

FAMILY DINNER VOLUME TWO



SNARKY PUPPY



- 1. I Asked**
featuring Becca Stevens
& Väsen
Written by Becca Stevens
- 2. Molino Molero**
featuring Susana Baca
& Charlie Hunter
Written by Susana Baca
- 3. Liquid Love**
featuring Chris Turner
Written by Chris Turner & Melo X (Sean Rhoden)
and Stevie Mckie (mckiebeats)
- 4. Soro (Afriki)**
featuring Salif Keïta, Carlos
Malta & Bernardo Aguiar
Written by Salif Keita
- 5. Sing to the Moon**
featuring Laura Mvula
& Michelle Willis
Written by Laura Mvula/ Steve Brown
- 6. Don't You Know**
featuring Jacob Collier
& Big Ed Williams
Written by Jacob Collier
- 7. I Remember**
featuring Knowler & Jeff Coffin
Written by Genevieve Artadi and Louis Cole
- 8. Somebody Home**
featuring David Crosby
Written by David Crosby



BONUS TRACKS

1. **Be Still**
featuring Becca Stevens
& Väsen

Written by Becca Stevens

2. **Fuego y Agua**
featuring Susana Baca

Written by Susana Baca

3. **Shapons Vindaloo**
featuring Väsen

Written by André Ferrari

4. **One Hope**
featuring Knower

Written by Genevieve Artadi & Louis Cole

5. **Brother, I'm Hungry**
featuring Nigel Hall
& NOLA International

Written by Jon Cleary



The *Family Dinner* concept came out of our desire, as a band, to work with vocalist/composers whom we greatly admire. It began as an after-hours concert series on Friday nights in New York City. After about a year of performances with a myriad of artists, we recorded the first *Family Dinner* album with eight guests in Roanoke, Virginia, at the Jefferson Center for the Performing Arts. Since its release, *Volume One* has raised tens of thousands of dollars for the Music Lab at Jefferson Center, which provides music education and resources to youth in the Roanoke community.

In *Volume Two*, we changed the setting to New Orleans, Louisiana – in the thick of Mardi Gras – in order to support The Roots of Music foundation, which empowers the youth of the city through music education, academic support, and mentorship while preserving and promoting the unique cultural and musical heritage of jazz's birthplace. We also changed the format of our collaborations by not only inviting guest vocalists, but guest instrumentalists as well.

The idea was to create unlikely but natural pairings between the vocalists and instrumentalists. Appalachian singer Becca Stevens with members of the Swedish trad(ish) band Väsen. Afro-Peruvian torch-bearer Susana Baca with 7-string bassist/guitarist/groove machine (and citizen of the world) Charlie Hunter. British wunderkind Jacob Collier with New Orleans sousaphonist Big Ed Lee of the Soul Rebels Brass Band. Malian legend Salif Keita, the "golden voice of Africa," with Brazilians Carlos Malta and Bernardo Aguiar on flute and pandeiro, respectively. LA quirky-electro-pop duo Knower with woodwind virtuoso Jeff Coffin of Béla Fleck, Mutet, and Dave Matthews Band fame. Laura Mvula from the UK and Michelle Willis from its little/bigger sister, Canada, on pump organ and vocals. And finally, David Crosby and Chris Turner pulling from the deep instrumentalist pool to fill out and shape their songs.

It's probably obvious that bringing together so many musicians from different countries and musical walks of life in the same room for a recording of this nature was, well, risky. After all, these are live performances in front of audiences with very limited time for rehearsal – not to mention the immense logistical challenge that filming and recording so many people in this environment poses. Then there's the social element. None of these guests knew each other, and some of them didn't even know us! There could have been personality clashes, egos, musical disagreements... I think we were all cautiously optimistic, with the emphasis on "cautiously."

In actuality, what happened was far above and beyond what we could have hoped for. This beautiful church-turned-studio, for about 6 days, became a kind of temporary Utopia in which we lived, conversed, ate, drank, laughed, and made music. I can honestly say that witnessing so much diversity in the same place – be it racial, cultural, generational, musical – co-exist not just peacefully, but openly and joyfully, matches any experience I've ever had in terms of lasting impact.

