger in *drums & percussion* 5/2011)

**B**ut the material is good: far from overworked, it offers a diverse set of challenges and moods, and the trio brings to it a feeling of freshness and engagement. Much of this is down to the leader. Even working inside long-established norms of trio-playing, Carrothers remains among the more original pianists of his generation. There is in his playing not merely a resolute refusal to play safe and run changes but also a determination to discover something new, to seize a found thought and do something with it. At times it is at the expense of the improvised flow, as he mines a piece for hidden treasure, but there is a richness and excitement to what he and the trio do as a result. (Ray Comiskey in *The Irish Times* 17.6.2011)

**D**er amerikanische Pianist Bill Carrothers ist zwar noch nicht so bekannt wie seine Landsleute Brad Mehldau oder Jason Moran, aber dank seiner originellen Spielweise und seiner Immunität gegenüber Trends dürfte er bald mehr als ein Geheimtipp sein. (Jazz'n'More 4/2011)

**C**arrother Pianistik, die mühelos tradierte Klavierstilistik mit modernistischer Strenge, Querdenkertum mit Humor und Hintersinnigkeit mit eloquentem Charme zu vermitteln weiß, fesselt von Beginn an. (Thorsten Hingst in *Jazz Podium* 6/2011)

**M**it *A Night At The Village Vanguard* rückt Bill Carrothers endlich an den Platz im Jazz-Olymp, der ihm schon lange gebührt; schließlich ist er einer der vollständigsten Meister dieser Musik überhaupt. (Tobias Richtsteig in *Jazzthetik* 7-8/2011)

**L**ive-Aufnahmen aus dem New Yorker Jazz-Club tendieren seit jeher dazu, Kult-Status zu erreichen. Und diese hat zweifellos das Zeug dazu. (Christian Strehk in *Kieler Nachrichten* 20.7.2011)

**B**eschaulich und besinnlich – Klaviertriojazz von großer Klasse. Das Label Pirouet veröffentlicht mit *A Night At The Village Vanguard* ihre erste Live-Doppel-CD und die erste, mit dem Pianisten Bill Carrothers Trio. Das Album durchlebt ein ganzes Konzert in zwei Sätzen. Ein Abend aus dem legendären Village Vanguard Jazz-Club mit dem Trio eines der besten amerikanischen Jazz-Pianisten der letzten zwanzig Jahre. Jazz funkelt und glitzert – Musik, die be rauschende und spannend Geschichten zu erzählen hat.

(Rainer Molz in *monstersandcritics.de* 4.6.2011)

**F**ast 50 Jahre nach den legendären Aufnahmen des Bill Evans Trios aus dem Jahr 1961 hat sich der Pianist Bill Carrothers an diesem geschichtsträchtigen Ort der Herausforderung gestellt, Wegweisendes oder doch zumindest Beachtenswertes zu schaffen. (Tom Fuchs in *Piano News* 4/2011)

**W**er im New Yorker Village Vanguard eine Platte aufzeichnet, hat Mut. Immerhin inspirierte das Kellerlokal schon unzählige Großmeister zu bedeutenden Scheiben. Pianist Bill Carrothers besteht im Trio mit Nicolas Thys (b) und Dré Pallemmaerts (dr) die selbst auferlegte Prüfung mit Bravour.

(Werner Stiefele in *Stereoplay* 8/2011)

**N**un legt das verdienstvolle Label Pirouet ein Live-Doppelalbum nach, das vor allem Jazzstandards im Trio-Format bietet, die 2009 im New Yorker Club Village Vanguard eingespielt wurden. Und diese Aufnahme ist fast noch grandioser als die großartige Hommage an den Trompeter Clifford Brown *Joy Spring* aus dem vergangenen Jahr. (...) Einfach ein Genuss. (Ralf Stiftel in *Westfälischer Anzeiger* 8.7.2011)





## Bill Carrothers: **Family Life**

**Release: April 20, 2012**

Pirouet Records · PIT3063

### Bill Carrothers piano

1. Our House 3:25
2. Scarborough Fair/Peg 5:51
3. For Better and for Worse 3:35
4. Bud and Bunny 4:28
5. Northern Lights 4:10
6. Snowbound 2:58
7. On the Sled 3:55
8. Schizophrenic Weather 4:57
9. Forefathers 3:25
10. Good Dog 2:53
11. A Night Out 2:56
12. Harbor Lights 2:58
13. News from Home 7:10
14. Gitchee Gumee 6:58
15. When We're Old 5:16





## The kids, the dog, and the lighthouse nearby

Pianist Bill Carrothers calls his new CD *Family Life*.

