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**Multi GRAMMY-WINNING DRUMMER/COMPOSER/PRODUCER TERRI LYNE
CARRINGTON RELEASES ANTICIPATED *MOSAIC PROJECT: LOVE and
SOUL***

**Cast includes vocalists Oleta Adams, Natalie Cole, Paula Cole, Lalah
Hathaway, Chaka Khan, Ledisi, Chanté Moore, Valerie Simpson, Nancy
Wilson, Jaguar Wright and Lizz Wright**

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After receiving worldwide praise and a GRAMMY for Best Jazz Vocal Album for her 2011 release, *The Mosaic Project*, **Terri Lyne Carrington** issues its hotly anticipated follow-up, ***The Mosaic Project: LOVE and SOUL*** via Concord Records.

Like its predecessor, *The Mosaic Project: LOVE and SOUL* presents Carrington leading a rotating cast of superb female instrumentalists and vocalists that includes **Oleta Adams, Natalie Cole, Paula Cole, Lalah Hathaway, Chaka Khan, Chanté Moore, Valerie Simpson, Nancy Wilson, Jaguar Wright and Lizz Wright**, as well as saxophonist **Tia Fuller**, trumpeter **Ingrid Jensen** bassists **Meshell Ndegoecello** and **Linda Oh**; and keyboardists **Geri Allen, Rachel Z.** and **Patrice Rushen**.

On *The Mosaic Project: LOVE and SOUL*, Carrington juxtaposes her salute to female artists by paying homage to various male artists who have either influenced her professionally and/or informed her musicality, such as Nick Ashford, George Duke, Duke Ellington, Frank Sinatra, Luther Vandross and Bill Withers. “Whenever I do something that celebrates women, I never want it to feel like it’s something that excludes men,” she explains. “On this record, I consciously wanted to celebrate the various relationships women have with men either through original songs of mine or cover songs by male composers and song writers.” The male presence and perspective on *The Mosaic Project: LOVE and SOUL* is even more realized by **Billy Dee Williams**, who contributes insightful spoken-word interludes through the disc.

Carrington’s musicianship has already catapulted her into the upper echelon of jazz artists of her generation. But on *The Mosaic Project: LOVE and SOUL*, her gifts as a producer, songwriter, and arranger emerge more to the fore with a collection of tunes that places a greater emphasis on her love for R&B. “When I grew up I wanted to be Diana Ross,” she says as she explains her wide musical influences that range from classic music and straight-ahead jazz to R&B and hip-hop. “I loved all forms of Black music and eventually started listening from a production standpoint, finding Missy Elliot, Q-Tip and Questlove to be some of my favorites.”

“Duke Ellington said ‘jazz means freedom of expression’ and he also said ‘there’s nothing demeaning about playing music for dancing,’” Carrington explains. “I’m in agreement and this album is my spin on jazz meets soul, with danceable grooves as well as a jazz aesthetic that comes not only from the arrangements, but also from the singer’s sophistication and ability to go between genres.”

Perhaps unsurprisingly, her strategies for recruiting singers reminisce those employed by Ellington, who wrote arrangements and charts specifically for each individual in his orchestra. “When I choose which singers to ask, it’s always because I hear their voice in my head while writing an arrangement,” she explains. “I then demo the song, singing all the vocals myself in the style of the person I’m hearing. I feel this has been the key to my success in garnering such amazing talent.”

After an ethereal intro, featuring Billy Dee Williams reciting insightful kernels of wisdom that were passed on to Carrington from legendary saxophonist and composer Wayne Shorter, ***The Mosaic Project: LOVE and SOUL*** launches into the soul-electronica makeover of Ellington's 1943 classic, "Come Sunday," which features Natalie Cole rendering the hopeful lyrics over Carrington's skittering drum patterns. "Come Sunday" makes for an ingenious introduction to ***The Mosaic Project: LOVE and SOUL*** because Carrington's previous disc was the GRAMMY award-winning, Money Jungle: Provocative in Blue (Concord), on which she puts a 21st century modern sheen on Ellington, Charles Mingus and Max Roach's classic 1963 LP, Money Jungle.

Terri Lyne was the first woman to win a GRAMMY for Best Jazz Instrumental Album, and the first person to win GRAMMYS in both the Vocal Jazz and Instrumental Jazz categories

Soon after, ***The Mosaic Project: LOVE and SOUL*** presents another timeless jazz standard – Sinatra's 1951 ballad, "I'm a Fool to Want You" – this time underscored with a mid-tempo groove and a modern soul-jazz landscape on which Chaka Khan powers her distinctive and soulful phrasing.

The disc then delves into modern R&B repertoire with the splendid cover of Vandross' 1988 ballad, "For You to Love," featuring Oleta Adams, and Carrington's original, "So Good (Amazing)," a gospel-inflected neo-soul tune, on which R&B songstress Jaguar Wright's demonstrates her distinctive soprano vocal prowess.

Carrington invites Valerie Simpson, of the legendary husband-and-wife duo Ashford & Simpson, to sing on a remake of their 1976 song, "Somebody Told a Lie." Carrington's arrangement underscores the spirituality brimming through the sensual themes, while also being suspenseful, particularly when it moves into the unexpected Afro-Latin breakdown, featuring pianist Geri Allen, percussionist Nêgah Santos and flutist Elena Pinderhughes.

Legendary song stylist Nancy Wilson enlivens the amorous "Imagine This," an ambitious original bursting with sophisticated harmonies and poetic lyrics addressing the art of realizing an idealistic romance. Carrington is especially proud of this composition because she feels she stretched herself as a lyricist to contribute one of her best efforts yet.

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