

DESTANI WOLF PRESS

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Jose Rizo's MongoRama Album Review by Brad Farberman

"...the band is in especially fine form when backing the sweet and powerful voice of Destani Wolf?"

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Jazz / BY BRAD FARBERMAN

Latin Jazz's New Directions

Paquito D'Rivera: Song For Maura (Paquito Records/Sunnyside Records SSC 4554: 57:39 *½)** Song For Maura, the spirited new album from Cuban clarinet/saxophonist Paquito D'Rivera, was recorded as a quartet, but the whole thing feels more like a duo. D'Rivera's backup group here, the Brazilian Trio Corrente, is as tight as a drum, and it seems like the leader is bouncing ideas off of Corrente as opposed to its individual members. The effervescent "Mumunandó" shows the influence of Cuban clarinet/saxophonist Paquito D'Rivera, was recorded as a quartet, but the whole thing feels more like a duo. D'Rivera's backup group here, the Brazilian Trio Corrente, is as tight as a drum, and it seems like the leader is bouncing ideas off of Corrente as opposed to its individual members. The effervescent "Mumunandó" shows the influence of Cuban clarinet/saxophonist Paquito D'Rivera, was recorded as a quartet, but the whole thing feels more like a duo. D'Rivera's backup group here, the Brazilian Trio Corrente, is as tight as a drum, and it seems like the leader is bouncing ideas off of Corrente as opposed to its individual members.

Arturo O'Farrill And The Chico O'Farrill Afro Cuban Jazz Orchestra: Final Night At Birdland (Goth 201311: 52:18 ***)** From 1997 to 2011, Sunday nights at Birdland were reserved for the rich and powerful Chico O'Farrill Afro Cuban Jazz Orchestra. O'Farrill left this world in 2003, but his pianist son, Arturo, kept the 18-piece band going. Gorgeous and explosive, this disc illustrates just how much jazz, r&b and Latin music have in common. "Calediscopio," the first part of a suite called "Three Afro Cuban Jazz Moods," would fit on a biexploitation soundtrack.

Paul Carter: La Rumba Is A Lovesome Thing (Zoho 201309: 53:54 ***)** Saxophonist Paul Carter's Latin look at the compositions of Billy Strayhorn goes all the way on a cover of "Take The A' Train." The arrangement includes five-horn chords, tres riffing from Benjamin Lapido, Christie Durand's strong vocals, a determined funk section and a focused, percussion-fueled trombone solo from Mike Fahia. The other can't-miss track also features Durand's voice.

Ricardo Gallo Cuarteto: Tribu Del Asfalto (La Distritofonica 033: 51:06 ***)** On Sept. 5, 2012, at a jazz festival in Colombia, the Colombian group Ricardo Gallo Cuarteto—bassist Juan Manuel Toro, drummer Jorge Sepulveda, percussionist Juan David Castano and Gallo on piano—created sounds that were driving, hypnotic, mysterious, free-jazz-leaning and connected to Latin rhythms. The music feels fresh but truly deep.

Brian Andres And The Afro-Cuban Jazz Cartel: San Francisco Bacalao Records 002: 50:15 ***½)** The name of the game on the second album from drummer Brian Andres' Afro-Cuban Jazz Cartel is fun. Take "Soul Provider," a cut by trombonist Jamie Dubbely. The infectious piece mostly alternates between a New Orleans second-line beat and a sultry Latin groove, and includes a funky chant and plenty of jazz on top.

Jose Rizo's Mongorama: Baila Que Baila (Savungu Records 004: 74:40 ***)** Mongorama plays hard-hitting Latin jazz in the vein of the late combo player Mongo Santamaria's work from the '50s and '60s. On Baila, his second album, the band is in especially fine form when backing the sweet and powerful voice of Destani Wolf. The standout track is the slinky "Say Yes To Love," a Kenny Burrell original featuring Burrell on guitar and a charming vocal performance. Now in his early 80s, Burrell is still smooth and stringing.

Wayne Wallace Latin Jazz Outlets: Latin Jazz—Latin (Patals Records PRCD014: 55:55 ***½)** Track four begins innocently enough. A few seconds of just percussion. But soon, over a slow, swaying tempo, the melody from John Coltrane's "Giant Steps" unfolds. A heartfelt trombone solo shows up. Later, tenor saxophonist Masaru Koha plays the opening sax lines from A Love Supreme to begin his fairly ferocious solo. An earnestly grooving statement from Bay Area trombonist Wayne Wallace, this disc is full of nice moments. But that take on "Giant Steps" is great.

Ordering info: patalsrecords.com

STEPHAN CRUMP'S ROSETTA TRIO

THWIRL
 STEPHAN CRUMP bass
 LIBERTY EILMAN guitar JAMIE FOX guitar
 SSC 1384 / In Stores September 10

When he first assembled the Rosetta Trio eight years ago, Crump realized that the unique ensemble featuring acoustic guitarist Liberty Eilman and electric guitarist Jamie Fox had an immediate rapport.