It is a heart-felt homage that leads to a broad landscape filled with symbolic power

He speaks to us pensively, with a dreamy intimacy. Pianist Bill Carrothers begins his new CD with beautiful, heartfelt tones—and this feeling is sustained throughout the fifteen pieces. His music is exciting and wide-ranging, replete with sounds that exude a private tenderness. It is music of unusual lyrical beauty—poignant piano pieces that act as musical embraces. It’s as if it is a collection of favorite melodies that have been collected for some special reason. Carrothers plays the pieces on this CD in solo—as statements of a great inner peace. This accomplished, critically-acclaimed American pianist never indulges in pyrotechnics; instead, there are introverted melodies and voicings filled with a quiet strength. And the title is programmatic: *Family Life*; hidden behind this is an homage—as will be explained in the next pages.

Born in Minneapolis in 1964, Bill Carrothers is known as a pianist that does everything a little differently. He is a musician with a special sort of humor and an unusual musical aura. These are things one notices in his earlier recordings on Pirouet—all of which were enthusiastically received by the media. His last Pirouet album, the live double-CD recorded in New York’s legendary jazz club, the Village Vanguard, received four and five-star ratings from the various media in Switzerland, Germany, and the USA. “Stereo-play” magazine attested that the trio had met the challenge of playing in the legendary club with “flying colors”. One critic called Carrothers “the jazz pianist of the moment”. “Jazzpodium” magazine found that, “Carrother’s pianism...

is immediately captivating.” Top critics classified his earlier Pirouet CDs, *Joy Spring*, *Home Row*, *Keep Your Sunny Side Up* and *I love Paris* as masterful: they were seen as “a creative dream”, and belonging “to the most exquisite music that the genre (jazz piano) has produced in the last years”.

Now comes *Family Life*, and once again there is a surprising idea that lies behind the CD’s music. It is an idea in which Carrothers harnesses his creative potential, since it is only through the highest artistic standards that the theme is kept from becoming too private. With *Family Life* Carrothers is referring to his own family. Carrothers lives with his wife, children, dog and cat in Mass City, in the state of Michigan’s upper-peninsula, which lies between Lake Superior (the upper lake) and Lake Michigan. He enjoys the seclusion, the solitude and the powerful, stark aura of the landscape. Just how much Carrothers’ home region and family life influence his artistic concepts can be seen on his homepage (which always greets the visitor with an update of Mass City’s current weather) along with a lot of tongue-in-cheek humor. His family life is the inspiration behind this CD. *Family Life* was made at the same time that Carrothers also recorded a private piano and vocal duet CD with his wife as a gift to her on their tenth wedding anniversary.

Carrothers characterizes the recordings as, “a series of portraits about our family life here in rural Michigan.” He explains further that, “We live in one of the least populated





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▶ areas in the USA, so we have lots of space and time, and our life here is very manual. We heat our house and all our hot water with wood, we grow a lot of our own food, do our own home repair, etc.” Despite having some modern conveniences, he and his family “live a modified 19th century life.” The music on this CD is essentially about Carrother’s love for his family and their life together. But the pieces are concerned with the feelings that come with being a husband and father, and “raising children in this idyllic, isolated, gorgeous, and sometimes bleak landscape.”

Just by his expressive choice of words, it is clear that this musician is inspired by his day-to-day life. And the amazing thing about his pieces is that they go far beyond the confines of a private family photo album transposed to sound. They are a journey deep within the landscape that Carrothers has so picturesquely described. It is a region of overwhelming natural beauty with a narrative that gives off a somewhat dark, mysterious aura. All of this is present in these pieces. And as it is with many musical journeys, it is also a “journey within” for the listener.

