



TUMBLE

Waves

Release date October 11, 2019

1. The Nuthatch (11:06)
2. Frisco (7:53)
3. Unsuitable (1:20)
4. Misterioso (6:52)
5. Much Happy (5:35)
6. Otter in the Water (7:10)
7. Sub Drift (7:43)
8. Black Nile (9:49)

Bill Douglass, bass
Robert Heirendt, mbira
Sean Kerrigan, electric guitar
Randy McKean, tenor sax; Bb & bass clarinets

Tumble, the Nevada City, CA-based chamber jazz group centered around the unique sound of **Robert Heirendt's** mbira (a/k/a the African thumb piano), announces the release of its second CD, **Waves**. This release on Cure All Records features intricate, trance-like compositions and arrangements that combine folkish melodies and driving rhythms with an improvisational jazz sensibility.

Waves was recorded during bassist **Bill Douglass's** three-year tenure with the band (2015 to 2018), and is very much informed by Douglass's deep listening sensibility and seasoned musical artistry developed through decades of working with countless jazz masters, including **Mose Allison**, **Marian McPartland**, and **Paul McCandless**. Douglass's bass work anchors the diverse set of music on *Waves*: propulsive, multi-layered originals by Kerrigan, freer experimental compositions by McKean and Heirendt, and innovative arrangements of jazz classics from the group. Douglass heard affinities between the stilt-walking melody of **Thelonious Monk's** *Misterioso* and the arpeggiated music of the mbira and suggested the arrangement to the band, encouraging Heirendt to take a rare solo turn. This piece, and the push-pull dual arrangement of **Wayne Shorter's** *Blue Nile* by Heirendt and Kerrigan, showcase Douglass's virtuosity and set the standard for this collection.

Sean Kerrigan's suite-like *The Nuthatch* launches the album, a unison clarinet and guitar melody soaring over percussive bass and mbira lines, followed by an introspective solo by Douglass, and a bopping tenor lead on the Latin-flavored finale. Kerrigan continues the dance with *Frisco*, a disco-tinged ode to the City by the Bay, and *Otter in the Water*, a trance-like mashup of multiple time signatures and floating melodies. The micro-tune *Unsuitable* and the bass feature *Sub Drift* exemplify Heirendt's ability to stretch familiar grooves into unusual forms, enlivening the traditional sounds that inspire his writing. **Randy McKean's** offering *Much Happy* uses a simple sing-song melody as a guide for a gentle, yet off-kilter exploration of tonality. *Blue Nile* ends the album, a summation of the tradition and innovation that are combined in the group.

Drawing inspiration from the groups Oregon, Codona, the Art Ensemble of Chicago, and musicians such as John Coltrane and Thomas Mapfumo, Tumble has brought its delicate interplay of form and freedom to venues throughout Northern California, including Nevada City's Nevada Theatre and Miners Foundry, Sacramento's Gold Lion Arts, and the Nebraska Mondays and Col. McCaw Magical Cure-All music series.

www.randymckean.com/tumble
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