Because the studio wasn't equipped with individual dressing rooms for our guests, the only place one could go when they weren't actively rehearsing was a large kitchen area downstairs. Outfitted with just a table, some chairs, and a few sofas, this communal space became the center of our little world. At any point on any given day, one could scurry down the steps for a glass of water and find Crosby on the couch playing a new chord progression, with Jacob improvising on the melodica and three Swedes huddled in the corner, providing a tasteful

accompaniment. This kind of spontaneous music-making was almost non-stop during the week at Esplanade Studios. There wasn't a corner of the building without some kind of beautiful exchange in progress. And after the 13-hour rehearsals each day, one by one, the artists who were free (and probably would have been wiser) to retire to their hotel rooms would creep into the studio to socialize, mingle, play, and just be together. I've never seen a group of people so genuinely in love with music and humanity that the concept of the self was practically non-existent. And in an industry that makes it easy for the artist to feed their ego into obesity, I think that we all recognized this gathering as something very rare.

My favorite part of the whole session was seeing the bonds being formed between the guest musicians themselves, independent of the Snarky Puppy crew. This week alone, eight months after the session, I received a photo of Carlos, Bernardo, Jacob, and Salif hanging together at a festival in Brazil and a message about Malta, Crosby, and Coffin potentially meeting up in Denmark this month, by luck. News like this serves as a reminder that our little Mardi Gras experiment wasn't just some fleeting idea or passing dream, but rather something that still lives and breathes inside of the people who breathed life into it.

Months after the recording, as Eric Hartman and I were in the final stages of the mixing process, I jumped away from our little post-production headquarters in Texas to meet the Snarky Puppy boys on a string of festival dates. I was awakened in Montréal by a phone call from our manager, Mike Chadwick, who notified me that Eric had tragically, and suddenly, passed away. Eric engineered and mixed almost every Snarky Puppy album to date, as well as many of the other artists on our record label, GroundUP Music. He pioneered the technical Mt. Everest that is making one-take-in-the-studio-with-a-live-audience albums, touched the lives of every person he worked with through his childlike innocence and unrelenting conscientiousness, and in all sincerity, I have no idea how our records are going to sound without him.

Eric was an inseparable part of our family, and we dedicate this album to him.

Michael League
October 2015



FEATURED SONGS

1. I Asked featuring Becca Stevens & Vásen (arr. Michael League & Snarky Puppy, Publisher – Becca Stevens Publishing/Sesac ©Becca Stevens 2013)
2. Molino Molero featuring Susana Baca & Charlie Hunter (arr. Michael League & Snarky Puppy, Publisher – Editora Pregon ©Editora Pregon SRL, Lima / Peru)
3. Liquid Love featuring Chris Turner (arr. Robert Searight, Cory Henry, & Snarky Puppy, horns arr. Shaun Martin & Snarky Puppy horns Publisher – Chris Turner Music/ Ascap & MeLoXtra Publishing (BMI) ©LOVEchild Music 2013)
4. Soro (Afriki) featuring Salif Keita, Carlos Malta, & Bernardo Aguiar (arr. Michael League & Snarky Puppy, Publisher – Blue Mountain Music Ltd. ©1987 Island Records Ltd.)
5. Sing to the Moon featuring Laura Mvula & Michelle Willis (arr. Michael League & Snarky Puppy, Publisher – Laura Mvula. ©Universal Music Publishing & Steve Brown Sony/ATV)
6. Don't You Know featuring Jacob Collier & Big Ed Williams (arr. Michael League, Jacob Collier, & Snarky Puppy, Publisher – Ascap ©Jacob Collier 2014)
7. I Remember featuring Knowler & Jeff Coffin (arr. Michael League, Knowler, & Snarky Puppy, Publisher – Louis Cole and Genevieve Artadi (BMI) ©Louis Cole and Genevieve Artadi 2011)
8. Somebody Home featuring David Crosby (arr. Michael League & Snarky Puppy, Publisher – Laura Mvula. ©Universal Music Publishing & Steve Brown Sony/ATV)