It is no coincidence that that the second piece Carrothers plays on this CD is an instrumental version of the old English folksong *Scarborough Fair*, which then resolves into an homage to Bill’s wife Peg. Carrothers says that, “I’ve loved this tune since I was a little boy, back when the Simon and Garfunkel version was on the radio.” It is not just the song’s melodic charm that he treasures; he also grappled with the

text. Scarborough Fair was an important trade fair in England in the middle ages. It took place in the town of the same name. In the song, two former lovers are supposed to get together again at the fair. They then pose a series of tasks for each other to complete—impossible tasks, which each one would sing to the other—such as “tell her to make me a cambric shirt without any seam or needlework”. The tasks were purely symbolic; “We ask of our love to be the impossible, to do the unattainable, to do the things that can’t ever be done,” says Carrothers. And he takes heed of the symbolic meaning of the continually repeating refrain, “Parsley, sage, rosemary and thyme”. As Carrothers explains, these herbs had as strong a symbolic meaning in the middle ages as red roses do today. Parsley takes away the bitterness, both as a digestive and in a spiritual sense. Sage symbolized strength, Rosemary represented faithfulness, love, and remembrance, and Thyme courage.

Another piece referring to the past—and the nature of the region—is *Gitchee Gumee*. The title is the Native American name for Lake Superior, the largest sweet water lake in the world. The name means “big lake”, and lies some twelve miles north of Carrothers’ home. The seven minute piece, in which the pianist pays homage to the lake and its magical surroundings, sounds like a deep echo of both its exhilarating beauty and the uncanny impact of its nature. Dark chords break off into dissonance, resolve, climb towards a brighter tonality, as they merge towards a bluesy-hymnal feel. ▶