The new recording Thwirl is the Trio's beautiful third recording, finding the band members in lockstep on 10 original songs.

ALEXIS CUADRADO
 Alexis Cuadrado A Lorca Soundscape

A Lorca Soundscape
 ALEXIS CUADRADO bass
 CLAUDIA ACCIÀ voice
 MIGUEL ZENÓN sax
 DAN TEPFER piano
 MARK FERBER drums
 SSC 4013 - In Stores September 24

A brand new cycle of original jazz protest songs drawn from Federico Garcia Lorca's Poeta en Nueva York. With an exceptional band, Cuadrado creates a groundbreaking dialog across time using a unique blend of jazz, flamenco and new music.

Ordering info: sunnysiderecords.com

http://www.downbeat.com/digitaledition/2013/DB201310/_art/DB1310.pdf

Los Angeles Times

June 22, 2006

Beating themselves up-instruments who needs 'em? Slammin makes do with what it has. By Andrew Gilbert

"Wolf is an accomplished improviser... (who's) equally effective belting out R&B as employing extended vocal techniques that can sound like a scratching turntable or a slide trombone."

<http://articles.latimes.com/2006/jun/22/news/wk-jazz22>

TU ciudad LOS ANGELES



June/July 2006 Los Angeles, Ca.

A Date with Destani : This Chanteuse from the Bay Area brings hippie chic and soul to L.A.'s music scene
By Dennis Romero

"...[Destani] has become one of the West coast's most promising unsigned talents."

San Francisco Chronicle

Sunday, Jan. 14th, 2007

Hip-hop takes the stage by Eric Arnold

“AguaLibre has quickly become a fan favorite, playing before rapturous crowds...‘We’re all about having a good time.’”

<http://www.sfgate.com/bayarea/article/Hip-hop-takes-the-stage-2657121.php>

“The thrush creating waves...She’s a cross between Nina Simone and Janis Joplin.” - Jerry Carroll

“The craft with which Wolf's rugged yet sweet tones weave around Griffin's sharp flute playing on tunes such as the laid-back "Bonsai" epitomizes why we should be proud of Northern California's progressive Latin music scene.” - R. Nachmann



2003 Destani's band O-maya Voted “Best of the Bay” for Best Latin Alternative Band

October 2009

Music Awards: Crown City Rockers by Ezra Gale

“...their new album, The Day After Forever, with guest turns from locally renowned vocalists like Aima and Destani Wolf.”

TIME

July 12, 2012

Music Exclusive: Matisyahu's new Single 'Crossroads'

Destani sings on 'Crossroads' produced by Kool Kojak

<http://entertainment.time.com/2012/07/12/music-exclusive-matisyahu-new-single-crossroads/>

JazzTimes®

AMERICA'S JAZZ MAGAZINE



November 2006

SLAMMIN: Six Slamma Jammaz by Andrew Gilbert

“...West Coast’s most inventive vocalists... Destani Wolf is also an accomplished improviser who moves easily between Afro-Caribbean projects with Omar Sosa and John Santos and performances with Agua Libre. She’s equally effective belting out R&B as employing extended vocal techniques that can sound like a scratching turntable or a slide trombone.”

BAY • GUARDIAN

San Francisco Ca., October 31, 2001

“OH girl! Destani Wolf is an incredible vocalist, a singer with a supple, throaty alto who's equally at home harmonizing, (with acclaimed a cappella group SoVoSo, an offshoot of Bobby McFerrin's Voicestra) or soaring solo.” – Sylvia Chan

EAST BAY EXPRESS

Berkeley, Ca. July 28, 2004

Close 2 tha Edge. Hip Hop's Big Bands by Eric Arnold

“This is a powerful time,” O-Maya's Wolf concludes. “There's a lot that needs to be said. People are gravitating toward music -- music is a place of power. You really have a voice.”

<http://www.eastbayexpress.com/oakland/hip-hops-big-bands/Content?oid=1074793>



October 24th, 2007

Fresh is the Word: The Bay hosts its own Hip-Hop Honors week By Eric K. Arnold

“Destani Wolf and Pabon bringing down the ceiling.”

