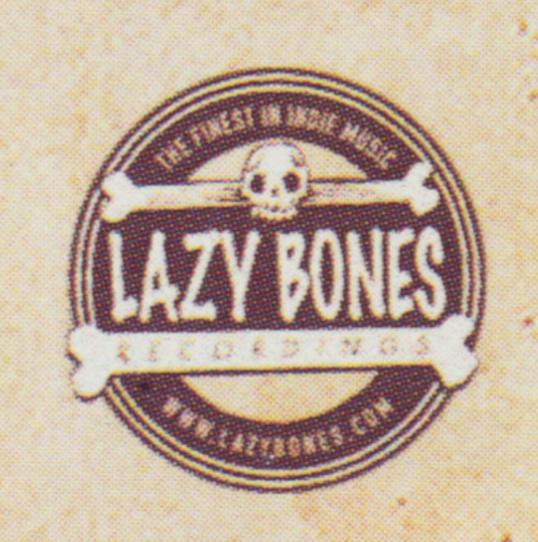


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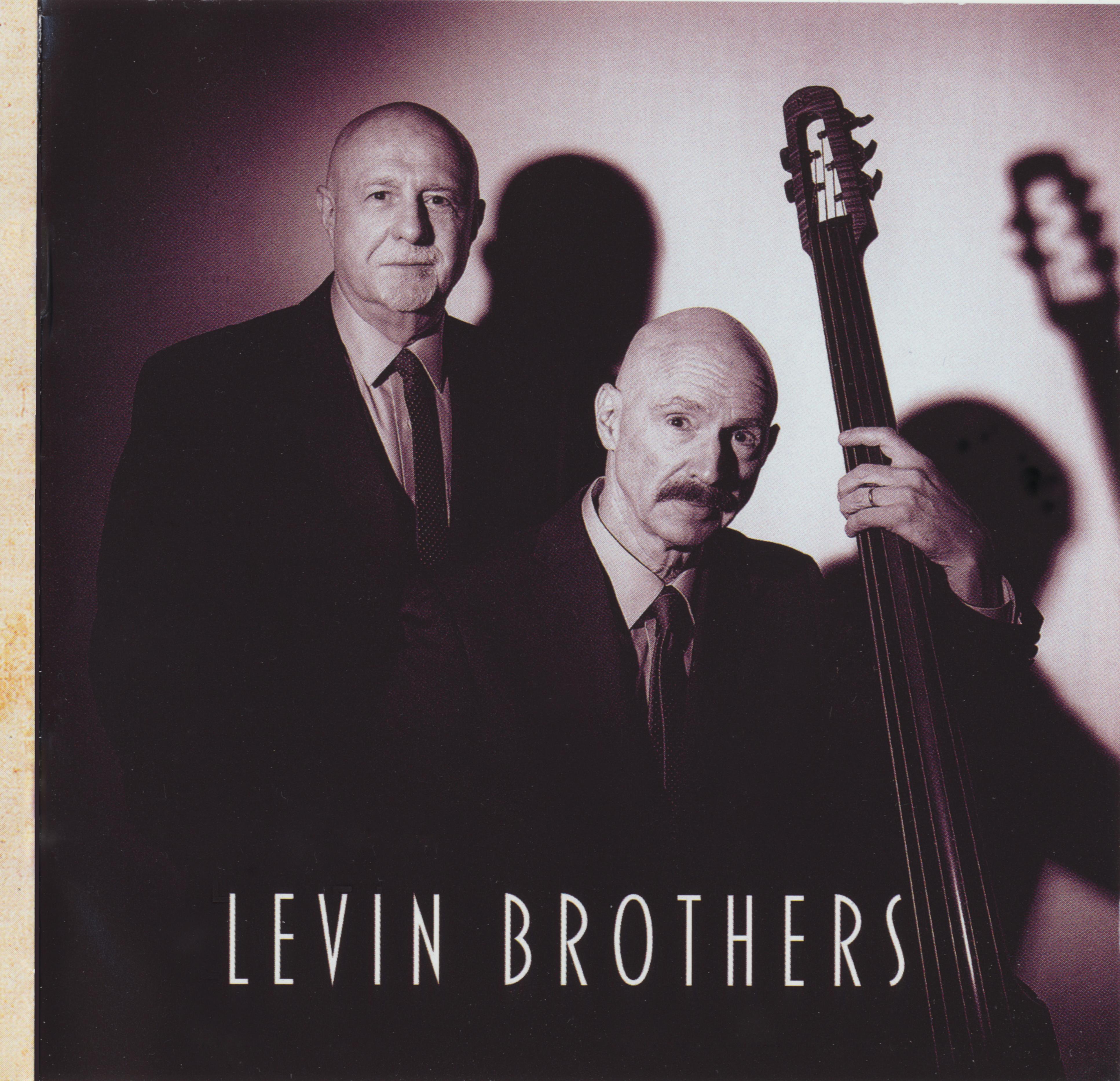
1. BASSICS 2. BROTHERS 3. MYSTERIOSO 4. NOT SO SQUARE DANCE 5. JUMPIN' JAMMIES 6. CELLO IN THE NIGHT 7. HAVANA 8. SPECIAL DELIVERY 9. I GOT YOUR BACH 10. MATTE KUDASAI 11. OSTROPOLYA 12. GIMME SOME SCRATCH 13. I REMEMBER 14. WHEN SASHA GETS THE BLUES 15. BROOKLINE BOYZ 16. FISHY TAKES A WALK