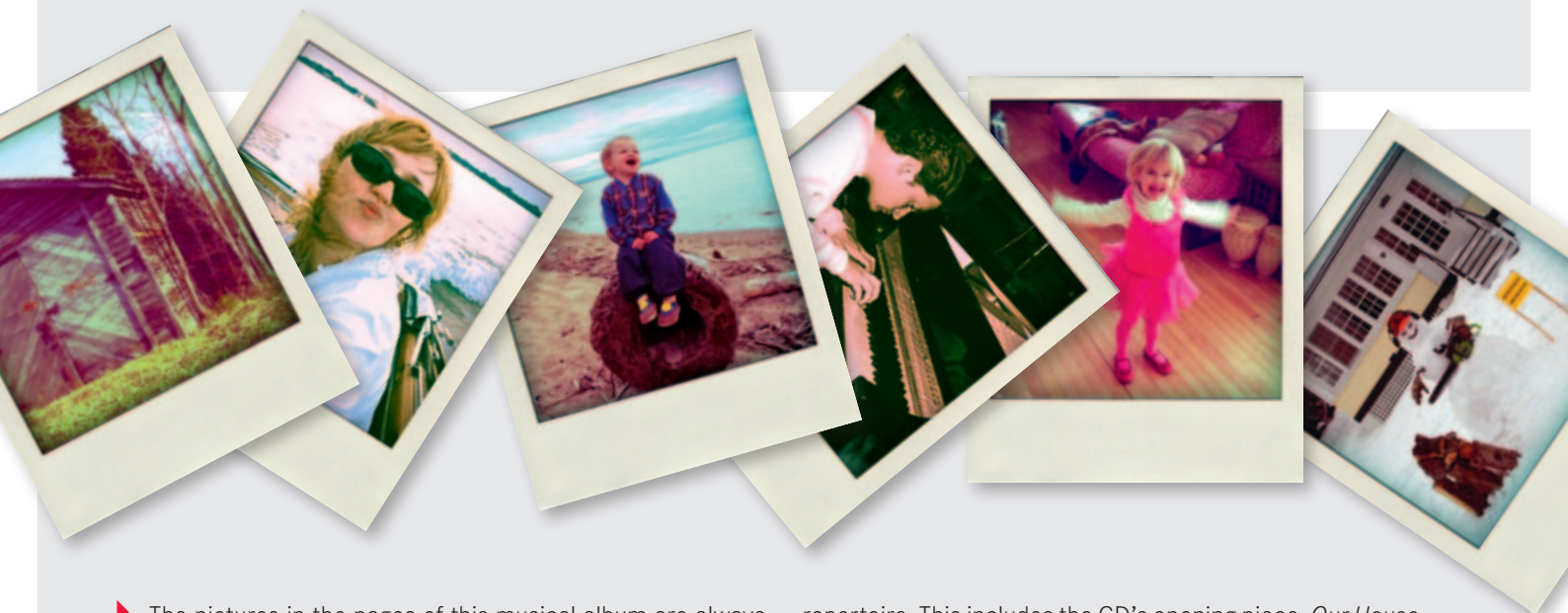


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► The pictures in the pages of this musical album are always surprising. The piece *Schizophrenic Weather* begins with ominously quiet arpeggios that are slowly transformed, as they flow forth in unwieldy phrases with a harmonic and melodic feel reminiscent of Thelonious Monk. *Good Dog* comes across like a tender children’s melody that has a gentle unfamiliarity about it—and urged on by Carrothers’ quiet humming, it has some unusually introspective moments. *A Night Out* begins with some threateningly eruptive chords and lines, and *On The Sled* doesn’t sound at all like a pleasurable, relaxed winter outing. *Bud And Bunny* are the nick-names of Carrothers’ two children, Eddie and Elli. The piece has a music-box-melody charm about it—at any rate, with its unadorned naivety, it is a melody that most would have difficulty coming up with. *Northern Lights* shines melodically and harmonically with an oscillating double light. At first, *Snowbound* has a listless, lethargic feel to it.—but then moves towards an ever-more engaging archaic beauty.

These pieces often have dimensions that are not directly explained by the titles. Once again, Bill Carrothers shows himself to have a sense for the subtle. By the way, he had composed only four of the pieces before the recording (*Peg*, *Snowbound*, *News From Home* and *Gitchee Gume*). The other 10 original compositions were improvised in the studio. Since then Carrothers has transposed some of these improvisations and they are now a part of his trio’s

repertoire. This includes the CD’s opening piece, *Our House* and *For Better And For Worse*. Besides the traditional *Scarborough Fair*, there is one other non-original piece on the CD, *Harbor Lights* composed in 1937 by Hugh Williams with text by Jimmy Kennedy. It has been sung by a variety of artists throughout the years, from Bing Crosby to Vera Lynn, Connie Francis to Elvis Presley. Although it is usually interpreted as classic romantic sea-side schmaltz, Carrothers immerses it in an unusual atmosphere; here all the drippy sweetness is wiped clean. The melody is colored in new harmonies that paint an introspective picture of a highly differentiated beauty. Bill Carrothers chose the piece because near the Carrothers family home, there is a small lighthouse built around 1865 sitting at the intersection of the Ontonagon River and Lake Superior. “Peg and I fell in love with it.”

As with everything else on the CD, this musical declaration of love has a subtle depth that never slips away to sounding superficial. No matter what sort of family life the listener has, here he can dive into a “Family Life” that, as in some wonderfully muted movie, captures so many magical moments. There are moments of humor and depth, moments of contemplation and tranquility, and moments of such subtle nuance that they allow each one to find the reflection of his and her own outer and inner landscape. *Family Life* is a work of art—with Bill Carrothers’ signature on it. ■





## Interview Bill Carrothers

**The CD seems to tell a story as a whole. Is this a concrete story about your own family—or is it intended as a sequence of more or less abstract images of family life in general?**

The CD is a series of portraits about our family life here in rural Michigan. We live in one of the least populated areas in the USA, so we have lots of space and time, and our life here is very manual. We heat our house and all our hot water with wood, we grow a lot of our own food, do our own home repair, etc... We are fairly self-sufficient. Of course we have many modern conveniences but in comparison to most, we live a modified 19th century life. The music is mostly about the love I have for my family and our life together, but it's also about the feelings that come from family life, being a husband and father, and raising children in this idyllic, isolated, gorgeous, and sometimes bleak landscape.

**Could you please tell me how you got the idea for this program?**

I went into the studio to record a solo piano CD and a piano/vocal CD to give to my wife as a gift on our 10th wedding anniversary. The solo piano CD became *Family Life* and the vocal CD is the sole property of Peg and has never been heard by anyone except for Peg, Philippe Ghielmetti, and Gerard DeHaro.

