



website: <http://karayorgis.com/mi3.html>



Betwixt
(HatOLOGY, 2008)

"Free Advice is a timeless trio masterpiece destined to surprise listeners for years to come."

Troy Collins, All About Jazz

"This is a gem. The colors of the Rhodes, the level of musicianship, and good old inspiration make for the most musical of collisions. It hasn't left my player for weeks."

Dan Rose, OneFinalNote



Free Advice
(Clean Feed, 2005)

"If you asked me to make a long enough wish-list for musical projects, I'm sure I'd wind up asking for a trio with an elite post-jazz keyboardist smearing a Fender Rhodes electric piano over a snap-crackle-pop free jazz rhythm section. You can imagine how great it felt to have any such wish pre-empted by a disc that jumps right into the stratosphere with a leadoff take on Dolphy's "Gazzelloni" that fits the proposable scheme as tight as I could hope for. This disc just destroys me..."

Michael Anton Parker, Downtown Music Gallery (NYC)



We Will Make A Home For You
(Clean Feed, 2007)

"The set consists mostly of Monk tunes, with three Karayorgis originals (including "Disambiguation," one of my faves), one by Hasaan Ibn Ali, and a crushingly good version of [Eric Dolphy's] "Gazzelloni." After a few listens -- especially to their quirky, ruminative "Ugly Beauty" and shifty, mischevious "Monk's Point" -- it's apparent that, as with the best Monk interpreters, there's no slavish appropriation of key monastic gestures....It's a killer recording."

Jason Bivins, Signal to Noise

"Betwixt reveals (Karayorgis) as a sonic architect of the highest order, a visionary improviser whose enthusiasm for the possibilities of sound knows no limit. Together, Karayorgis, McBride and Newton offer a thrilling set guaranteed to turn heads."

Troy Collins , All About Jazz



From the liner notes to Free Advice:

The members of mi3 are veterans of the Boston free jazz scene who have worked together for years, but this band's genesis took place in 2002 under special circumstances when Nate McBride was hosting a series called "mim" (modern improvised music) at Boston's Abbey Lounge, a tavern without a piano that was usually home to rock bands. Mi3 became the house trio with Pandelis Karayorgis playing electric piano. The results of the experience (both in situ and in the studio) were collected on *We Will Make a Home for You* (on Clean Feed), a notable release from 2005. The electric incarnation of mi3 might suggest what certain very high profile piano trios should sound like, combining some of the drive and riff-driven energy of electrified music with the fluid, complex creativity of jazz.

What's intriguing about that genesis is the way it influences the acoustic music of mi3 heard here, as Karayorgis turns to his customary grand piano. The electric beginnings give the group a distinct energy that's not usual in a piano trio, and it may come from the way piano lines (and chords too) seem to get pared down on an electric piano. The experience may have enhanced Karayorgis's percussive specificity and the particular drive that this band possesses.

But there's far more to the energy here than just the experience of playing electric. These musicians embody the special energy of the Boston scene and its capacity for simultaneous thought and action. Collectively they've worked with a spectrum of New England musicians, including Charlie Kohlhase, Joe and Mat Maneri and Randy Peterson. Nate McBride and Curt Newton have previously worked in trios with Ken Vandermark (a Boston native) and Joe Morris, so there's a special cohesion here too.

Significantly, Karayorgis, McBride and Newton all have degrees from the New England Conservatory, where they met in the early '90s. Home to such great figures (performers, composers and theoreticians) as George Russell, Jimmy Giuffre, Ran Blake, Paul Bley and Joe Maneri, the Conservatory embodies a rigorously intellectual and visionary stream that ran through bop, cool, third stream and free jazz, long providing coherence amidst apparent division. While much of American jazz (and "jazz ed") was simply dumbing down, becoming adamantly commercial, reactionary or both, the New England



Conservatory became a sanctuary. It has helped launch the careers of international figures like Don Byron and Satoko Fujii, but it's also had a profound effect on the Boston community. Much of Boston jazz is different—edgy, spontaneous, probing and deeply thoughtful—and some of it must come from that presence, including Joe Maneri's unique emphasis on microtonality with its radical instability.

