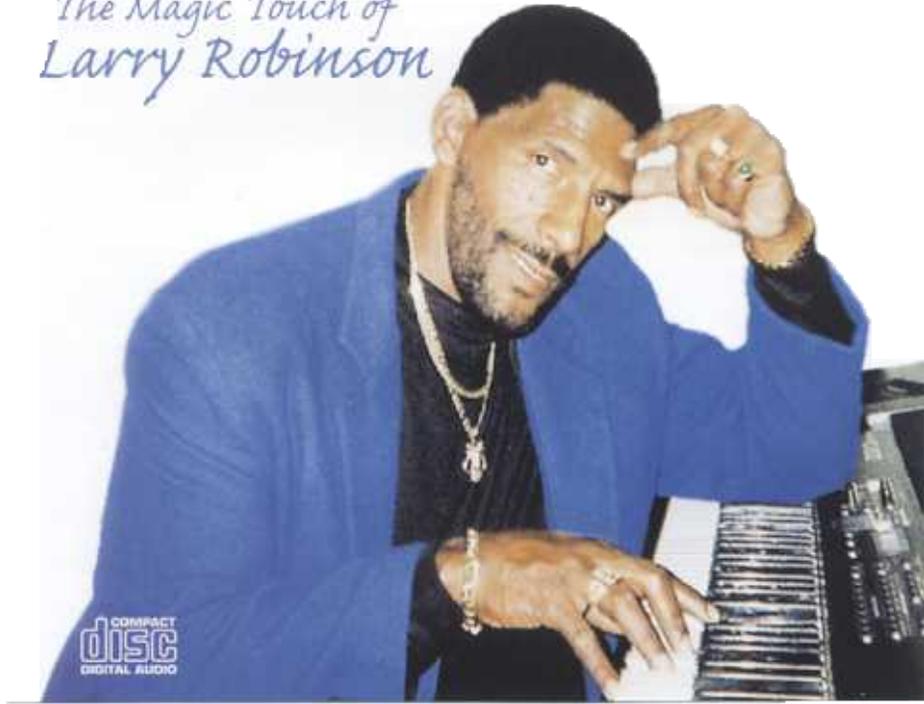


STAR GROOVE *Live*

*The Magic Touch of
Larry Robinson*



COMPACT
disc
DIGITAL AUDIO



Larry Robinson started playing as early as age 7. His mother played music and had an old piano. Larry enjoyed watching his mother play and soon developed a liking for the piano. He started his first band in junior high school in Oakland, Ca. He named the group The Chosen Few Band. They played in talent shows and all the different halls where they could display their top 40 soul sounds.

Larry has demonstrated knowledge and passion for different styles of music. He has gone from R&B to jazz, gospel, Hip Hop and so on. Larry is currently a one man band known as "Star Groove" and performs in various clubs in the San Francisco Bay Area.

This is his second CD; the first CD titled "Star Groove's Old School Original Sounds" did well. He decided to experiment with this CD and just play instrumentals for your listening pleasure.

I, Larry Robinson would like to take a moment to thank you first for purchasing this CD. This project has been a long time coming; however the journey has sincerely been worth every moment. I hope this CD will uplift you and motivate you and send you to places you've always wanted to go.

I would like to give a special thanks to my oldest son Derrick, "DJ D sharp" for his contribution with the drum tracks on the song "Jewels from Jupiter". I would also like to thank my family and everyone for their contribution in this endeavor.

SPECIAL DEDICATION:

I have dedicated the entire working of this CD from my heart to my lovely wife Rose. She is the Rock that held everything together. "GOOD MORNING BEAUTIFUL" is my reminder of the love she shows me daily.

AND FINALLY

I am truly nothing without my Heavenly Father who is the very cause of ALL things. He is the Ultimate Source, Substance, Limits and Bounds of everything that exists.

Artist Information

Biography

Composer and saxophonist (soprano and tenor) Howard Wiley has amassed a hefty musical resume for someone of his young age. At the age of three, Wiley, a native of the San Francisco Bay Area (born in Berkeley, resides in Hercules), displayed an aptitude for the piano and soon started performing in church. But it was at age eleven that he took up the saxophone and he hasn't put it down since. Wiley's late grandfather, Sam Wiley, played saxophone in Count Basie's Orchestra, and gave constant advice to the young musician growing up in Hercules, CA. He started performing with his own quartet at the age of thirteen, and shortly thereafter began performing at all of the Bay Area's major festivals, including the San Francisco Jazz Festival and the North Beach Jazz Festival. Wiley's debut recording, *The Businessman* (Sax Records, 1995) was released shortly after his fifteenth birthday, and was produced by Steve Savage and Jim Nadel, founder of The Stanford Jazz Workshop.