**Two details: Who are Bud and Bunny? What does mean Gitchee Gumee?**

Bud and Bunny are the nicknames of our two children. "Bud" is Eddie, and "Bunny" is Ellie. *Gitchee Gumee* is an American Indian name for Lake Superior, which is 12 miles north of us. The translation is "Big Lake" which is true since it's the largest freshwater lake in the world.

**The recordings were made in France: What was the reason for that? Did you spend a longer time in France together with your family?**

I recorded at Studio La Buissonne because it's one of the best studios I've ever been in, and the engineer, Gerard DeHaro, has exceptional ears and is also one of the sweetest men I know. In addition, the studio has a 9 foot Steinway that is the finest piano I've ever played anywhere in the world. Philippe Ghielmetti and I have known each other for many years and we are very close friends. He is the one who brought the session together. I trust him completely, musically and personally, and with him and Gerard there, it felt totally OK for me to be vulnerable and personal at the piano.

**Which role has a traditional like Scarborough Fair in your family life?**





► *Scarborough Fair* is an English tune from the middle ages, sung alternately by the man and then by the woman. It speaks of the bittersweet nature of true love. We ask of our love to be the impossible, to do the unattainable, to do the things that can't ever be done, "Make me a shirt with no seams." "Buy me an acre between the sand and the sea." I've loved this tune since I was a little boy, back when the Simon and Garfunkel version was on the radio:

*Are you going to Scarborough Fair?  
Parsley, sage, rosemary and thyme  
Remember me to one who lives there  
For once she was a true love of mine  
Tell her to make me a cambric shirt  
Parsley, sage, rosemary, and thyme  
Without any seam or needlework  
Then she shall be a true love of mine  
Tell her to wash it in yonder well  
Parsley, sage, rosemary, and thyme  
...*

The herbs parsley, sage, rosemary and thyme, recurring in the second line of each stanza, make up for a key motive in the song. Although meaningless to most people today, these herbs spoke to the imagination of medieval people as much as red roses do to us today. Without any connotation necessary, they symbolize virtues the singer wishes his true love and himself to have, in order to make it possible for her to come back again.

**Parsley:** Parsley is still prescribed by phytotherapists today to people who suffer from bad digestion. Eating a leaf of parsley with a meal makes the digestion of heavy vegetables such as spinach a lot easier. It was said to take away the bitterness, and medieval doctors took this in a spiritual sense as well.

**Sage:** Sage has been known to symbolize strength for thousands of years.

**Rosemary:** Rosemary represents faithfulness, love and re-

membrance. Ancient Greek lovers used to give rosemary to their ladies, and the custom of a bride wearing twigs of rosemary in her hair is still practised in England and several other European countries today. The herb also stands for sensibility and prudence. Ancient Roman doctors recommended putting a small bag of rosemary leaves under the pillow of someone who had to perform a difficult mental task, such as an exam. Rosemary is associated with feminine love, because it's very strong and tough, although it grows slowly.

**Thyme:** According to legend, the king of fairies dances in the wild thyme with all of the fairies on midsummernight; that's the best known legendary appearance of the herb. But the reason Thyme is mentioned here is that it symbolizes courage. At the time this song was written, knights used to wear images of thyme in their shields when they went into combat, which their ladies embroidered in them as a symbol of their courage.

**There is another non-original composition in the program: *Harbor Lights*. Why did you chose that one? Is there a special story behind it?**

Near where we live, there is a small lighthouse sitting at the intersection of the Ontonagon River and Lake Superior. Peg and I fell in love with it when we moved to the Upper Peninsula. It's the Ontonagon Lighthouse and it was built around 1865.

