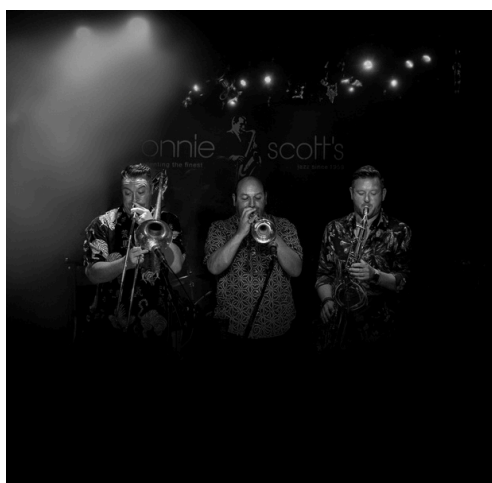
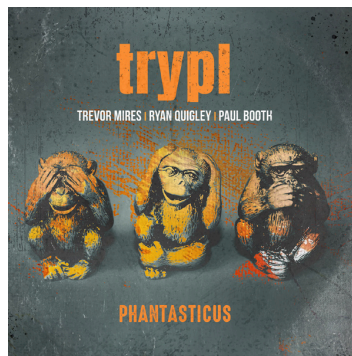


TRYPL

PHANTASTICUS



- | | | |
|----|-------------------------|--------------|
| 1 | Nao Ha Tempo Para Agora | GB4DA2600036 |
| 2 | Cabo Cope | GB4DA2600037 |
| 3 | Avarice | GB4DA2600038 |
| 4 | Trypl Sec | GB4DA2600039 |
| 5 | Pálinka | GB4DA2600040 |
| 6 | Tres Amigos | GB4DA2600041 |
| 7 | Paseo Del Amor | GB4DA2600042 |
| 8 | Phantasticus | GB4DA2600043 |
| 9 | Send Me The Sin File | GB4DA2600044 |
| 10 | It's Coffee Time | GB4DA2600045 |
| 11 | Tulsa Time | GB4DA2600046 |



Even in today's tech dominated times, there's no substitute for the magic that happens when master musicians come together in real time, and musicians don't come much more masterful than the UK based **Trevor Mires** (trombone), **Ryan Quigley** (trumpet) and **Paul Booth** (sax and flute). Individually, each one is known as a first-call player capable of handling any type of musical situation, and their personal credits are simply too long to list. They've collaborated on a wide range of projects and session work, including recent live, recording, and touring work with jazz-funk globetrotters Incognito and the American guitarist Robben Ford. Every now and again, their packed schedules permit them to take time out to make their own music, drawing on their shared love of the Latin jazz tradition, and whenever this happens, they're collectively known as **TRYPL**. Recently, they've found themselves with some rarely shared downtime and the opportunity to commandeer the capacious Big Jelly Studios. The next step was to assemble the tunes and contact their favorite singers and players, including pianists **Alex Wilson** and **Ross Stanley**, guitarist **Giorgio Serci**, bassists **Javier Fioramonti** and **Davide Mantovani**, and **Roberto Pla**, **Edwin Sanz** and **Davide Giovannini** on percussion, with newcomer **Sophie Stevenson** on voice and vibraphone. Family and friends dropped round to provide an informal in-studio audience. Drawing inspiration from their shared love of the classic salsa sound pioneered by Fania Records in 1970s New York, given a twist by their own individual musical personalities, they've created **Phantasticus** - an album of joyously uplifting music that distils all the conviviality and good humor with which it was created into a heady yet feel-good brew. It's the perfect antidote to our nervous, fragmented times.

Personnel

Trevor Mires
trombone, keys

Ryan Quigley
trumpet, flugelhorn

Paul Booth
tenor saxophone,
soprano saxophone,
flutes, low d whistle, bass
clarinet

Giorgio Serci
guitars

Ross Stanley
piano, hammond b3
organ

Alex Wilson
piano

Sophie Stevenson
vibraphone, voice

Roberto Pla
timbales

Davide Mantovani
electric bass, acoustic
bass

Javier Fioramonti
electric bass

Edwin Sanz
percussion

Davide Giovannini
drums, vocals

CATALOGUE NUMBER: WR4852

BARCODE: 5065024546106

Album Credits

Recorded at **Big Jelly Studios, Ramsgate**

Engineered by
Al Harle

Mixed & Mastered by
Louis Dowdeswell

Produced by
TRYPL

Executive Producer
Michael Janisch

Photography by
Leon Barker, Dudley Ross

Layout and Design for CD &
LP by
Brian Hanlon

Each of the leaders contributes original tunes showcasing their own unique take and reverence to the Latin jazz legacy. Booth's unmistakable tenor sax comes to the fore on 'Cabo Cope,' where he enlisted the help of his one-time boss Roberto Pla, and 'Nao Ha Tempo Pa Agora' which features a bravura performance from Ross Stanley: "The opening phrase on the piano is one of my favorite things I heard from the entire session," remembers Quigley. The heavy groove and intricate charts of 'Avarice' were devised by Mires, inspired by Eddie Palmieri. 'Triple Sec' rides in on a stately Cha-cha-cha rhythm that supports a beautiful Quigley-created melody and some wonderful high-register trumpet work. "That was one of the grooves I loved playing when I was coming up in the scene back in Scotland," says Quigley. At the far end of the alcoholic spectrum, 'Palinka' is named for a lethal Hungarian homebrew and the band tackle the boogaloo theme with suitable abandon and hefty doses of wah-wah on the trombone. Booth drew on his experience growing up in Spain to create 'Tres Amigos' with Davide Giovannini singing and Giorgio Serci playing guitar over the lilting flamenco-rumba rhythm, and 'Paseo De Amor' has a wordless vocal from Sophie Stevenson adding mystique to its elegant Latino waltz. Mires penned the album's title track 'Phantasticus' with some major themes in mind: "I was thinking of the dawn of creation and the beginning of humanity," while Quigley's 'Send Me The Sin File' delights with its supple and ingenious soli writing, being named for nothing more profound than its author's susceptibility to typos. The up-tempo mambo of 'It's Coffee Time' pays tribute to Quigley's dependence on the sustaining power of caffeine, while Booth's 'Tulsa Time' features Giorgio channelling Carlos Santana for some rousing Latin rock fusion.

The album is packed with memorable moments from the principals and their supporting cast, but overall it's the feeling of spontaneous creation and a shared joy in the art of music making that impresses. Quigley asserts: "We wanted to keep it very in the moment, very live-sounding while maintaining the feeling of the performance throughout." "It's all about the people and the atmosphere" adds Booth; "There's no compromise on the actual level of the music - there's some difficult phrases and parts to play in there, but ultimately we have such fun playing together, we just had to make this happen." The result is a record that captures three musicians at ease with their craft, reconnecting with the communal spirit of Latin jazz and reminding us that the most enduring music still comes from shared time, space, and intent.