

# YUKO MABUCHI

## PLAYS MILES DAVIS



JJ KIRKPATRICK  
trumpet

DEL ATKINS  
bass

BOBBY BRETON  
drums

 YARLUNG RECORDS  
BOB ATTIYEH, PRODUCER

RANDY BELLOUS, executive producer



TOYOTA

# YUKO MABUCHI PLAYS MILES DAVIS

1	<b><i>ALL BLUES</i></b>	6:52
	Miles Davis	
2	<b><i>BLUE IN GREEN</i></b>	9:41
	Miles Davis	
3	<b><i>MILESTONES</i></b>	4:58
	Miles Davis	
4	<b><i>IKUMI'S LULLABY</i></b>	4:38
	Yuko Mabuchi	
5	<b><i>SO WHAT</i></b>	10:51
	Miles Davis	
6	<b><i>NARDIS</i></b>	9:41
	Miles Davis	
7	<b><i>SKY WITH NO TEARS</i></b>	6:31
	Yuko Mabuchi	
8	<b><i>MISSING MILES</i></b>	8:10
	Yuko Mabuchi	

Our wonderful Yuko Mabuchi continues to evolve. Each live concert explores new ground and excites us for what promises to come in the next decades. *Yuko Mabuchi plays Miles Davis* remains one of our favorite albums in the Yarlung catalog, and has certainly received appreciation from jazz lovers, audiophiles and live Yuko Mabuchi concert fans alike. This second Yarlung CD has sold almost as many copies as her first break-out Yarlung project titled *Yuko Mabuchi Trio*.

When Yuko made her debut at Segerstrom Center for the Arts, her CD and LP signing line stretched around the lobby and back into the concert hall and kept growing. Then, in December of 2019, NativeDSD awarded *Yuko Mabuchi plays Miles Davis* Jazz Album of the Year! What an honor.

I will never forget Yuko's happy voice on the phone when she learned of this award. Thank you Bill and

Brian and the valiant team at NativeDSD who make so much fabulous high resolution music available. And thank you for your support for so many musicians around the world.



Best wishes and Happy Yarlung's 15th Anniversary!

--Bob Attiyeh

Given this album's popularity, we chose *Yuko Mabuchi plays Miles Davis* for a special re-issue during Yarlung's 15th Anniversary. Arian Jansen and I worked carefully using SonoruS Holographic Imaging technology (and the newly designed SHI18) in the analog domain to make small adjustments in soundstage and the presentation of the concert hall acoustic environment. It is a treat to work closely with my co-recording engineer Arian on this and so many projects. We have more albums in the pipeline for you!

# YUKO MABUCHI PLAYS MILES DAVIS

When neuroscientist Dr. Antonio Damasio invited jazz pianist Yuko Mabuchi to put together a concert celebrating the music and legacy of Miles Davis, Yarlung jumped at the chance to help and record. Yuko Mabuchi warms my heart. Working with her, bass player Del Atkins, drummer Bobby Breton and associate producer Billy Mitchell always makes me happy.

Antonio and Hanna Damasio arranged to exhibit Miles Davis' large scale painting known as *1988/89* in the lobby outside Cammilleri Hall at USC's Brain and Creativity Institute (the BCI). This painting



1988/89, Miles Davis

inspired Antonio to launch a series of Miles Davis related concerts. Our friend Etienne Gara gave the opening concert and other ensembles participated over a two year period, including pianist Misha Bigos and his Trio. Yarlung fans will remember jazz pianist Misha Bigos for his membership in Sophisticated Lady jazz quartet. The Damasios asked Yuko to create the final and crowning concert in the series. This series has been so much fun that I will not be surprised if other Miles Davis concerts follow.

Miles Davis' reputation as one of the most exciting jazz trumpet players of all time gave us the excuse to ask our friend JJ Kirkpatrick (also from Sophisticated Lady jazz quartet) to join Yuko Mabuchi Trio on trumpet.