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What you're holding is much more paths for five decades, having both than an album. It's a reflection of a served in Paul Simon's band in the late lifelong sibling friendship, mutual '70s and each other's ensembles ever interests and shared passion. Pete and since, they had never recorded a co-led Tony Levin were aficionados of "cool album until now. The fact that they jazz" growing up in the suburbs of now live 15 minutes away from one Boston during the '50s through another in the Woodstock, New York early-'60s. Both were classically area, coupled with Tony's acquisition trained musicians, but exposure to the of an NS electric cello spurred the '50s output of bassist and cellist Oscar Levin Brothers project into action. Pettiford and French horn player Julius Watkins remained influential "I had been playing an NS upright bass even as they went on to global musical for years and went on to get the NS adventures and renown. Tunes such as cello, which I used with Peter Gabriel," Pettiford's "Cable Car" and said Tony. "That led me to playing lead "Trictrotism" from his self-titled 1954 jazz stuff on both instruments and Bethlehem 10" featuring Watkins had a writing pieces on them. It gradually big impact with their deep grooves, occurred to me that I could use this tight solos and catchy melodies.

Pete, who started out playing French growing up." horn before switching to keyboards, went on to grace myriad jazz From there, Tony reached out to Pete recordings and performances by the and the creative spark quickly caught likes of Miles Davis, Gil Evans, Jimmy fire. Giuffre, Jaco Pastorius, Wayne Shorter, and Lenny White, just to name a few. "Tony would start calling me up, Tony became the bass and Chapman asking me to come over and listen to Stick voice for Peter Gabriel and King these pieces he wrote," said Pete, who Crimson, in addition to contributing to largely used a Nord organ on the countless rock and pop sessions, album. "They were short and melodic, including Dire Straits, John Lennon, without extended solos. We both Pink Floyd, Lou Reed, and Tom Waits. realized this was a direction that had a As for jazz, Tony also has major lot emotional and musical value for us credentials, having worked with Chris and chose to make it a recording Botti, Gary Burton, Chuck Mangione, project. It mirrors the feel of the '50s Herbie Mann, Buddy Rich, and Steps music we loved growing up. It's about Ahead.

Though Pete and Tony crossed musical performances."

work as part of a group with Pete related to Pettiford's music we heard

music that's more focused on compositions, rather than individual

The duo amassed material across a brushes. "In essence, it's a fun couple of years and invited several instrumental nursery rhyme that, what outstanding players familiar with the territory to participate, including guitarist David Spinozza, saxophonist Erik Lawrence, and drummers Jeff Siegel and Steve Gadd. collaborative process straightforward and familial.