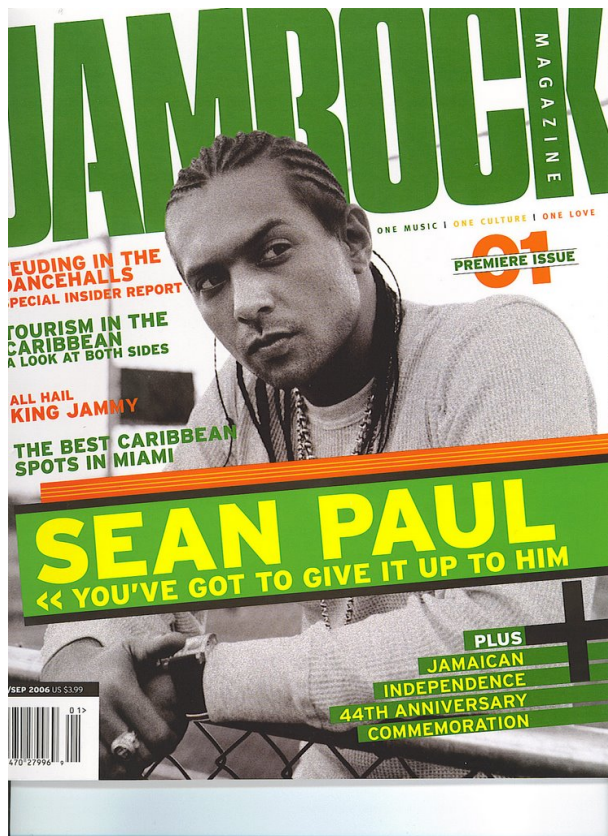
JAMROCK MAGAZINE

ONE PEOPLE ONE CULTURE ONE LOVE

Brooklyn, NY Sept. 2006

Indie Review for Again and Again by Eric Arnold

“...a Latina from Berkeley, with an angelic set of pipes and a versatile stylistic range which effortlessly encompasses soul, jazz, reggae and Latin flavors.”



RIDDIM UP

INDIE REVIEW



DESTANI WOLF
AGAIN AND AGAIN...
BRAVE WOLF

Must be something in the water. How else can one explain the bevy of talented female vocalists to recently emerge from out of the Bay Area – among them Goapele, La Toya London, and Keyshia Cole? To that list you can add Destani Wolf, a Latina from Berkeley, with an angelic set of pipes and a versatile stylistic range which effortlessly encompasses soul, jazz, reggae, and Latin flavors.

Nhe residing in Los Angeles, Wolf brings an impressive resume to the table for her first solo album, *Again and Again...*, which sounds more like an album by a veteran artist than a first effort. Having served stints in jazz a cappella outfit *Schiffa*, and neo-Latin groovesists *O'Maya* and *Aqualuno*, Wolf has the chops to infuse her own material with both soul and technique. And though her contributions to those groups have been notable, her songwriting still comes to the forefront on *Again and Again...*, a disc that crosses more borders than a backpacker with a summer Eurail pass.

A jazzy sensibility is apparent from the opening musical number, "Remembrance," in which Wolf places her own lyric on top of a reworked and sampled melody from Los Nublers' "Makela." With excellent phrasing, she sings, "Added to my heart, feel the strain of love got to have faith," soaring high into the upper register with grace and finesse. From there, she slides into "You Should Know," an uptempo, R&B-ish tune that offers stellar advice about relationships. Afro-Cuban jazz master Just Jones contributes congas and drums to "On 360," a steamy Latin reggae jam that builds, waxes, and then waxes with an infectious rhythm, as Wolf sings in Spanish and English about a "soul rebel" who's "found her way out to reach what it

means." Romantic balladry is the order of the day on the title track, a melodic, shimmering torch ballad full of a more sophisticated backbone. It's the type of song you'd want to play for that certain person in your life, a perfect mood-setter for a candlelit dinner at home. Other highlights include "Your Affection," a percussion-driven neo-soul track featuring Crown City Rockers' Kel Osorio on keyboards; "Enchanted Soul," another Caribbean-flavored Latin jam featuring the great Key Shikoree on track; "Tear It," a slow-moving, funky burner whose spry groove hews at dub music and "Six Dunder Eyes," which blends Spanish vocals, Indian tabla, and jazzy guitar.

The album ends on a strong note with the dancefloor-ready "To Be You," another reggae-inflected tune featuring dance reggae chatters by Light. The song, which finds Wolf going thanks to the bluesy high for "making me feel this way," is one you'd want to put your lighters up for to shut Down. *Again and Again* is an impressive solo outing and welcome introduction to Wolf's amazing voice for those who have yet to experience it. There's plenty of other artists out there who can deliver the goods in any one of the genres that Wolf covers, but not many who can bridge all of them so smoothly and so convincingly as she does.

Eric K. Arnold

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<http://jamaica-star.com/thestar/20061020/ent/ent5.html>

LATIN BEAT MAGAZINE

by Jesse "Chuy" Varela

"Destani Wolf, who also sings with the vocal group SoVoSo, was upfront and center. Displaying a powerful and soulful voice, she put her heart into her delivery with a sanctified bell resonance and clarity...."

KQED

San Francisco, Ca. Dec. 8, 2006

Performance Review: John Santos and the Machete Ensemble: The Farewell concert By Mary Ellen Hunt

"But it was the sublimely talented young Destani Wolf whose powerful, milk-and-honey voice raised hairs on the back of our necks in a self-assured diva turn with Vega in "Tu no sabes lo que se amor."

<http://www.kqed.org/arts/music/article.jsp?essid=12420>

La Opinión

Los Angeles, Ca. October 16, 2006

El Primero de Wolf By Nelly Apaza Retamoso

"La vocalista de O-Maya es en sí misma una combinación de culturas: es latina (mexicana) y anglosajona (irlandesa alemana). El resultado es una voz muy potente pero al mismo tiempo suave, rítmica y que hacer mover a la audiencia."