Yuko chose several Miles Davis favorites for this concert and recording, including *Nardis, So What* and *Blue & Green*. With underwriting support from Steven A. Block, Raulee Marcus and Leslie Lassiter, Yarlung commissioned *Missing Miles*, which Yuko created in honor of Miles himself. *Missing Miles* concluded the concert and we end with it on this album. Ann Mulally underwrote *Ikumi's Lullaby*, an original composition by Yuko. *Ikumi's Lullaby* opened our concert and you can hear it as the fourth track on this recording.

I have to tell you about Randy Bellous, one of Yarlung's demigod executive producers. Randy served as executive producer for Yuko Mabuchi Trio, Yarlung's first recording with Yuko. He also helped Yuko and her trio perform at the Arts Presenters Showcase in midtown Manhattan in January, 2018. Yuko, Del and Bobby gave their album release party for Yuko Mabuchi Trio at Yarlung's annual concert and board meeting at the home of Carol and Warner Henry in Pasadena. Randy and I marveled yet again at the trio's talent and vitality, and decided that night to support them with a second project. This became the Miles Davis album. Randy not only collaborated with Toyota Motor North America to underwrite the concert and recording but Randy Bellous Productions also captured video of the performance. Randy puts his support where his heart is, and Yarlung musicians have been grateful beneficiaries of his vision and generosity.



*Yuko Mabuchi*



Ivan, Denise, Cinthya, Faith and Mario at the BCI helped us organize this concert and unrolled the red carpet for Yuko. Our audience flew in from around the United States, Asia and Europe for this special event. Yarlung recording engineer Arian Jansen and I captured the recording on Agfa 468 analog tape with the SonoruS ATR12, DSD using a Merging Technologies HAPI and PCM using the Sonorus DAC, in both stereo and surround sound formats using SonoruS Holographic Imaging technology. Microphone preamplifiers by Elliot Midwood. Ted Ancona graciously allowed us to use his AKG C24 & C12 and Schoeps M222 vacuum tube microphones, and Yarlung microphone technician David Bock made sure these mics were in good shape and ready for the challenge. Yarlung associate producers Billy Mitchell and Elliot Midwood helped coordinate rehearsals with our valiant musicians, choose takes for the eventual recording and generously shared their vision and experience in the jazz world. My friend Steve Hoffman serves as mastering engineer. I am blessed to work with a dream team.

*Yuko Mabuchi*



Yarlung fans have seen our 1988 and 1990 FJ62 Toyota Landcruisers at many recording sessions. They are perfect vehicles for transporting our recording equipment and they've been predictably reliable. Best of all, Yuko likes driving them when our families have spent time vacationing together in California back country. So Toyota means a lot to Yuko and to me and the company has been part of Yarlung DNA since our inception. It is therefore especially enjoyable to thank Toyota Motor North America for the company's underwriting support for Yuko Mabuchi and for this recording. We very much appreciate the help and the automotive family connection.

Dr. W. Benton & Mrs. Diane Boone contributed important funds in support of our concert. Our hearty thanks.

*JJ Kirkpatrick*

## THOUGHTS ON THE MUSIC

Miles Davis has been a musical hero of mine since I first started listening to jazz. We took inspiration from the story that *Kind of Blue* was largely improvised on the spot. This story led us to attempt something similar with Yarlung's first jazz recordings (also in beautiful Cammillieri Hall) with Sophisticated Lady jazz quartet. The offer to work with tunes written by Miles Davis and improvised upon by Yuko Mabucho, JJ Kirkpatrick, Del Atkins and Bobby Breton furthered this wonderful connection.

Miles Davis first shared *All Blues* with the world on his influential 1959 album *Kind Of Blue*. It is a 12-bar blues in 6/8. The chord sequence is that of a basic blues and made up entirely of seventh chords using the Ancient Greek Mixolydian scale. Yuko's reverent arrangement and improvisation on *All Blues* turns away from 3/4; the trio explores this tune in 5/4 and 4/4.

*Bobby Breton endorses Los Cabos drumsticks and plays Noble and Cooley exclusively*





**Blue In Green** is a Bill Evans/Miles Davis composition also from *Kind Of Blue*. The melody incorporates Dorian, Mixolydian and Lydian modes from Ancient Greece. After exploring these textures, Yuko segues into an Afro feel to give new expression to this classic ballad.