"There's a unique level of openness with two brothers," said Tony. "We can spend a lot of hours working things out without getting tired of each other. the '50s jazz sound," said Pete. We can also be very honest and not worry about hurting each other's feelings, which benefited the compositions."

"While keyboards historically serve as a lead jazz voice, this album represented a unique opportunity for Tony to be front and center too," said Pete. "It was great for us to be able to co-lead and play in a highly-focused, concise way like Pettiford and Watkins. Having said that, we use "I Got Your Bach" is a unique look at completely retro. You'll hear some contemporary harmonies and rhythms from our experiences beyond the era we're exploring."

The breadth and depth of the compositions and approaches on the The album also features "Matte album are impressive. It kicks off with the effervescent "Bassics," featuring Tony playing melodies and solos on bass, accompanied by Steve Gadd on

the heck, lets the bass take the lead," said Tony.

"Brothers" is an addictive bebop piece that explores the unique nexus only siblings with a multi-decade working partnership can evoke.

"It's a three-part guitar-cello-organ arrangement, with several interesting interludes that really harken back to

The duo offers their take on Latin-infused jazz on "Havana." "The bass work is in Slam Stewart's style, with me playing bass while I'm vocalizing an octave higher," said Tony. "There's also some great drumming from Jeff Siegel on it, playing the side of the snare to give it a feel somewhere between tango and mambo."

electric instruments, which didn't the first movement of Bach's "Cello happen in the '50s. So, it's not Suite No. 1." "The piece has such a great bass line running through it, with me soloing on organ on top of it," said Pete. "It goes back to our classical roots as kids with bridges back to the jazz world we found later."

> Kudasai," an elegant, gorgeous take on King Crimson's most melodic piece. "It's an intimate version that uses cello as the primary melody instrument,"

said Tony. "It moves through several feels and emotions, with a really beautiful Pete solo at its center."

Ultimately, Pete and Tony created this album for the world to enjoy as a tribute to their earliest influences, but also with the desire that it elicits its own modern resonance.

"When I was a kid, Pettiford and Watkins captured my imagination and their work stuck in my head all these sounds good, then it is good." years," said Tony. "It's a dream for me to think that someone might hear the



album and have it stick in their head for even half that long or influence them half as much."

They also hope the album transcends genres so listeners hear nothing but the music when they press play.

"Some people say to me 'I should listen to more jazz, but I don't understand it," said Pete. "I tell them, 'You don't have to understand it to listen. If it

-ANIL PRASAD



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ALL SONGS WRITTEN BY PETE AND TONY LEVIN, EXCEPT MATTE KUDASAI BY ADRIAN BELEW, BILL BRUFORD, ROBERT FRIPP AND TONY LEVIN

PETE LEVIN: PIANO AND ORGAN
TONY LEVIN: CELLO AND BASS

JEFF SIEGEL: DRUMS

DAVID SPINOZZA: GUITAR

ERIK LAWRENCE: SAX

STEVE GADD: DRUMS ON BASSICS AND FISHY TAKES A WALK

ENGINEERED AND MIXED BY SCOTT PETITO AT NRS RECORDING STUDIO STEVE GADD'S DRUMS RECORDED BY CLARKE RIGSBY AT TEMPEST RECORDING MASTERED BY LARRY DEVIVO AT SILVERTONE MASTERING

ALL SONGS PUBLISHED BY CAT FROM GUATEMALA MUSIC (ASCAP)

EXCEPT MATTE KUDASAI PUBLISHED BY EDITIONS EG (ASCAP)

AND UNIVERSAL MUSIC CAREERS (BMI)

GRAPHIC DESIGN BY EDWARD AISH AT PRO-VISION

COVER PHOTO BY DION OGUST

PETE THANKS: Nord Clavia and Randy Fuchs at Artist Relations.

The organ used on this album is a Nord model C-1.

Tony thanks: Ned Steinberger and NS Design, whose instruments, the NS Bass and Cello, were integral to the music of this album.

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