While still in high school, Wiley received a prestigious Thelonious Monk Scholarship, Downbeat Blues/Pop/Rock Instrumentalist award for best soloist, and the MVP Award for the Grammy All-American Jazz Band. Through the Grammy Band, Wiley was afforded the opportunity to perform with a diverse group of musicians, including Arturo Sandoval, Clark Terry, and Carlos Santana. In recent years, Wiley has also had the great fortune of being able to learn from, perform with, and befriend two living jazz legends - saxophonists Bill Stewart (who has performed with Lionel Hampton, Sonny Stitt, and Gene Ammons) and Jules Brussard (who has performed with Charles Mingus, Eddie "Cleanhead" Vincent, and Carlos Santana). Through Wiley's ongoing relationships with these two men whose mentoring abilities have become indispensable to his growth as a musician and composer, Wiley has directly and intimately learned tradition, understanding, and historical perspective of jazz music.

Now twenty-seven years old, Wiley has performed at several jazz festivals, including the San Francisco Jazz Festival, the Mount Hood Jazz Festival, the Stanford Jazz Festival, the Newport Beach Jazz Festival, the Nice Jazz Festival, and the Huntington Beach Jazz Festival, and at such prestigious jazz clubs as Yoshi's in Oakland, The Catalina Bar & Grill and B.B. King's Blues Club in Los Angeles, and the Museum of Contemporary Art in Chicago. He was an integral member of award-winning bassist and composer Marcus Shelby's Jazz Orchestra for close to two years, and was a member of Lavay Smith's Red Hot Skillet Lickers - one of the top touring swing and jump blues bands in the world - performing at many prestigious venues including New York's Lincoln Center, the Monterey Jazz Festival, the Chicago Jazz Festival, the Montreal Jazz Festival, and the Santa Barbara Jazz Festival.

One compositional technique Wiley has been employing recently is one he learned in church, where melody dictates tempo and where chord changes land without somebody conducting, a technique also employed by saxophonist Branford Marsalis and pianist Keith Jarrett. Wiley's approach to composing is to understand who he is writing for and what musicians will be performing the work. The musicians who perform Wiley's music must have a number of attributes in addition to thorough knowledge and intimacy of their instruments. They must have a keen sense of group interplay, historical perspective, and a strong sense of "transcendent spirituality" - how a piece of music that transcends time and place touches the musician personally and all who encounter it through live performance or recording.

Inspired by his early years attending church and the continuing and deepening influence of the blues, gospel, and spirituals on his musical performance and compositional writing, Wiley has been composing for and performing with his newest ensemble, The Angola Project. This ensemble investigates the roots and legacies of African American prison spirituals, encompassing folk, blues, and gospel, with a focus on the songs and stories from the Louisiana State Penitentiary in Angola, LA from the 1950s onward. Bringing together all forms of creative American musical expression

Wiley has three recordings in print - *The Businessman* (Sax Records, 1995), *Twenty-First Century Negro* (High Cotton Productions, 2002) *Howard Wiley and The Angola Project* (H.N.I.C. Music, 2007) *12 Gates To The City* (fall 2009).

Instrumentation

Howard Wiley Tenor/Soprano saxophone, Faye Carol vocal, Biccasso rap vocal, Lorin Benedict scat vocal, Jeannine Anderson vocal, Danny Armstrong trombone, Geechi Taylor trumpet, Yerdua Caesar-Kaptoech violin, Dina Maccabee violin, David Ewell bass, Devin Hoff bass, Sly Randolph drums, Kito Gambel piano.

Discography

Business man, Twenty First Negro, The Angola Project. in 2008 The Angola Project in heavy rotation in all major markets in the US as well as a two feature on the home page of itunes Japan.

Links

[In store performance & interview](#)

[Good Interview](#)

[The Angola project on Spark \(kqed/pbs\)](#)

[Howard Wiley.com](#)



Howard Wiley & The Angola Project

Genre: Jazz

Secondary Genre:

Gospel

California

USA

[Contact](#)

Howard Wiley's fervent tribute to the prison music of Angola State Prison uses recordings of the gospel spirituals and work song hollers sung in the Angola Penitentiary in the 1950s as the foundation for The Angola Project. Blending jazz, blues, gospel, hip hop, all forms of creative American music .