

# Chris Parker

Born in Chicago, Chris Parker grew up listening to jazz early. At three, he was playing drums along with 78s and LPs by Count Basie, Duke Ellington, and Lionel Hampton. Playing trumpet and percussion through high school, soon the drums, jazz and music became the laser focus. Breaking into the New York studio scene in the early 70's after recording and touring with Paul Butterfield's Better Days, Parker co-founded Stuff, along with Steve Gadd, Gordon Edwards, Richard Tee, Eric Gale and Cornell Dupree; he was also a member of the earliest Brecker Brothers Band which included: Will Lee, David Sanborn, Michael and Randy Brecker, Steve Khan, Sammy Figueroa, Buzzy Feiten, Ray Mantilla and Don Grolnick.

Recording with Miles Davis in 1980 on the *Man with the Horn* album was a logical next step after touring with Boz Scaggs, Stuff, Bonnie Raitt, Paul Simon, Grover Washington, Tom Scott and the Brecker Brothers. Cultivating more time in the studio and less on the road, gave Parker time to record tracks with Freddie Hubbard, Lionel Hampton, Ron Carter, Hubert Laws, Bob James, Dave Sanborn, Marcus Miller, Ralph MacDonald, Ted Rosenthal, Joe Beck, Pat Metheny, Joe Farrell, Gato Barbieri, Eddie Palmieri, Arturo O'Farrill, and Grady Tate.

There have been groups and bands Parker formed and led over the years; Joe Cool, the Parker Brothers with Ronnie Cuber, most recently, Toph-e and the Pussycats featuring Will Lee, David Mann, Clifford Carter and Ralph MacDonald. The Chris Parker Trio comes from the experience of meeting pianist, Kyoko Oyobe, and bassist, Ameen Saleem. Playing exploring, some talking and lots of listening is what one hears from three personalities that united to create this music.

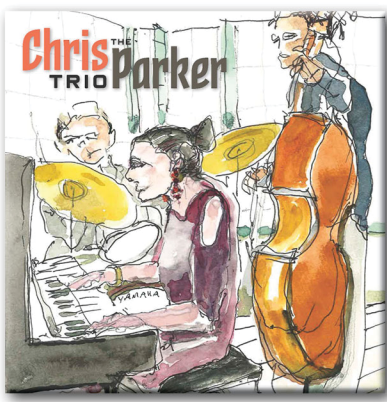
Parker has always been a catalyst behind the scenes and especially, behind the drums. Many have written home to say so: Tom Hanks said, "...the hardest working man in show business!" Michael Brecker, "...a natural drummer with a great feel for funk." Tom Scott, "...sweetest human being on the planet." Bob Dylan, "...one of the greats!"

The Chris Parker Trio is the contiguous, sonic and personal extension of all the music he has been a part of.

Among three compositions by Parker, I particularly liked the opening tune, "C'est Possible." It somehow communicates a certain warmth and a feeling of well-being. The trio then takes on the only real standard on the session, "Love For Sale." Oyobe's crystalline piano touch and her apparent vivid imagination find lots of new things to say. A delicate example is her composition, "A Waltz for Apple."

~George Fendel, Jazzscene





Kyoko Oyobe piano    Ameen Saleem bass    Chris Parker drums

Trios were my first professional experiences when I was 11 backing up strippers. Some nights it was bass, drums and upright piano, other nights a guitar or B-3 and tenor. Obviously a huge learning experience for me musically. And anatomically. This trio does not back exotic dancers yet, but if called, could certainly perform well. I met Kyoko at a session and immediately heard something I hadn't heard before. We played for a couple of hours; I left determined to find a way to play together in the future. It ended up being down 7th Avenue South, 1 door away from where Mike and Randy Brecker's club had been, and we played there every week for over a year, the bass chair changing frequently. Until we found Ameen Saleem. Kyoko's beautiful playing and her compositions did not change. Each week I looked forward to playing her tunes and my own with an open mind and a lock on volume. That was the key: to play quietly enough to allow the 3 instruments to communicate effectively. I often played with combinations of cooking chopsticks, rods or brushes as well as sticks. So, in finding this 'new/old' voice I wanted to record these 11 tunes with Kyoko's and Ameen's strong playing and solos to interact with support from my palette at the drums.

*The Chris Parker Trio* delivers a great set of distinctive compositions and arrangements; the playing is smart and always conveyed with an outstanding feel, musical phrasing, interesting interaction and the music is very enjoyable and imaginative throughout the 11 selections.

**1. C'est Possible.**

"...could it be?, that we?, we're always meant to be together? "This is possible."

**2. Love for Sale.**

Kyoko's cool arrangement of another CP tune.

**3. Wednesday Morning.**

A beautiful ballad written by Bruno Destrez on a Wednesday morning, that we felt was also apropos to record on a Wednesday morning, the mood fit the song

**4. Song for Bilbao.**

I heard Mike Brecker, with Jack DeJohnette playing this Pat Metheny tune, inspiring me to arrange it as 'call- and- response- reggaeton', Kyoko and Ameen both play incredible solos on this take.

**5. Waltz for Apple.**

Kyoko's beautiful song we played for the first time in the autumn and it always reminds me of that time of year in New York. In my solo at the top, I am orchestrating the transition from urban 66th Street into rural Central Park ending quietly to set the flaming leaves afire for Oyobe-san's melody.

**6. We'll Meet Again Matane.**

Kyoko's tune about reminiscing future meetings, while enjoying yesterday's glow.

**7. In a Capricornian Way.**

Woody Shaw's insightful tune, if you know people born in January, their personalities may visit you as you listen. Ameen tells the story, sings the song, and sanctifies the proceedings. Amen. Enjoy. Turn it Up.

**8. I Want You.**

Horace Silver is one of my three most favorite composers along with Duke and Monk. We have been playing this tune for a couple of years as a break song either into the set or to end the set. I am always in pursuit of just the right tempo where the swing section's not too fast, and the funk's not too slow.

**9. Six Beauties on a Rooftoph.**

Dig?

**10. Impromptoph.**

My son, Russell, was practicing this Schubert piece above me while I practiced drums in my studio and without hearing the downbeat, I started hearing it as a calypso soca groove, but in 3...and loved it. When Ameen played it perfectly the first time he read it down, I knew it had to go on this recording.\*(Appeared previously on "No Ordinary Day," Toph-e and the Pussycats).

**11. Rockhouse.**

I played with Ray Charles a couple of times live and he did not yell at me, ever. I'd introduced myself after the gig and he engulfed my hands in his with a strong approving handshake and told me "...you're him?...keep doin' what you're doin' junior!" I've always loved his piano playing almost more than his vocals.

1. C'est Possible 6:05
2. Love for Sale 7:51
3. Wednesday Morning 6:20
4. Song for Bilbao 6:47
5. Waltz for Apple 4:02
6. We'll Meet Again 5:31
7. In a Capricornian Way 7:02
8. I Want You 4:10
9. Six Beauties on a Rooftoph 5:56
10. Impromptoph 4:07
11. Rockhouse 3:59

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