

Jeff Albert "One" Lakefront Digital LFD-2-005

with: Ray Moore on saxes, Edwin Livingston on bass, and Dave Cappello on drums

All Compositions by Jeff Albert (BMI)

Produced by John Worthington



Notes on the Music

Moonswell

On September 28, 2004 I heard the *Fire Into Music* quartet with Steve Swell, Jemeel Moondoc, William Parker, and Hamid Drake. The music wouldn't leave me. The next day I went to Xavier University to teach a lesson. I often get there early to practice. This tune came out while I was trying to warm up. It was inspired by the music I heard the previous night, and I hear a little Ornette Coleman in it as well. Of course, it's not unusual to find a little Ornette where you weren't looking for it.

Neon Monkey

Some tunes start with the title. One evening as my family was pulling into our garage, my 10 year old step-son Blake said the words Neon Monkey. I think the Neon Monkey was a sales incentive for his school fund raiser. I thought it would be a great name for a tune. He replied that it was actually more like an electric neon monkey, which I thought was even better, but we are going to save that one for later. I wrote this tune later that night.

Sizzling Sausage Skin

One beautiful spring day I was on my way to Jimbo Walsh's house for a Giggles session. When I got there, I commented on the sun bathing habits of the many college students that live in Jimbo's neighborhood, then Dave Cappello uttered the phrase that became the title of this tune. I wrote the phrase down, and found it a few weeks later in my book of music, then wrote the tune. I call it a rhythm changes in no key. I feel some Monk vibe in it.

Erica's Black Sandals

I wrote this when I was in Graduate School at the University of New Orleans. It was inspired by a night hanging on Frenchmen Street with a friend named Erica. She was having a rough night. Things seemed a bit off kilter. She pulled the wrong plug on the cigarette machine and got a brand she hated. She kept tripping on cracks in the sidewalk and spilling drinks. At one point in the night, she looked down and realized that her shoes didn't match. Each foot wore a black thin strapped sandal, but one shoe was her's, and the other was her sister's very similar, but not identical shoe. We decided that was the cause for her unbalance that night. That idea led to this composition. Listen closely and you can hear the almost identical sandals.

Solar Regulation

I'm not really sure what the title means. The words came to me in a word game I sometimes play when I need a title. This was inspired by Sun Ra via Michael Ray.

Lunch is The Question

There was a beautiful time in 2001 and 2002, when the Zeitgeist Multi-Disciplinary Arts Center in New Orleans was presenting a lot of music. It is a cool sounding space, and it is also always visually stimulating because of the varying visual art installations. There was a Thursday Night Music Series that was curated by a different musician every month. Janna Saslaw asked me to do one of the concerts on her month. I put together a quartet with Chris Kohl on bass clarinet, Nick Kuypers on bass, and Charles Brewer on drums. It ended up only being a trio that night, but that's another story. I wrote this tune for that concert. The title comes from Eric Dolphy and Ornette Coleman titles. This is the only tune on the session with lots of changes.

Jaco Bottle

This was written in the early 90's while I was a student at Loyola University in New Orleans. I did a version of it on my senior recital, but it had some academically required edits. For this recording, the original bass line has been restored, and the name has been changed. The new name comes from a squirt bottle (actually I think there are several) used as a training aid for John and Sonia Worthington's dog Jaco.

Sorbet

As John finished mixing the CD, and we started to talk about sequence, we both thought that it could use a little Epilogue. John recorded Ray and I doing some improvisations around the Moonswell theme. His remix of those improvisations is what you hear as *Sorbet*.

Some Background

On September 28, 2004, I heard the *Fire Into Music* quartet with Steve Swell, Jemeel Moondoc, William Parker, and Hamid Drake at Twi-Ropa in New Orleans. That music re-lit a fire in me that had started in October of 2002 when I heard Jeb Bishop's trio at the Blue Nile in New Orleans.

I had heard of Jeb Bishop, but hadn't really heard his music. I knew I shouldn't miss that show. What I heard that night was a beautiful mix of composition and improvisation that covered a wide range of emotion, had a feeling of freedom, and was enjoyable listening. The music had substance, yet I wasn't fatigued by listening to it. I bought a couple of CDs that night, and they stayed in my heavy rotation for some time. I left the Blue Nile inspired by those sounds.

That next summer (2003), I put together a trio with Jimbo Walsh on bass and Dan Caro on drums. Drummers Quin Kirchner and Dave Cappello were also in that mix. That trio only played a few gigs, but it was the beginning of the personal musical process that led to this CD. Actually in January of 2001, I put together a quartet for a concert at the Zeitgeist Thursday Night Music Series in New Orleans. That group featured bass clarinet, bass, and drums, and was a precursor to the 2003 trio. *Lunch is the Question* was written for that 2001 Zeitgeist concert.

In the fall of 2003 and spring of 2004, I took part in fairly regular weekly sessions with Jimbo Walsh, Ed Barrett (guitar) and Dave Cappello. We initially got together to explore our own compositions (Ed, Jimbo, and I all brought in tunes). Eventually we began to call ourselves The Giggles. We played a couple of gigs with that group, but the focus was always really the weekly playing sessions. Jimbo recorded quite a few of those sessions. *Sizzling Sausage Skin* was written for that group.

Throughout this period I was also playing with *Michael Ray and the Cosmic Krewe*, *Greenhouse* (which is a Krewe offshoot led by Krewe guitarist Ian Cunningham), and a group called *The Other Planets*. These groups are all quite loud and electric, and contributed to me putting together an electric trombone rig with effects and harmonizer. I used an early version of the electric rig with The Giggles as well. This was the direction I was headed when I walked into Twi-Ropa on September 28, 2004.

The *Fire Into Music* group jarred my consciousness back into the acoustic space of late 2003. That night, I told John Worthington (who accompanied me to that concert and produced this CD) that I wanted to make an acoustic free quartet CD. The next day I wrote *Moonswell*. Over the next few weeks I started to get material together and think about musicians.

I have always enjoyed playing with Edwin Livingston (bass) because he swings hard, has an open musical mind, and brings a great vibe to the hang. Dave Cappello (drums) was also at the *Fire Into Music* concert, and introduced me to Steve Swell, so he was already on my mind. Plus, Dave brings great energy to all of the music he makes. Ray Moore (saxes) turned me on to lots of great music, including some of my earliest free listening, while I was hiding out in the piano workshop at Mitchell's Music, playing hooky from my sheet music filing duties. We have always seemed to play well together, which might be a result of our mutual Spike Jones experience.

Solar Regulation, *Neon Monkey*, and *Moonswell* were written specifically for this session. The other tunes had been written earlier, but never recorded, and seemed to fit well with this concept. The four of us had never played together in this combination before we met at the studio that day, and I don't think Dave and Edwin had ever even met each other. We ran or talked down each piece before we recorded it. The vibe in the studio was great. We were having fun, Richard got great sounds without us having to hang out and do multiple sound checks, and John kept us moving in the right direction. We all really enjoyed making this music, and I hope you enjoy listening to it.

This CD is called "One" because I feel like it is my first project that is an honest musical representation of myself, created without any compromise to extramusical factors. It was also the first meeting and performance of this group of musicians, and hopefully it is the first in a series of honest recordings made without musical compromise.

Thanks for listening,
Jeff Albert