**Can you tell us some background for these recordings.**

Of the 14 original songs on the CD, only 4 were previously written. They are: *Peg, Snowbound, News from Home, and Gitchee Gumee*. All the others were improvised one-offs. A few of them (*Our House, For Better and for Worse*) I have since transcribed and have become tunes I play in trio. The whole session was done in a few hours spread over two days. It was kind of an emotional two day roller coaster ride. Philippe, Gerard, and I did some laughing, some crying, shared a few hugs, drank a boatload of great wine, and made some music. ■







## Bill Carrothers Discography on Pirouet Records



### As a leader

2012 Bill Carrothers: **Family Life** (Bill Carrothers, p) · *PIT3063*

2011 Bill Carrothers: **A Night at the Village Vanguard** (Bill Carrothers, p · Nicolas Thys, b · Dré Pallemarts, dr) · *PIT3056*

2010 Bill Carrothers: **Joy Spring** (Bill Carrothers, p · Drew Gress, b · Bill Stewart, dr) · *PIT3046*

2008 Bill Carrothers: **Home Row** (Bill Carrothers, p · Gary Peacock, b · Bill Stewart, dr) · *PIT3035*

2007 Bill Carrothers: **Keep Your Sunny Side Up** (Bill Carrothers, p · Ben Street, b · Ari Hoenig, dr) · *PIT3021*

2005 Bill Carrothers: **I Love Paris** (Bill Carrothers, p · Nicolas Thys, b · Dré Pallemarts, dr) · *PIT3012*

### As a sideman

2009 Robin Verheyen: **Starbound** (Robin Verheyen, ss & ts · Bill Carrothers, p · Nicolas Thys, b · Dré Pallemarts, dr) · *PIT3043*





## Biography **Bill Carrothers**

**B**ill Carrothers was born in 1964 in Minnesota where he spent his childhood. He now lives in a hundred-year-old house in the Michigan countryside—a rather unusual place for such a multifaceted musician, and possibly a reason why this scurrilous lone-wolf of a pianist is still referred to as an insider's tip, despite his long career and many albums as leader, as sideman (Dave Douglas, Drew Gress, Gary Peacock, Dré Pallemmaerts, Bill Stewart, Nicolas Thys, Robin Verheyen, etc.), and his many European tours. But he can't complain about a lack of recognition. Carrothers has received such prestigious awards as the German Recording Prize (awarded quarterly), and the French "Diapason d'Or". And it is worth noting that such musical compatriots as Lee Konitz, Buddy De Franco, and Bennie Wallace—all musicians Carrothers has worked with—have a deep respect for him.

His first Pirouet album, *I Love Paris*, from 2005, was celebrated as a "sublimely subversive trio album" that "managed to pull off the feat of sounding old fashioned and ultra-modern at the same time." (Der Bund) The New Zurich Newspaper praised the pianist as someone "who for years has gained attention through his recordings with unusual groups"—always with a "first class" delivery. Rolf Thomas saw "a small jewel" in *I Love Paris*, and wrote in *Jazzthetik* magazine that, "(almost) anyone can play these pieces, but to fill them with life and meaning—perhaps that needs a colorful, checkered career like that of Bill Carrothers'."

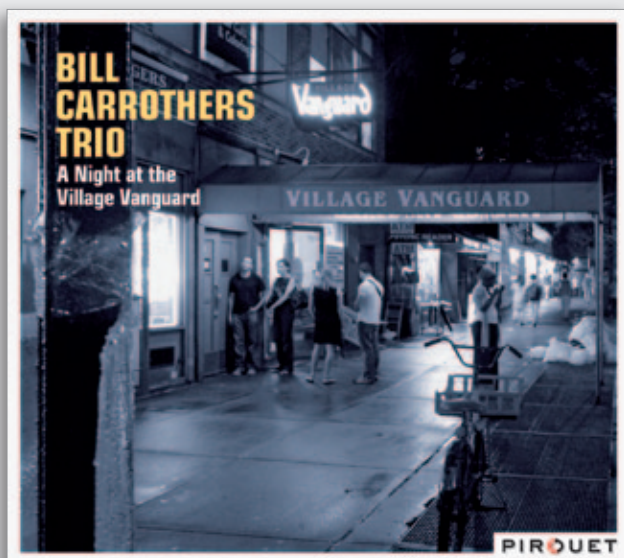
His second Pirouet album, *Keep Your Sunny Side Up* (2007) was once again acclaimed by the critics and was chosen as jazz CD of the month by the magazine *Rondo*; Werner Stiefle lauded that, "the trio succeeded in creating a masterpiece that is easy on the ear and in the process creates a profound impact." And finally Pirouet recording colleague Marc Copland gave the decisive tip about a forgotten 1992 Bill Carrothers trio recording with Gary Peacock and Bill Stewart. The album *Home Row*, from the at that time 28 year old pianist, was brought out for the first time by Pirouet in 2008, and Carrothers garnered a lot of recognition for this rediscovered early work. Peter Steder wrote in *Audio* magazine of a "masterpiece between dream and rebellion," and selected *Home Row* album of the month. In Stereo and Fono



