

christian new mcbride's jawn

“Christian McBride [was] steamrolling the audience of a fair-sized marquee into a state of near ecstasy.” FINANCIAL TIMES



“...a wonderfully cohesive entity, seamlessly working as a synchronized unit designed to demonstrate that mainstream jazz still contains a wealth of surprises.” KANSAS CITY STAR

Powered by a relentless energy and a boundless love of swing, **CHRISTIAN McBRIDE**'s path has described a continuous positive arc since his arrival on the scene. With a career now blazing into its third decade, the Philadelphia native has become one of the most requested, most recorded, and most respected figures in the music world today. His latest grouping, **CHRISTIAN McBRIDE'S NEW JAWN**, is a killer unit, tight, soulful, in the pocket and in the groove. By the way, Jawn is Philly slang to describe just about everything and anything, but most importantly to understand why McBride named his new band so, it is probably this: “Jawn’ is one Philly thing New York can’t lay claim to.”

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Raised in a city steeped in soul, McBride moved to New York in 1989 to pursue classical studies at the Juilliard School. There he was promptly recruited to the road by saxophonist Bobby Watson. Call it a change in curriculum: a decade's worth of study through hundreds of recording sessions and countless gigs with an ever-expanding circle of musicians.

Since, he's become a Four-time GRAMMY®-winner and can be likened to a force of nature, fusing the fire and fury of a virtuoso with the depth and grounding of a seasoned journeyman. Whether behind the bass or away from it, Christian McBride is always of the music. From jazz (Freddie Hubbard, Sonny Rollins, J.J. Johnson, Ray Brown, Milt Jackson, McCoy Tyner, Roy Haynes, Chick Corea, Herbie Hancock, Pat Metheny, to R&B (Isaac Hayes, Chaka Khan, Natalie Cole, Lalah Hathaway, and the one and only Godfather of Soul himself, James Brown) to pop/rock (Sting, Paul McCartney, Carly Simon, Don Henley, Bruce Hornsby) to hip-hop/neo-soul (The Roots, D'Angelo, Queen Latifah) to classical (Kathleen Battle, Edgar Meyer, Shanghai Quartet, Sonus Quartet), he is a luminary with one hand ever reaching for new heights, and the other extended in fellowship—and perhaps the hint of a challenge—inviting us to join him.

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