Mi3 has a distinct relationship with the tradition, both in its broadest parameters and in the influence of some critical (and often overlooked) figures. There's an abstract energy in Karayorgis's flights that signals the substantial presence of Lennie Tristano in his listening, a reaching outward to the harmonic limits in those spiralling runs. Similarly, Nate McBride can suggest the bass playing of Charles Mingus, evident in the expressive note bending and propulsive drive. The band's greatest achievement, though, is the individual and collective ability to maintain a brilliantly casual balance between form and freedom, with Karayorgis's knots and splashes, McBride's suddenly flashing runs and Newton's furiously-random-sounding knitting of metallic percussion sounds all suddenly lining up in perfect accord.

(...)

There's something in mi3's bar-band beginnings that unites it to the tradition, the almost covert creativity that Ellington practiced in the Cotton Club, Hasaan in the R&B bands that meant steady employment, or Sun Ra in the world re-enacted in the fictive show-bar of Space Is the Place . There might even be a reason why that name mi3 suggests a kind of secret service, and why the band gravitates to strong tunes and assertive bass patterns. The band's music is insistently plural, a complex art that can survive indifference and adversity to communicate on many levels.

Stuart Broomer

Pandelis Karayorgis, Fender Rhodes el. piano or piano

Born in Athens, Greece in 1962. Prior to moving to the U.S. in 1985, performed in small jazz groups while pursuing a degree in Economics. Earned BM and MM degrees in music from Boston's New England Conservatory while studying with Paul Bley, Jimmy Giuffre, George Russell, Dave Holland and Joe Maneri (composition) among others. Studied and performed extensively the music of Thelonious Monk and Lennie Tristano and in 1991 compiled a collection of all of Monk's compositions.

In the last twenty years mostly led or co-led groups whose recordings have often been voted into reviewers' top-10 lists in magazines such as Coda, Cadence, Jazz Times and Jazziz. Performed and recorded with Mat Maneri, Joe Maneri, Ken Vandermark, Tony Malaby, Michael Formanek, John Lockwood, Randy Peterson and Guillermo Gregorio among many others. Numerous performances at festivals and clubs in Europe and the



United States. Recordings appear on labels such as Leo Records, Hat Art, Clean Feed, Nuscope, Boxholder, Okkadisk, Cadence, Accurate, Leo Lab, Ayler and HatOLOGY among others.

In the nineties worked closely with violinist Mat Maneri producing several recordings on Leo Records mostly in duo format, but also featuring Tony Malaby, Michael Formanek, Joe Maneri, John Lockwood and Randy Peterson. During the same time also co-lead a group featuring much of the Tristano repertoire and originals with which two CDs were made and a trip to Europe in 1997 as well. Also, in 1998 released first trio CD "Heart And Sack" to wide critical acclaim (among others it was featured on National Public Radio's program Fresh Air).



In the past couple of years toured and recorded in duo format with Ken Vandermark (there is also a 2001 trio CD with Vandermark and McBride) and also with Guillermo Gregorio (with whom there are two previous HatArt collaborations). Performed recently with Dave Rempis, Josh Abrams, Jeff Parker, Jeb Bishop, Tim Daisy, Jason Stein, Mike Reed, Josh Berman, Keefe Jackson, Nori Tanaka, Daniel Levin, Frank Rosaly, Charlie Kohlase, Luther Gray, Jef Charland, Forbes Graham, Matt Langley, Jeff Galindo, Charles Waters and the TILT Brass band.

Just recorded a new quintet album featuring all original compositions and arrangements after working on the material for over a year and presenting it in concerts in Chicago and Boston. Also recently started working with a new trio featuring Daniel Levin and Curt Newton. The latest CDs are "Free Advice" (Clean Feed) and "Betwixt" (HatOLOGY), both with Curt Newton and Nate McBride.

Quotes:

"Over the course of nearly 20 years and approximately that many recordings, Karayorgis has established himself as one of the singular, and significant, pianists of his generation." Art Lange

"... by this stage, Karayorgis has developed a powerful piano language of his own and this is its definitive statement to date."

The Penguin Guide To Jazz Recordings, (8th Edition) in reference to solo piano CD "Seventeen Pieces" (2004).