BONUS TRACKS

1. Be Still featuring Becca Stevens & Vásen (arr. Michael League, Bob Lanzetti, & Snarky Puppy, horns arr. Chris Bullock, Publisher – Becca Stevens Publishing/Sesac ©Becca Stevens 2013))
2. Fuego y Agua featuring Susana Baca (arr. Michael League, Publisher – Editora Pregon ©Editora Pregon SRL, Lima / Peru)
3. Shapons Vindaloo featuring Vásen (written by André Ferrari, arr. André Ferrari, Michael League, & Snarky Puppy, Publisher – Ferrarhythm ©Ferrarhythm)
4. One Hope featuring Knowler (arr. Snarky Puppy, Publisher – Louis Cole and Genevieve Artadi (BMI) ©Louis Cole and Genevieve Artadi 2013)
5. Brother, I'm Hungry featuring Nigel Hall & New Orleans Krewe (arr. Michael League & New Orleans Krewe, Publisher – FHO Entertainment Inc (BMI) ©Jon Cleary 2013)

GUEST VOCALISTS

Susana Baca – vocals
Chris Turner – vocals
Jacob Collier – vocals, piano, & harmonizer
David Crosby – vocals & acoustic guitar
Becca Stevens – vocals, acoustic guitar, & charango
Genevieve Artadi – vocals
Laura Mvula – vocals
Salif Keita – vocals

GUEST INSTRUMENTALISTS

Charlie Hunter – 7-string guitar
Louis Cole – drums
Michelle Willis – pump organ & vocals
Jeff Coffin – tenor sax, alto flute, & flute
Carlos Malta – pife, bass flute, alto flute, flute, & soprano sax
Bernardo Aguiar – pandeiro & percussion
Roger Tallroth – parlor guitar & 12-string acoustic guitar
Olov Johansson – nyckelharpa
André Ferrari – percussion
Big Ed Lee – sousaphone
Carolina Araoz – vocals
Bah Kouyate-Kone – vocals
Aminata Dante – vocals
Amos Gohi Baraon – vocals



NOLA INTERNATIONAL

Nigel Hall – vocals
Big D Perkins – electric guitar
Ivan Neville – clarinet & vocals
John Gros – organ
Brian Coogan – piano & vocals
Big Sam Williams – trombone
Khrist Royal – alto saxophone
Terence Blanchard – trumpet
Donald Ramsey – electric bass
Jamison Ross – drums
Terence Higgins – drums
Mike Dillon – percussion
Jason Marsalis – percussion

SNARKY PUPPY

Michael League – electric bass, ukulele bass, Moog bass, & vocals
Bill Laurance – keyboards & vocals
Cory Henry – keyboards & vocals
Shaun Martin – keyboards & vocals
Justin Stanton – keyboards, trumpet & vocals
Bob Lanzetti – guitars & vocals
Mark Lettieri – guitars & vocals
Chris McQueen – guitars & vocals
Jay Jennings – trumpet, flugelhorn, & vocals
Mike "Maz" Maher – trumpet, flugelhorn, & vocals
Chris Bullock – tenor saxophone, flute, alto flute, & vocals
Robert "Sput" Searight – drums & vocals
Larnell Lewis – drums, percussion, & vocals
Nate Werth – percussion & vocals
Marcelo Woloski – percussion & vocals
with...
Candy West – vocals
Peaches West – vocals
Rachella Searight – vocals

AUDIO CREW & POST PRODUCTION

Eric Hartman – Chief Recording & Mixing Engineer
Matt Recchia – Monitoring & Assistant Recording Engineer
Camilo Salazar – Assistant Recording Engineer
Andres Daza – Assistant Recording Engineer
Nathan Forsbach – Mixing Engineer
Scott Hull – Mastering Engineer
Andy LaViolette – Video Editor
Phillip Westbrook – 5.1 Mapping
MinaLima Design – Album Design
Subtitles translated by **Lumila Geppi**, **Sarah Fezzani**, **Panayotis League** and **Sara Porqueddu**.