Forum, Tom Fuchs certified Bill Carrothers to be "one of the most cultivated pianists on the scene," and on *Rondo.de* Werner Stiefle acclaimed the album to be "top class". The 2010 Pirouet album *Joy Spring*, with Drew Gress and Bill Stewart, is a tribute to the trumpeter Clifford Brown. Alexander Kluy wrote in the *Rheinischer Merkur*, "At times Carrothers playing is sparkling, fluently discursive, at times tentative, filled with nuances, magically slowed down." In *Piano News*, Tom Fuchs noted that it was "an album like an imaginative dream."

On July 18th 2009 Bill Carrothers made his first live recording for Pirouet, the 2011 release *A Night at the Village Vanguard*. Carrothers played with his European trio—Nicolas Thys on bass and Dré Pallemmaerts on drums—on a total of five nights in the famous Village Vanguard in New York City. Neil Tesser wrote in the *Chicago Examiner* in December 2011: "Carrothers sounds like no other pianist in jazz. His use of space, even at fast tempos, gives his solos a magisterial quality; his touch, like that of Monk or Jarrett, conveys depth and mass even when he plays pianissimo. His exquisite take on familiar songs can render them almost unrecognizable; the key here is "almost," because the eventual shudder of identification simply augments the already magnetic quality of Carrothers' pianism. (...) Those who do get to hear Carrothers invariably walk away shaking their heads at his commanding mix of gauzy sentiment, unsentimental craft, and bold, blunt phrasing, and comparing him to favorite piano giants of the past and present."





## Recent reviews

### A Night at the Village Vanguard

Pianist Bill Carrothers could not have picked a better venue to cut a trio recording in. Whether it's the inimitable acoustics of the Village Vanguard, or simply the sheer number of essential records cut there over the decades shaping listeners' ears, recordings made at the Greenwich Village cathedral with the red awning somehow sound an extra bit more like jazz. That ineffable something is in the air on these two sets from July 18, 2009. The result is a stellar, thoughtful effort by the underrated Carrothers that promises to be one of the better trio releases of 2011. (Waren Allen in [allaboutjazz.com](http://allaboutjazz.com) 13.6.2011)

But the material is good: far from overworked, it offers a diverse set of challenges and moods, and the trio brings to it a feeling of freshness and engagement. Much of this is down to the leader. Even working inside long-established norms of trio-playing, Carrothers remains among the more original pianists of his generation. There is in his playing not merely a resolute refusal to play safe and run changes but also a determination to discover something new, to seize a found thought and do something with it. At times it is at the expense of the improvised flow, as he mines a piece for hidden treasure, but there is a richness and excitement to what he and the trio do as a result. (Ray Comiskey in *The Irish Times* 17.6.2011)

In the end, it is the exquisitely unique sonics of the room that crown this very fine performance. There is a nostalgic, analog warmth in these pieces that recall Evans' famous recordings 50 years ago, while at the same time showing how far piano trio practice has come since that time. Carrothers turns in a definitive trio set at the definitive jazz club.

(C. Michael Bailey in [allaboutjazz.com](http://allaboutjazz.com) 3.6.2011)

Carrothers sounds like no other pianist in jazz. His use of space, even at fast tempos, gives his solos a magisterial quality; his touch, like that of Monk or Jarrett, conveys depth and mass even when he plays pianissimo. His exquisite take on familiar songs can render them almost unrecognizable; the key here is "almost," because the eventual shudder of identification simply augments the already magnetic quality of Carrothers' pianism. (...) Those who do get to hear Carrothers invariably walk away shaking their heads at his commanding mix of gauzy sentiment, unsentimental craft, and bold, blunt phrasing, and comparing him to favorite piano giants of the past and present. (Neil Tesser in *Chicago Examiner* 31.12.2011)





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**Bill Carrothers**

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