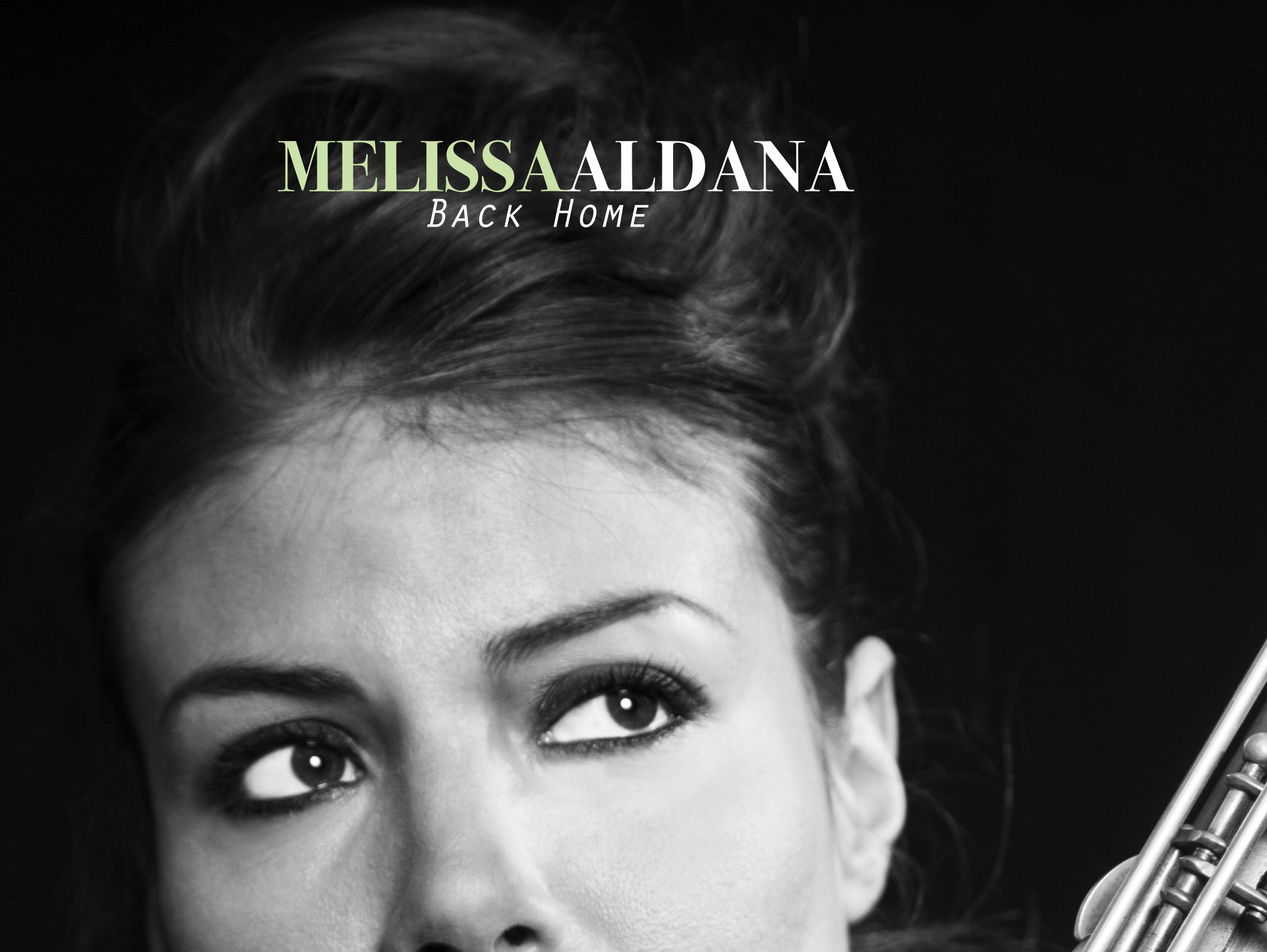
MELISSA ALDANA
Back Home

Melissa: A trio is a great way for a horn player or whoever is playing the melody to get the story stronger. The first thing that came to my mind when I started playing trio was that it was a great
way to figure out what I want to say because it leaves so much freedom. You can really do whatever you want...but not really.

Interviewer: The trio format really can leave a saxophonist so naked.

Melissa: Yeah, I love it.

When it comes to Melissa Aldana, there's a lot to like and much to respect. There's her story–born into the small and intense jazz circle of Santiago, and there's the moment she was six and after hearing Sonny Rollins on "What A Difference A Day Made"–she decided to focus on one instrument in particular. "I have to play tenor..." she informed herself. There's the twenty-year journey that followed–from
Santiago to Boston, and then to New York City, where her music began to be heard, appreciated, and supported by musicians of her own generation and many who were decades older.

Then there's Aldana's sound: dry and nuanced, a modern take on cool, restrained intensity with a supple flow of ideas. Back Home is her fourth album and it reveals ample evidence of one of the strongest, most identifiable tenor sax voices on the present scene. The album kicks off and bristles with freshness from its opening tune "Alegria". One connecting thread among its tracks is a marked, exceedingly modern emotional ambivalence–though Aldana also delights in sonic textures of the past ("My Ship") and can humorously tease, as she does on the title blues.

Most magical is the confident traction Aldana continues to find playing between harmonic freedom and structural demands that come with no chordal instrument by her side. As this album shows, she knows how to assemble a glove-fitting ensemble, especially with bassist and fellow Chilean Pablo Menares and drummer Jochen Rueckert. To my ears, their warmly intuitive interactions–and Aldana's singular tenor sound–are the pearls on the string, the moments that make Back Home sparkle and shine.

–Ashley Kahn, February 2016

Back Home was recorded at Sear Sound Studio A on June 6 & 7, 2015
Produced by Anders Chan-Tidemann
Executive Producer: Stephanie Chan-Tidemann
Engineer (tracking & mixing) James Farber
Assistant engineer: Chris Allen
Mastered by Greg Calbi at Sterling Sound
Art direction, photography and design: Hollis King
Assistant Photography:Eldon Phillips
Make up: Aeriel Payne
Hair: Monae Everett

First of All I would like to thank Pablo Menares & jochen Rueckert for bringing my music alive.Thanks to Anders Chan-Tidemann and "Mama Steph" for believing in me from day one.
Thanks to my Mother, Jorge and the rest of my family for all the support and love through the years.
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Thanks to all my NY/Chilean Family
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Danilo and Patricia Perez, George Garzone among many other.
Thanks to the Thelonious Monk Jazz Institute

1. ALEGRIA 5:11
   (Melissa Aldana/BMI)
2. DESDE LA LLUVIA 7:11
   (Pablo Menares/BMI)
3. OBSTACLES 6:47
   (Jochen Rueckert/Colonel Beats Music Publishing/ASCAP)
4. EN OTRO LUGAR 5:53
   (Pablo Menares/BMI)
5. MY SHIP 3:05
   (Weill/Gershwin)
6. SERVANT#2 7"07
   (Jochen Rueckert/Colonel Beats Music Publishing/ASCAP)
7. BEFORE YOU 5:54
   (Melissa Aldana/BMI)
8. TIME 4:58
   (Melissa Aldana/BMI)
9. BACK HOME 7:01
   (Melissa Aldana/BMI)

Total time: 53mins

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