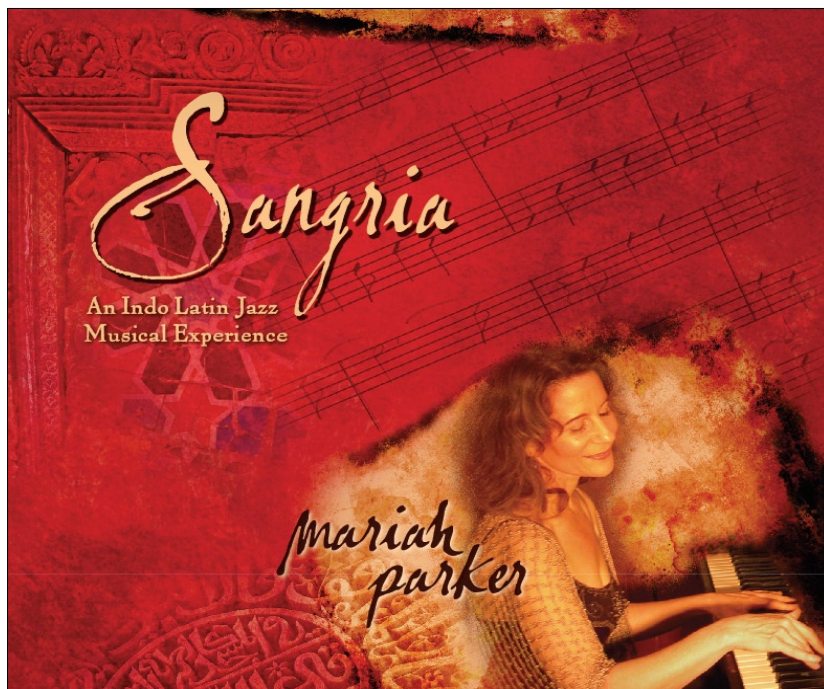


Sangria

by Mariah Parker

Ancient-Future.Com Records AF-2017. 3-panel Digipak CD \$17.98 list. File under: World Music, Latin, Jazz, World Fusion, World

CD Release Date: February 10, 2009. iTunes Preview: October 14, 2008



1. Waterwheel (5:53)
2. Sangria (8:17)
3. Debajo de la Lluvia (6:53)
4. First Flight (3:43)
5. Between the Lines (6:34)
6. Pente (5:49)
7. 10th Journey (5:20)
8. Milo's Moment (6:06)

Total running length: 48:58

The world fusion music movement has spawned many intriguing new musical hybrids. With *Sangria*, Mariah Parker explores the exciting sonic terrain that blends the driving rhythmic syncopations of Latin jazz with the entrancing, assymetrical meters of East India. Add intriguing melodic ideas to the mix and the result is compelling, at once adventurous yet accessible. This debut recording features her original compositions, drawing musical inspiration from Brazil, Cuba, Spain, and India. Her Indo Latin Jazz Ensemble accompanies her and includes musicians from the bands *Ancient Future*, *Oregon*, *Sun Ra*, and Herbie Hancock's *Headhunters*.

Mariah Parker (composer and multi-instrumentalist), while completing her degree in music at UC Santa Cruz, worked with ethnomusicologist Fred Lieberman and Mickey Hart on the "Planet Drum" project. She has performed in the US and Europe, and worked with many musicians of note including composer Pauline Oliveros, the late Dumisani Maraire (renowned composer from Zimbabwe) and others. She has studied with jazz great Art Lande and Latin jazz pianist extraordinaire Rebeca Mauléon, and performs regularly with the trend-setting world music group Ancient Future.

Contributing to the unique sound of this recording, Mariah's ensemble includes: Matthew Montfort, trailblazing pioneer of scalloped fretboard guitar (an instrument combining qualities of the South Indian vina and the steel string guitar); Paul McCandless, 2-time Grammy Award nominee and woodwind virtuoso; Kash Killion, first-call bass player and multi-instrumentalist with Sun Ra Arkestra, Cecil Taylor and others; Mindia Devi Klein, award-winning bansuri and jazz flutist; Duru Demetrius, latin percussionist with jazz icons such as Joe Henderson and Herbie Hancock; Anuradha Pal, the world's premiere female tabla player; Debopriyo Sarkar, tabla virtuoso, whose recent tours include Kronos Quartet; and Brian Rice, versatile percussionist with players such as Mike Marshall.

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Quotes

With her music and her soul, Mariah Parker transcends musical categorization and gives us a window to an ideal world. Her music is uplifting, peaceful yet passionate, and always evolving. The collective spirit of the players on Sangria shines through, enveloping you with exotic texture and inventive play, but what captivates us is Parker's gift for melody. Although instrumental, her pieces speak and sing to us, sometimes whispering, sometimes asserting, and always giving us great pleasure. Sangria is a glimpse into this remarkable woman's soul, where we find comfort and excitement in her compositional journey.
 — *Rebeca Mauléon (Pianist, composer and educator at the forefront of Latin Jazz)*

The music on Mariah's "Sangria" is, indeed, an intoxicating malange of diverse sonic ingredients.... The music is exotic yet accessible, and while some of the international musical formats may be unfamiliar, your tapping foot and nodding head are signs that your body is speaking the same language.... If musicians of different nationalities and genres can come together and create such harmony, world leaders could learn a lesson from their example. Mariah Parker's "Sangria" is a wonderful cross-cultural musical experience and I give it my highest recommendation.
 — *Michael Diamond (Nationally published music journalist)*