Nate McBride, bass

Born 5 May, 1971 in Spruce Pine, North Carolina, bassist Nate McBride was raised in Seattle and lived there until moving to Boston to attend college in 1990. While working on degrees in English and music— including bass studies with Cecil McBee and Donald Palma— he gained extensive performance experience in Boston's jazz and improvised music scene. This period saw the beginning of several long-running collaborations which would prove critical to his development as a musician, including those with drummer Curt Newton, guitarist Joe Morris, pianist Pandelis Karayorgis and reedist Ken Vandermark. For the decade following college Nate was recording, performing and touring widely in the U.S. and Europe with those musicians and others, while sustaining an active performance schedule in Boston.



In the early years of the 21st century Nate co-founded, organized and managed the Modern Improvised Music series (a Boston concert program featuring local and international artists which continues to be a critical part of that city's musical landscape), while pursuing increasingly intensive work with his musical associates.

Among his musical influences are the instrumentalist/composer/bandleader model exemplified by Charles Mingus and Duke Ellington, the flexible and propulsive music of blues guitarists such as Skip James and Fred McDowell, the energy and DIY ethos of punk rock, Baroque music, and the forward thinking approach of the AACM. In late 2004, Nate relocated to Chicago, and performs on an ongoing basis with his own Boston-based Quartet; the Pandelis Karayorgis Trio; the mi3; Tripleplay; Spaceways, Inc.; FME; and Bridge 61. As well as those musicians already cited, he has appeared on record or in concert with a variety of other improvisers, including Mat Maneri, Joe McPhee, Paal Nilssen-Love, Jim Hobbs, Charlie Kohlhase, Allan Chase, Satoko Fujii, James Rohr, and Hamid Drake.

Curt Newton, drums

Boston-based drummer and percussionist Curt Newton has been playing uncompromising original music since 1986. A highly versatile ensemble player and soloist, he integrates innovative sounds and extended techniques with the jazz and rock drumset traditions. He has worked with Ken Vandermark, Joe Morris, Nate McBride, Pandelis Karayorgis, Charlie Kohlhase, and Debris; performed across the United States, Canada, and Europe; and appears on CDs released by leading independent labels like Okkadisk, Boxholder, Soul Note, Music and Arts, Buzz, and Rastascan.

Curt currently performs with the following groups:

- Nate McBride Quartet (w/ Charlie Kohlhase, saxophones; Taylor Ho Bynum, brass; Nate McBride, bass)
- the mi3(w/ Pandelis Karayorgis, fender rhodes; Nate McBride, bass)
- Trio Ex Nihilo (w/ Jeff Song, cello; Taylor Ho Bynum, brass)
- on rare occasions, The Poppies

He has worked since 1986 with Chicago saxophonist and composer Ken Vandermark, releasing three acclaimed CDs; their most recent project is the group Tripleplay with bassist Nate McBride. He also plays with leading musicians including Hans Poppel, Joe Morris, James Rohr, Greg Kelley, and Jorrit Dijkstra.

Percussion Performances

Curt has been developing a solo drumset repertoire for several years, with original compositions, improvisations, and occasional works for drumset by other composers. Select performances include

- an all-drumset concert with master drummers Alan Dawson and Bob Gullotti (1992)
- world premiere of John Zorn's Hwang Chin Ee for two drumsets and narrator (New England Conservatory, 1996)
- original transcription of Lutoslawski String Quartet for solo drumset (1997)
- activating Chen Zhen's sculpture Jue Chang (50 Strokes to Each) at Boston's Institute of Contemporary Art (2002)

Education and Influences

Curt studied drum set with Bob Gullotti and has a Master of Music degree in Jazz Performance from the New England Conservatory of Music. His musical influences and interests, in no particular order, have included Max Roach, Andrew Cyrille, Steve Shelly, Gerry Hemingway, Joey Baron, Paul Lovens, Bob Gullotti, Ornette Coleman, Charles Mingus, Eric Dolphy, Cecil Taylor, Son House, Captain Beefheart, Igor Stravinsky, Iannis Xenakis, Witold Lutoslawski, and the traditional music of Morocco, Ghana, Egypt, Turkey and Greece.

