

ELIZABETH
TOMBOULIAN

LOVE'S
IN NEED
OF LOVE
TODAY
FEATURING
INGRID JENSEN



Love's in Need of Love Today

"Elizabeth is both modern and relevant at the same time. She's covering and performing music and songs of her generation with a new and fresh twist. Jazz vocal outside the box. You won't be disappointed." ~ Brian Pace, The Pace Report

"A rainbow of diverse grooves and textures... Tomboulian is definitely adept at all of them, and she takes great joy in doing so." ~ Nicholas Mondello, All About Jazz

"Love wins and Elizabeth Tomboulian wins our hearts too. Expect to hear more from this talented lady." ~ Jim Hynes, Making a Scene

"Her voice is rich as cream and believable." ~ Dee Dee McNeil, Musical Memoirs

"Elizabeth's powerful and enduring jazz vocal work will thrill you to your very core..." ~ Dick Metcalf, Contemporary Fusion

Vocal Jazz Concert and Jam
hosts Jocelyn Medina & Marcus Goldhaber
Sun. Aug 11 2-5pm @ Room 623
ET in concert 2pm, Singers jam after
Speakeasy below B² Harlem
271 W 119th St. NYC

Tickets: Room623.eventbrite.com

Northsquare Jazz Brunch
Sun. Sept. 1- seatings 12:30 and 2pm
Washington Square Hotel

Quantumstarsong.com



Evans in England
Bill Evans (Resonance)
by Marc Medwin

There's something satisfying about falling for the old hat-and-rabbit trick, the one always foiling Bullwinkle Moose. Whatever emerged from that fractious headgear was anything as surprising, fun and downright beautiful as is every note and nuance of *Evans in England*. Resonance Records producer Zev Feldman manages the feat at regular intervals, this time with the fourth installment in what is proving to be an indispensable series of concert and studio performances from Bill Evans (who would have turned 90 this month), which, so far, focuses on dates from the pianist's busy and fertile years 1968 and 1969. The present offering hails from Ronnie Scott's in December of 1969 and features the then-recent but ultimately long-lived trio of bassist Eddie Gomez and drummer Marty Morell.

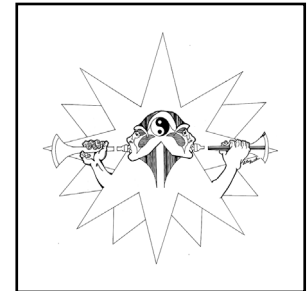
Listeners familiar with the material from the boxed set of Village Vanguard dates released as *The Secret Sessions* will know what to expect from this engaging amateur recording. Get past a few distortions and pitch instabilities, relax into the homey club atmosphere and the rest is a breeze. The trio runs the gamut from glow to fire, anticipating and interacting with the intensity, on all dynamic levels, which would ensure its long life and justify its plaudits. Dip in anywhere and dig the interplay, as on the steaming version of Miles Davis' "So What", which the trio had recorded with flutist Jeremy Steig earlier that year. The studio version is considerably faster and slightly longer, the London version hits harder. Evans' pastoral opening phrases give no hint of the freedoms immediately to follow as Gomez and Morell enter in something remarkably close to "New Thing" polyrhythmic dialogue. Gomez then slams the tune into gear with an amenable Morell riding the syncopations for all he and they are worth. As the trio gradually swings into Gomez' solo, bass and drums interlock as dueling percussionists, so intricate is the rhythmic reciprocation as dynamic thresholds are traversed, carrying the tune along on concentric waves that Evans rides and breaks with those vigorous octave punctuations familiar from the studio version.

For the other side of Evans' artistry, luxuriate in the exquisite rendering of Victor Young-Ned Washington's "My Foolish Heart", to which the pianist returned many times but nowhere with a more crystalline touch, each note and chord expertly timed and imbued with the dynamic and color gradations that were his specialty. Again, Gomez and Morell prove absolutely sympathetic, the former often in a high register, melding effortlessly with the piano's gorgeous middle range, the latter's cymbals quietly luminous.

The English audience was afforded the privilege of hearing two Evans tunes that would first appear on a studio album in 1971: "Sugar Plum" and a slightly slower but more urgent version of "The Two Lonely People", but the Evans staples are also here. "Turn Out the Stars" lets Evans loose on an embryonic version of the rhythmic displacements he'd demonstrate nine years later during a memorable hour of Marian McPartland's *Piano Jazz* and what would an Evans' concert album be without "Waltz for Debby"? The well-loved tune only drives harder when Evans' final trio turns an almost manic attention to it in 1980. The music is contextualized and analyzed with liners

courtesy of Marc Myers and interviews with Feldman, Gomez and Morell. While other Resonance Evans releases might exhibit better fidelity, this one allows a casual but intimate glimpse into this superb trio's working dynamic. Magic it certainly is and Evans collectors owe Resonance yet another debt of gratitude.

For more information, visit resonancerecords.org



Unreleased (Columbia University 1973)
Sounds Of Liberation
(Dogtown-Corbett vs. Dempsey)
by Pierre Crépon

Active in the Philadelphia of the early '70s, Sounds of Liberation released their sole LP, *New Horizons*, on the collective self-production vehicle Dogtown Records, named after a section of the Germantown area, northwest of the city.

Working with the musicians, Philadelphia record store Brewerytown Beats has resurrected the imprint for *Unreleased*, 30 minutes of unheard material from a 1973 Columbia University studio session (multiple versions are being issued, including a Corbett vs. Dempsey CD).

Khan Jamal and Byard Lancaster are the most well-known band members. Their names ring avant garde bells (notably for their work with drummer Sunny Murray), but the group's approach here is firmly centered on the groove. Dense rhythmic layers are provided throughout by electric bassist Billy Mills, continuously remarkable guitarist Monnette Sudler and the three-man percussive team of Dwight James, Omar Hill and Rashid Salim, primarily on hand drums. After an opening Sudler original, "Thoughts", the music is mostly a vehicle for Jamal's vibraphone and Lancaster's flute and saxophone. The pair pen two compositions each.

Saxophonist and engineer Marzette Watts once recalled—in an interview with Chris Flicker and Thierry Trombert—his November 1973 work on an album left unfinished after the adversity faced in the United States prompted Lancaster's departure for Paris. Mention of an unreleased Lancaster album for the Muse label titled *The Back Streets of Heaven* appeared soon after in the columns of the French *Jazz* magazine. Those two bits of information quite possibly tie back to the music presented here.

The engineering is indeed reminiscent of Watts' work on Ju Ju's first Strata-East album, *A Message from Mozambique*, but whatever further investigations might reveal, *Unreleased's* detailed mix is another strong point of interest, adding a second layer of listening beyond the groove's immediacy. The engineering actively shapes the music through strategic uses of reverb or overdubbing. Most interestingly, it not only positions the musicians spatially but also inside the layers of the groove: solos are not automatically brought to the forefront, rather often wrapped inside the rhythmic foundation, nurturing it.

The final number, possibly intended as the title track, is a vocal version of the *New Horizons* theme already featured twice on the eponymous LP. This new take shows the versatility of the band.

Unreleased finds the Sounds of Liberation at their most compact and provides a much welcome occasion to look back at the group.

For more information, visit dogtownrecords.com