**Milestones** is one of Miles' forays into modal music and Yuko and her ensemble swings it in a traditional approach to this timeless classic. *Milestones*, which Miles Davis released in 1959, remains a quintessential example of 1950s modern jazz.

Ann Mulally graciously underwrote *Ikumi's Lullaby*, one of Yuko's original tunes, which Yuko wrote for her niece. This work takes its place in a series of pieces Yuko has written, inspired by her love for children, their innocence and their complexity. Although the basic 12-bar melody is simple, the chord treatment and arrangement is complex, using variations over C in the bass, and a series of passing tones.

*Del Atkins*







Miles Davis' ***So What*** remains one of the best known examples of modal jazz, set in the Dorian mode and consisting of 16 bars of D Dorian, followed by eight bars of E-flat Dorian and continuing with another eight bars of D Dorian. Yuko uses the double bass to highlight the main theme. Yuko, JJ, Del and Bobby swing freely on this tune, while never abandoning the intention of the original composition.

Miles Davis wrote ***Nardis*** in 1958 to be played by Cannonball Adderley for the album *Portrait of Cannonball*. Bill Evans later performed and recorded *Nardis* multiple times, and the piece became associated with Evans. Yuko treats this classic composition from Miles's modal period with the respect that it deserves, with beautiful contributions from the ensemble.

***Sky With No Tears*** is another Yuko Mabuchi original composition that reflects Yuko's attitude toward the environment. Yuko hopes that the people and countries on our planet will unite in our efforts to allow the earth to heal, providing clean healthy air for all of Earth's children. This jazz waltz in A Minor is classically tinged, but develops quickly with the bass solo and piano improvisation.

Yarlung commissioned ***Missing Miles*** for this concert and recording with generous underwriting from Raulee Marcus, Leslie Lassiter and Steven A. Bloch. Yuko pays tribute to various periods in Miles Davis' career, including a hint of *Freddie Freeloader* which introduces the first segment and *Time After Time* which introduces the middle section. Yuko alludes briefly to *Tutu* as the quartet launches into their final section celebrating the extraordinary musical career of Miles Davis.

--Bob Attiyeh, Producer



*JJ Kirkpatrick, Yuko Mabuchi, Bobby Breton, Del Atkins*



Recorded live in the Brain and Creativity Institute's Cammilleri Hall on April 25, 2018

Executive Producer: Randy Bellous

Associate Producers: Billy Mitchell & Elliot Midwood

Recording Engineers: Bob Attiyeh & Arian Jansen

Yarlung 15th Anniversary Edition Mastering Engineers: Steve Hoffman, Arian Jansen & Bob Attiyeh

Tube Microphones: Ted Ancona

Microphone Technician: David Bock

Microphone Preamplification: Elliot Midwood

Steinway Technician: Yinuo Xu

Cooper Bates Photography

Graphic Design: Yanina Spizzirri

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YUKO MABUCHI, piano JJ KIRKPATRICK, trumpet DEL ATKINS, bass BOBBY BRETON, drums



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MILES DAVIS

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MILES DAVIS

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MILES DAVIS

4 *IKUMI'S LULLABY*  
YUKO MABUCHI

5 *SO WHAT*  
MILES DAVIS

6 *NARDIS*  
MILES DAVIS

7 *SKY WITH NO TEARS*  
YUKO MABUCHI

8 *MISSING MILES*  
YUKO MABUCHI

This recording made possible with generous support from:

Randy & Linda Bellous  
Toyota Motor North America  
Stratton Petit Foundation  
Ann Mulally  
Steven A. Block, Raulee Marcus, Leslie Lassiter  
Drs. Antonio & Hanna Damasio  
Dr. W. Benton & Mrs. Diane Boone

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Yarlung 15th Anniversary Edition Mastering Engineers:  
Steve Hoffman, Arian Jansen & Bob Attiyeh

Executive Producer: Randy Bellous



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