

BRAITHWAITE & KATZ

Communications

NEWS RELEASE

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Ace of bass Katie Thiroux triumphs with the masterful *Off Beat*

The brilliant musician and vocalist confirms critical praise with exceptional sophomore recording

CD to be released August 18, 2017 on Capri Records

“A first rate bassist and beguiling vocalist.” – The New Yorker

“This bassist-vocalist-composer is flat out phenomenal.” - Dan Bilawsky, All About Jazz

“In addition to her playing, her singing was natural, unforced and harmonically delightful. The promise that Thiroux portended that night is being played out steadily.” – LA Times

Performances: • **June 27 – Sept. 2** – Artist in Residence at Quincy Jones’ Palazzo Versace, **Dubai**

• **Sept. 7** – Chestertown Jazz Festival at the Mainstay, **Rock Hall, MD**

• **Sept. 9** – Deerhead Inn, **Delaware Water Gap, PA** • **Sept. 10** – Birdland, **New York, NY**

• **Sept. 12** – Regattabar, **Cambridge, MA** • **Sept. 20** – The Velvet Note, **Atlanta, GA**

• **Sept. 22-23** – The Jazz Corner, **Hilton Head, SC** • **Sept. 24** – The Ritz Theatre, **Jacksonville, FL**

• **Sept. 29-30** – The Green Mill, **Chicago, IL** • **Oct. 3** – Nocturne, **Denver, CO**

• **Oct. 5** – Clinic, Solon High School, **Solon, IA** • **Oct. 7** – Noce, **Des Moines, IA**

• **Oct. 8** – Dunsmore Room, **Minneapolis, MN** • **Oct. 9** – Clinic, St. Paul Conservatory High School, **St. Paul, MN**

• **Oct. 13** – The Bop Stop, **Cleveland, OH** • **Oct. 14** – BLUJazz, **Akron, OH**

• **Oct. 26 – Nov. 5** – Tour of Denmark

There’s a special pleasure to be had when a promising artist not only fulfills all expectations but then dashes ahead to produce a rare work of outstanding beauty. With her new recording, ***Off Beat*, Katie Thiroux**, a world class bassist and charismatic singer, proves that all the initial critical attention she garnered from both her debut album and subsequent live appearances was merely a spur for her to quickly surpass her laudable achievements. Utilizing the contributions of pianist **Justin Kauflin** and drummer **Matt Witek**, as well as saxophonist **Roger Neumann** and saxophonist and clarinetist **Ken Peplowski** (and once again employing the skillful production of **Jeff Hamilton**), Thiroux has conjured up a dream project that certifies the wellbeing of exceptionally crafted mainstream jazz.

What first strikes an attuned listener on hearing *Off Beat* is that while Thiroux’s gifts as a bassist are at the top level, her singing has evidently matured, taking on a mellow, yet eminently swinging, expressivity. Her sly interpretations of “Off Beat,” an overlooked gem from the catalogue of the great June Christy; “Some Cats Know,” a Leiber and Stoller favorite of Peggy Lee; and Benny Carter’s classic “When Lights Are Low,” as well as her scat line on Ray Brown and Walter Fuller’s bebop prize, “Ray’s Idea,” are telling examples of her rhythmically shapely vocals. But three additional performances truly exhibit how thoroughly Thiroux has evolved as an assured vocalist. “When the Wind Was Green,” a seldom visited Frank Sinatra track from 1965, finds Thiroux’s vocals supported only by her formidable bass and Peplowski’s lyrical clarinet; on the chestnut, “Willow Weep For Me,” Thiroux forgoes additional assistance, her own bass and vocals relaying the whole vivid story. And in the album’s biggest (and happiest) surprise, Thiroux lays down her instrument altogether for the emotional standard, “Why Did I Choose You?,” Kauflin’s supportive piano cradling her gently nuanced

vocal. These sublime tracks send a clear message: Thiroux is taking her singing as seriously as she is her remarkable bass playing.

Of which, let there be no doubt, there are plenty of marvelous examples. On swinging performances including “Brotherhood of Man (from the Frank Loesser musical, “How to Succeed In Business Without Really Trying”), or the easy grooving Thiroux original “Slow Dance With Me,” and the sensually intoned Duke Ellington masterpiece “Happy Reunion” (once a feature for star tenorist Paul Gonsalves, here a showpiece for the gorgeous weave of Peplowski and Neumann’s horns), Thiroux exhibits her rock solid technique, embracing tone and intuitive support. Swinging like crazy, Thiroux drives the music, no matter the tempo, displaying a balance of superior technical skills and exquisite taste. Her well-chosen features—like only the best of leaders, Thiroux knows when *not* to solo— are stunning instances of melodic inventiveness wedded to badass chops.

With the release of *Off Beat*, Thiroux has found herself in a pleasing conundrum. The only thing that can divert attention from her auspicious bass playing may be her praiseworthy vocalizing. It’s a tough position to be sure, but it’s obvious this multi-talented savant can handle it.

Studying both bass and voice since her pre-teenage years, Thiroux continued her musical education at the Berklee College of Music where she performed with Branford Marsalis, Greg Osby, Dr. Billy Taylor, Terri Lyne Carrington and others. In 2013, a year after receiving her master’s degree in jazz studies from California State University, Long Beach, Thiroux organized, and has since maintained, her own touring ensembles. Her 2015 debut album, *Introducing Katie Thiroux*, earned broad acclaim including a place on the best debut lists of the NPR Music Critics Poll, Huffington Post and All About Jazz. Performing throughout the United States and various international venues, Thiroux has worked with, among others, Eric Reed, Terrell Stafford, Brian Lynch, Tierney Sutton and Patti Austin. This summer, she will be Artist-In Residence at Quincy Jones’s new jazz club, Palazzo Versace in Dubai.

<http://www.katiethiroux.com/>

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