

WHAT THEY'RE SAYING ABOUT HENRY'S LATEST CD, AND MORE

"A New Orleans maverick with an appetite for everything from blues to James Booker-style funk, Butler embarks on an exhilarating voyage [on *Viper's Drag*] to the music's roots, incorporating elements of Jelly Roll Morton while bringing it bang up to date." —London Sunday Times

"Henry Butler is an unquestioned virtuoso, the player who's pushed the New Orleans piano sound forward the last 30 years. Like James Booker or Art Tatum, he needs no accompaniment to mesmerize an audience. From this viewpoint, Butler's best albums are arguably his solo performances: *Blues and More, Vol. I* and *PiaNOLA Live*.

"Butler has recorded several other projects, of course, in duos, trios and quartets. No one can deny that sidemen like Jack DeJohnette and Charlie Haden provided stellar moments on Butler's early recordings. It's wonderful that he recorded several tracks with Snooks Eaglin. His duet with Kaz Kazanoff, 'Tetherball,' on *Blues after Sunset* is spectacular, a must-hear... There's never been a disc exactly like [*Viper's Drag*]; think of Ray Charles' Big Band with more unhinged piano, or perhaps a funkified Earl Hines and His Orchestra and you're getting warm. It's Butler's best collaborative effort." —Tom McDermott, *Offbeat*

"'Gimme a Pigfoot' [on *Viper's Drag*] speaks to the ageless quality of jazz, as Henry Butler and Steven Bernstein weave together strands both old and decidedly contemporary. They come off, by turns, like rowdy saloon players, hipster iconoclasts and coolly urbane modernists—all within the confines of this six-minute triumph... Together, they're breathing new life into a once-proud jazz label, illustrating how styles like 1920s-era New Orleans Dixieland, mid-century Kansas City jump blues and today's hipster downtown scene can co-exist (not just within a band, or even an album, but inside one chin-wagging outburst of brassy creativity) and making the case, all over again, for a future in this music that builds on the past—rather than fetishizing it." —Nick Deriso, *Something Else Reviews*

"Henry Butler is a standout pianist who adds contemporary bite to the rolling jangle and off-kilter vamps of his New Orleans heritage... Here [*Viper's Drag*], he teams up with Brooklyn-based trumpeter/bandleader Steven Bernstein for a knowing dip into a classic repertoire... Butler's playing lights up every track." —Mike Hobart, *London Financial Times*

"His musical genius is legendary. Musicians and fans both hail Butler as the next piano superstar. Butler is a quintuple-threat, being an excellent writer, arranger, interpreter, player and multi-instrumentalist... The sounds that Butler coaxes, cajoles, pounds and brings forth from his instrument fill the entire room.

It is both amazing and deeply satisfying to know that PiaNOLA Live was made by only one man and his piano.” —Mike Perciaccante, All About Jazz

“All of the arrangements [on PiaNOLA Live] have fanciful touches, some more than others, but even when Butler appears on the verge of tossing in the kitchen sink, his keyboard rhapsodies are charged with an air of spontaneity and a ton of funk.” —Mike Joyce, Jazz Times

“He lives in the area where talent borders on genius. His left and right hands perform independent but congruent dances, and the music soars.” —Steve Daniels, Santa Barbara Blues Society

“Anyone who has heard the New Orleans musician over the years at the Green Mill or Buddy Guy’s Legends or the Jazz Showcase knows that he transcends genre. Sophisticated jazz-piano improvisation, soulful blues keyboard work and ferociously intense vocals converge when Butler takes the stage.” —Howard Reich, Chicago Tribune

“Henry Butler is arguably the greatest living proponent of the classic New Orleans piano tradition, playing an amalgam of boogie-woogie, jazz, blues, and classical in the lineage of Professor Longhair, James Booker, Tuts Washington, Allen Toussaint, and countless other emperors of the ivories.” —CMJ New Music Report

“Pure Louisiana Blues Magic.” —Hilarie Grey, Jazz Times

“Henry Butler’s new album (PiaNOLA Live) is exactly what the title promises, a pure, uncut blast of New Orleans piano...Not only is he obviously enjoying the fact that he can play a ridiculously complex tangle of notes, but he can’t help but laugh a time or two out while doing it. This is the album that people have been waiting for Butler to make, and the wait has been worth it.” —Alex Rawls, Offbeat Magazine

“Percussive in his attack, ostentatious with his technique...the picture of stubborn mischief—and, not coincidentally, of New Orleans pianism. He obliged the spirit of the occasion with his own stylistic consommé: billowing whole-tone glissandi; furrowed, Monkish hiccups; boppish two-handed octaves; flare-ups of funk and Chopin.” —New York Times

“He is the pride of New Orleans and a visionistical down-home cat and a hellified piano plunker to boot...He plays the piano like Art Tatum, but when he starts singing he sounds like Paul Robeson.” —Dr. John

“[Henry Butler] revels in fluency and facility, splashing chords all over the keyboard and streaking through solos with machine-gun articulation.” —Jon Pareles, New York Times

“[Henry Butler] has established himself as the finest all-around pianist in New Orleans, a city known for its piano masters.” —Jazz Times