VIDEO CREW

Michael League – Executive Producer/Director
Andy LaViolette – Director of Photography & Colorist
Brad Holt – Assistant Director & Camera Operator
Patrick Bubert – Camera Operator
Simon C.F. Yu – Camera Operator
Christi LaViolette – Camera Operator
Walter Juljin – Camera Operator
Michel Langenberg – Camera Operator
Vincent Mactezuma – Jib Operator
Carlos Kim – Jib Tech
Matt Jefferson – Dolly Grip
Steven Kruszwijk – Dolly Grip
Adam Dean Franks – Lighting Engineer
Tex Bosley – Security Detail
Amelie Marchier – Session Photographer

STUDIO PRODUCTION CREW

TJ Abbonizio – Production Manager
Rosanna Freedman – Assistant Production Manager
Mike Chadwick – Band Manager
Mischa Kachkachivilli – Studio Owner/Manager
Casey Contreary – Studio Assistant
Ian Painter – Studio Assistant
Amelie Kindler – Studio Assistant
Jesse Sneider – Studio Assistant
Julia Holt – Studio Assistant

All audio except vocals on Soro (Afriki) recorded live by Eric Hartman at Esplanade Studios in New Orleans, Louisiana.

vocals on Soro (Afriki) recorded at Studio Moffou in Bamako, Mali by Abou "Le Genie" Cisse. Mixed by Eric Hartman, Michael League, and Nathan Forsbach at San Jacinto Studios in Dallas, Texas. Mastered by Scott Hull at Masterdisk NYC in New York, New York. Artwork by Minalima Design in London, England.

Michael League endorses Markbass, D'Addario, F Bass, Fodera, Alleva-Coppolo, Kala, Supro, Moog Music, Jim Dunlop/MXR, Pigtronix, Jule Potter, Planet Waves, CTM, Wes Lambe, and Universal Audio.

Nate Werth endorses Meinl, Tama, Vic Firth, CTM, and Evans. Marcelo Woloski endorses Latin percussion and Garrahand. Larnell Lewis endorses Yamaha, Zildjian, Evans, and Promark. Robert "Sput" Searight endorses Tama, Meinl, Evans, Vic Firth, CTM, and Marlo.

Mike Maher endorses Jim Dunlop/MXR, CTM, Telefunken, and Joral.

Chris Bullock endorses Selmer, Trevor James, D'Addario, Jim Dunlop/MXR, CTM, and Telefunken.

Chris McQueen endorses Supro, D'Addario, Jim Dunlop/MXR, Moog Music, Lollar, Telonics, Pigtronix, JHS, CTM, and D'Angelico.

Bob Lanzetti endorses Supro, D'Addario, Jim Dunlop/MXR, Pigtronix, CTM, and Fralin.

Mark Lettieri endorses Grosh, Collings, Pure Sixty-Four, J. Rockett Audio Designs, CTM, Vertex, Pigtronix, D'Addario, Jim Dunlop/MXR, Fishman, TC Electronic, F Bass, Xotic, Naylor, JHV3, NTN Sound, RAF Engineering, and Lex Bos.

Cory Henry endorses Moog Music, Korg and CTM.

Bill Laurance endorses Roli, Korg, CTM, and Jim Dunlop/MXR.

Justin Stanton endorses Moog Music, CTM, and Jim Dunlop/MXR.

Shaun Martin endorses Moog Music, CTM, and Jim Dunlop/MXR.

Charlie Hunter endorses Jeff Traugott, D'Addario, Carr and Mesa Boogie.

Jeff Coffin endorses Yamaha and D'Addario, and appears courtesy of Ear Up Records.

Roger Tallroth endorses D'Addario.

André Ferrari endorses Crafton, Tama, Meinl, and Ibanez.

Louis Cole endorses Vic Firth.

David Crosby endorses McAlister.

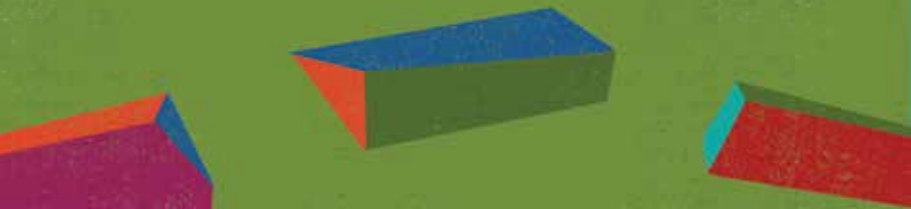
Olov Johansson endorses Esbjörn Hogmark.