I just listened to your CD, thank you for your beautiful and soulful music! I love the tracks, all of them. Great compositions, arrangements, and playing!
 — *Chico Pinheiro (Guitarist, composer, and leading figure in modern Brazilian music)*

I was allured by this unusual blend of asymmetrical rhythm, Latin jazz and Indian music. The result is very successful and the group sounds marvelous!
 — *Camélia Ben Naceur (Musician, composer — France)*

Sangria is the perfect title for this CD; the music is sweet and juicy, but has a nice kick and leaves you with a warm glow — make mine a double!
 — *Harvey Wainapel (Bay area saxophonist/clarinetist on the leading edge of jazz and Brazilian music)*

Loved your music! I particularly enjoyed the contagious vamps in each of your tunes — all of them are fantastic, but if I had to pick a favorite I think it would be *Waterwheel* — though I will admit I also couldn't get enough of the infectious Latin groove in *Milo's Moment*.
 — *Greg Federico (Musician, composer — US)*



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Sangria Track List

1. WATERWHEEL (Parker) 5:53. Format: World. [PLAY AUDIO ▶](#) Mariah Parker (piano), Matthew Montfort (scalloped fretboard guitar), Mindia Devi Klein (bansuri), Kash Killion (bass), Debopriyo Sarkar (tabla), Duru Demetrius (percussion).

Beginning with a bowed bass solo, the fluid tabla in circular 7/8 time takes us flowing around the wheel. Within the Indian tradition, this common meter is called rupak tal.

2. SANGRIA (Parker) 8:17. Format: World. [PLAY AUDIO ▶](#) Mariah Parker (santur), Matthew Montfort (scalloped fretboard and flamenco guitars), Kash Killion (bass, cello and sarangi), Anuradha Pal (tabla).

Originally recorded on Matthew Montfort's 2008 release, *Seven Serenades for Scalloped Fretboard Guitar*, Mariah was inspired to expand her composition in such a way as to invoke more of the flavor and spirit of flamenco music. A fiery cello solo suggests the plaintive cry of a flamenco vocal, while the table solo ends with a tihai, an East Indian cadential pattern which repeats three times and ends on the first beat of the rhythmic cycle.

3. DEBAJO DE LA LLUVIA (Parker) 6:53. Formats: Jazz, Latin Jazz. [PLAY AUDIO ▶](#) Mariah Parker (piano), Matthew Montfort (scalloped fretboard guitar), Mindia Devi Klein (flute), Kash Killion (bass), Duru Demetrius (congas), Brian Rice (percussion).

This piece translates from Spanish as "Beneath the Rain."

4. FIRST FLIGHT (Parker) 3:43. Formats: Jazz, World. [PLAY AUDIO ▶](#) Mariah Parker (piano), Paul McCandless (soprano sax), Matthew Montfort (scalloped fretboard guitar), Kash Killion (bass), Anuradha Pal (tabla).

First Flight takes off with soaring, syncopated melodic lines on soprano sax, guitar and piano, accompanied by a flurry of tabla in a swift 7/8.

5. BETWEEN THE LINES (Parker) 6:34. Format: Jazz. [PLAY AUDIO ▶](#) Mariah Parker (piano), Matthew Montfort (flamenco guitar), Kash Killion (cello).

This intimate ballad burns with a slow flame reflecting the poignancy of separation. The impressionistic melody in 5/8 is interwoven with a flowing 6/8 cello solo.

6. PENTE (Parker) 5:49. Formats: Jazz, World. [PLAY AUDIO ▶](#) Mariah Parker (piano), Matthew Montfort (scalloped fretboard guitar), Mindia Devi Klein (flute), Kash Killion (bass), Debopriyo Sarkar (tabla), Duru Demetrius (congas).

1 1/2 + 1 1/2 + 1 + 1 — that's how you count to 5 in *Pente* time. Based on the harmonics of fourths, this piece features the bansuri, the North Indian wooden flute.

7. 10TH JOURNEY (Parker) 5:20. Format: World. [PLAY AUDIO ▶](#) Mariah Parker (santur), Paul McCandless (English horn), Matthew Montfort (scalloped fretboard guitar), Kash Killion (bass), Anuradha Pal (tabla).

While composing this piece, Mariah wanted to capture the impressions of a long journey across the desert. The unusual sound of English horn added just the right touch. The vocal improvisation spicing up Tenth Journey is a Hindustani tabla bol recitation, a vocal scat of onomatopoeic syllables that mirror each tabla stroke. The intense rhythmic tension generated in the ending tihai of the vocal solo adds to the excitement of the piece.

8. MILO'S MOMENT (Parker) 6:06. Formats: Jazz, Latin Jazz. [PLAY AUDIO ▶](#) Mariah Parker (piano), Matthew Montfort (scalloped fretboard guitar), Mindia Devi Klein (flute), Kash Killion (bass), Debopriyo Sarkar (tabla), Duru Demetrius (congas).

This piece features a classic Afro-Cuban style montuno (the repeated syncopated piano vamp beneath percussion and flute solos), but played in a 7/8 meter. The addition of timbales helps bring out the Cuban flavor to this piece.