

# MS. LISA FISCHER: COLLABORATIONS

## Grand Baton

### JC Maillard, Thierry Arpino, Richie Goods

Ms. Lisa Fischer and her band, Grand Baton, first set out on tour in 2014 in-between Lisa's tours with The Rolling Stones, with no product to sell, no recordings or video to help book or promote shows, no t-shirts. Despite all that, based on Lisa's reputation alone, they were invited to play in clubs, at the Newport and Monterey Jazz Festivals, and at concert halls all over the globe, winning accolades from critics, devotion from fans, and—always—invitations to return, soon. Their music is an organic gumbo of progressive rock, psychedelic soul, and African, Middle Eastern, Caribbean rhythms and classical influences. In performance, they re-invent songs by Led Zeppelin, Amy Grant, Little Willie John, Luther Vandross, and The Rolling Stones or Lisa's Grammy winning solo hit "How Can I Ease The Pain". Lisa has emerged as the most inventive and heartfelt interpreter of classic rock standards and R&B working today. This musical partnership elevates both Fischer's artistry and Grand Baton's distinctive style, resulting in a harmonious blend that resonates with audiences seeking a fresh and genre-defying musical experience.

## Ranky Tanky

### with very special guest Ms. Lisa Fischer

"Lisa Fischer is a master shapeshifter, and trying to get a firm grasp on her music is a fool's errand. Just when you think she's settled into a particular style or setting she heads off in a new direction. In this project, she joins Grammy Award-winning Gullah groovemasters Ranky Tanky, a band of native South Carolinians who mix the low country traditions with large doses of jazz, gospel, funk, and R&B. Originally working together as an in-demand jazz quartet on the Charleston scene, the group named for the Gullah/Geechee phrase meaning "Get Funky!" added the dynamic vocalist Quiana Parler to celebrate the bone-deep mix of spirituals and gutbucket blues that marks the low country mainland and Sea Islands." Quiana, vibrating with excitement about the collaboration, described Fischer as "electrifying, timeless, and a force to be reckoned with. I am so honored to be able to share the stage with such great music royalty!" (*San Jose Mercury/Andy Gilbert*)

## Orrin Evans

### Piano Duo, Trio or Captain Black Big Band

Lisa Fischer and Orrin Evans, whether as a duo or collaborating with The Captain Black Big Band, create an enthralling musical experience that seamlessly blends Fischer's soulful and versatile vocals with Evans' masterful piano artistry, evoking a fusion of genres beyond the traditional boundaries. In either a trio setting or with the expansive sound from Evan's Captain Black Big Band, their collaboration is marked by a harmonious interplay, where Fischer's emotive delivery finds a perfect complement in Evans' innovative arrangements. The result is a dynamic and soul-stirring performance, where each note resonates with depth and passion. Together, they navigate the realms of jazz, soul, and beyond, leaving an indelible mark on the listener's soul, showcasing the power of their musical union and the magic they create as a collaborative force.

## Taylor Eigsti

### Piano Duo or Trio

"I can't even tell you what genre of music she performed. As someone who hates genre labels, this alone was wonderful. Multi-Grammy winner Taylor Eigsti was described as a jazz pianist, and there were elements of jazz in the performance, but if you wanted to tell someone what jazz is, using this performance would be a mistake. Many of the songs Lisa did are associated with rock and R&B, but the arrangements were nowhere close to either. I had the thought as I was listening that this is probably the closest I'll ever come to experiencing a Mahalia Jackson concert, but none of the songs were gospel. Ms. Fischer's voice even acted as a musical instrument in a way that I usually associate with classical and opera. It was simply a music performance without any baggage or pretense. The vibe was warm and friendly with a lot of audience interaction and banter between songs. She even sang little snippets in between as she was talking. Those were some of my favorite moments. I had no idea Kansas' "Dust In the Wind" could sound like that. Eigsti favored creating a firm foundation over everything else. The chords were dense. Even when he soloed, they were brief and to the point. His technical facility was obvious, but his goal was accompaniment. It was the perfect platform for Lisa to do her thing. And what a thing she did. Her voice was extraordinary. It's common for people to talk about how someone can "really sing," but wow. Her range, control, pitch, dynamics, and rhythm were perfect. She was in command of everything. She had a way of changing the timbre of her voice to suit the music." (*Nutmegger Daily/Gene Glotzer*)

# THE CLASSIC MS. LISA FISCHER

## SYMPHONY PROGRAM

The Classic Lisa Fischer spotlights Lisa and her band Grand Baton as they repurpose and re-imagine everything from classic rock standards to classic arias in collaboration with symphony orchestras. Lisa's scale-defying vocals illuminate a program arranged by Chris Walden, Gil Goldstein and JC Maillard, is equal parts Henry Purcell and Led Zeppelin, fusing global rhythms with elements of opera and blues. She seamlessly melds the Rolling Stones' "Jumpin' Jack Flash" with "Habañera" from Carmen, merging six or seven songs to create medleys honoring Roberta Flack and Luther Vandross, bridging musical styles and burnishing her renown as one of music's consummate vocalists. Her incantation on "Immigrant Song" (Led Zeppelin) goes into "Fragile" (Sting), doubling as an invitation, beckoning the audience to join her "in the music." She gives each syllable a life of its own on a profound, revelatory rendition of "Wild Horses" (Rolling Stones) and visits the Great American Songbook with an evocative interpretation of "Blues in the Night" (Arlen & Mercer). A haunting, elegiac reading of "Dido's Lament" (Henry Purcell) and her own "How Can I Ease the Pain" become a thunderous tour de force with "Gimme Shelter" (Rolling Stones) swelling from a prayer-like cadence to explosive catharsis, filling concert halls with an earthy resonance rarely glimpsed in the classical world. Lisa sings other arrangements by Grammy winner Gil Goldstein; "Hurt" (Trent Reznor), "Broken Instrument I" (Victory Boyd), and others.