Bernardo Aguiar endorses Bill Bowen and Teruhiko Toda.

Snarky Puppy uses Audio-Technica headphones as well as microphones by Audio-Technica and Telefunken.

Interviews conducted by Michael League in New Orleans, Louisiana. Snarky Puppy managed by Mike Chadwick - mikechadwickmgmt@gmail.com

Artwork by © MinaLima, 2015 - www.minalima.com
www.snarkypuppy.com



THANK YOU

Our eternal thanks to the beautiful soul that was Eric Hartman, who poured everything he had into everything he did. To all of the audio gurus, especially Nathan Forsbach for seeing the final mixes through to the end in terrible circumstances. To the hardest working dogs on the road, Matt Recchia, Mike Harrison, Mason Davis, and Stephen Taylor. To the people who make it all happen, be it album or tour, T. J. Abbonizio and Rosanna Freedman. To our dear friend Andy Laviolette and one of the best film teams in music, who are there for us, time after time. To Mike Chadwick, who makes life easier for all of us day after day (at his expense!). To Mischa and all of the wonderful people at Esplanade Studios, for allowing us to turn their world into a den of chaos for over a week. To Camilo Salazar and Andrés Daza, who are always there when we need them. To Matt Grondin for his constant generosity and support. To our very own legion of doom – Eric Gerber, James Wright, Mike Bindraban and Jurjen Mooiweer of Good Music Company, Robert Horsfall and Sound Advice, Aaron Smyle, Mike Skeet, and Simon Manni – for taking immaculate care of all the things I used to butcher. To Amélie Marchier (aka Stella K) for always being in the right place at the right time, and a real friend. To Marianne Bennett for supporting us (and allowing us to survive) from the minute we landed in New York. To Carolina Araoz for introducing me to Susana in Perú, bringing her into the project, and giving her beautiful energy (and translations) to the sessions. To Saray Fernandez-Melo and Marcelo Woloski for their help in correcting my terrible Spanish translations. To our wonderful team of translators for their unbelievably quick and conscientious work. To Chris Syren for taking good care of Amélie and I in Bamako. To Jean-Philippe Allard for convincing Salif to be a part of this. To Elizabeth Sobol and everyone at Universal Music Classics for their trust in us, respect for our stubborn sovereignty, and optimism for the days to come. To Louis Marks and everyone at Ropeadope Records for fighting the good fight alongside us for so many years. To Andy Blackman Hurwitz, Jamie Margulies, and Andrea Bühler for taking GroundUP Music and its artists to the place they deserve to be. To Miraphora and Eduardo at Minalima for perfectly, as always, marrying sight with sound. To The Roots of Music, Deb Vidacovich, and the Tiptalina's Foundation for giving their whole hearts to making New Orleans a better place. To Friederike Darius for being the best at everything, all the time. To our families for their constant love and support. To the wonderful town and people of Els Prats De Rei, where I did all of the arranging for this album. To Jenn Gates, Jordan Koppens, Michelle Dolson, Devin Freeman, and everyone who made us feel welcome in the Crescent City from the very beginning. To Bonerama, Papa Grows Funk, Dirty Dozen Brass Band, Soul Rebels Brass Band, Rebirth Brass Band, Ivan Neville's Dumpstaphunk, Revivalists, Nth Power, John Ellis & Doublewide, and every other New Orleans band that we've shared the stage with, and the unbelievable NOLA-based musicians who graced this album with their presence. Thank you for showing us what the city is all about. To Bernard Wright and all of the musicians who shaped us in Dallas, Texas. To all of the luthiers, designers, and manufacturers who support us and put pride into their craft so that we can, too. To our promoters around the world, who do something we weren't able to for eight years – put people in front of us at shows. To our listeners, for allowing us to do what we love to do most and supporting us in a time when many believe that music has no value. To the members of Snarky Puppy, my brothers, for pulling off yet another one on this insane journey. And lastly, to all of the artists on this album, who make the daily choice to create music that they love and believe in. They are lights to every member of this band, and I'm sure, far beyond.

