



**PRESS RELEASE**  
For immediate release

## LIAM NOBLE

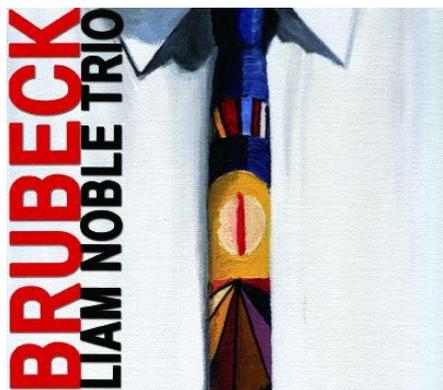
Liam Noble (Piano), Dave Whitford (Double Bass) Dave Wickins (Drums and Percussion)

## BRUBECK

*"This CD will be an inspiration and a challenge for me to carry on in the avenues that you have opened. I've never gone so far into the unknown as you three but I have opened the door and peeked in. Your CD is an invitation to enter."*

### **Dave Brubeck**

This is the Liam Noble Trio's first recording, despite working together for many years, both as a rhythm section and an autonomous group. Liam has long been known for his highly original piano playing, his in depth knowledge of a number of the great jazz masters including Ellington and Bill Evans. But his longstanding admiration for Dave Brubeck is clearly demonstrable in this fascinating collection of some of Brubeck's best known pieces. Dave Brubeck's comments on the recording reveal Liam's depth of understanding of this music providing new insights into its interpretation. Basho Records are very proud to launch this new CD which will be the third CD from Liam Noble in our catalogue.



<b>Title:</b>	<b>BRUBECK</b>
<b>Release Date:</b>	<b>6<sup>th</sup> April 2009</b>
<b>Artist:</b>	<b>Liam Noble</b>
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Liam Noble	Piano
Dave Whitford	Double Bass
Dave Wickins	Drums and Percussion

1	Give A Little Whistle	8:08
2	It's A Raggy Waltz	4:42
3	In Your Own Sweet Way 1	3:09
4	Sixth Sense	9:47
5	Cassandra	6:20
6	Autumn In Washington Square	6:16
7	Take Five	4:29
8	La Paloma Azul	6:19
9	Three To Get Ready	5:09
10	Rising Sun	3:48
11	Blue Rondo A La Turk	6:51
12	In Your Own Sweet Way 2	2:30

### **FROM THE LINER NOTES BY LIAM NOBLE**

"Dave Brubeck, along with Monk and Ellington, was one of the first pianists to draw my attention to a quality of jazz that I continue to be fascinated by; *sound*. They somehow each managed to make the piano *sound different*; different to each other, and especially different to the regulated nuance of the classical pianist. At least that's how I saw it in my early teens when, guided largely by my parents' records and the local library, I stumbled across Brubeck's music on a "Greatest Hits" compilation. At the time, I was also really into Stravinsky and Bartok, and was intrigued by how all three of these players seemed to form a bridge between the classical and jazz worlds, yet remained resolutely individual and instantly recognisable. Somehow, the sound and the notes fused into one entity in my

imagination and, although I have since studied many other players, those three somehow always remain in the back of my mind.

Brubeck's music in particular seems to point in all directions in terms of how one might interpret it; beautiful, arching melodies worthy of any great songwriter rub shoulders with improvisations of an often quite bracing abstraction and cool logic. Complex rhythms are combined with such clarity of harmonic movement and thematic construction that audiences readily embraced 7s, 5s and all manner of unfamiliar meters. In his broad palette of influences, Brubeck seems like a central pivot from which you can move back through Earl Hines and Ellington, "sideways" to the harmonic experiments of his former teacher Darius Milhaud, and forward to the abstraction of free music and the exotic grooves of Mahavishnu and New Yorkers like Jim Black, Chris Speed and Tim Berne. The greatest gift to the interpreter of this music is, for me, its essential structural strength. Every sequence makes perfect sense yet often comes out in surprising places, every melody is rich in motivic detail and provides lots of "raw material" with which to improvise. This often enabled Brubeck as a soloist to be led purely by an idea in the knowledge that the composition could stand up to it (his solo recording of "In Your Own Sweet Way" is a supreme example.) I felt that we approached his music with a similar spirit.

In the case of "**Take 5**", "**Blue Rondo A La Turk**" and "**Three To Get Ready**", the original recordings have become so "iconic", every solo an immovable part of the whole, that a complete reworking seemed the only respectful interpretation. I was always interested in the admiration that both Cecil Taylor and Anthony Braxton have professed for Brubeck's music, and this may have influenced our "open" interpretations. "**Give A Little Whistle**" (along with "**Take 5**" and "**La Paloma Azul**", the only non-Brubeck penned number) was originally recorded on the album "**Dave Digs Disney**", and the skewed logic of his solo on that version inspired me to have a go too. His solo recording of "**In Your Own Sweet Way**" inspired me to have a go twice (well, several times, but two on one record seemed more than sufficient), as this was one of the first Brubeck recordings that I heard, and is still my favourite of all. Other perhaps lesser known tunes like "**Cassandra**", "**Autumn In Washington Square**" and "**6<sup>th</sup> Sense**" are just great pieces of deceptively simple melody with killer bridges. Brubeck's bridges deserve a whole essay to themselves. "**It's A Raggy Waltz**" seemed to resist any treatment except the most straightforward, and plays itself, though it's easy to feel it's playing *you*. The traditional Mexican tune "**La Paloma Azul**" gives you so much room in such a luxurious atmosphere I couldn't resist it, and "**Rising Sun**" (from "**Jazz Impressions Of Japan**") uses a broader palette of sounds in recognition of that country's strange and wonderful aesthetic of traditional music. This tune perhaps strays furthest from Brubeck's original soundworld, and yet it is a testament to the strength of the theme that it loses none of its simple grace.

This is this trio's first recording, despite working together for many years, both as a rhythm section and an autonomous group. It's difficult to write objectively about Dave Whitford and Dave Wickins, two musicians with whom I have enjoyed a long association, but suffice to say I probably took their skill, empathy and imagination in the making of this recording for granted".

**ENDS**

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## BACKGROUND INFORMATION



### LIAM NOBLE

After studying music at Oxford University and the postgraduate course at the Guildhall, Noble became the regular pianist with Stan Sulzmann (in both duo and quartet settings) on John Taylor's recommendation. He went on to work in the bands of Anita Wardell, Harry Beckett, Tim Whitehead and John Stevens as well as recording and touring with cult minimalist composer Moondog. During this period, he also performed with John Taylor (as part of Stan Sulzmann's two piano quintet), Kenny Wheeler and Lol Coxhill.

Three years after leaving the Guildhall, Noble recorded the solo piano album "Close Your Eyes", which featured free improvisations, compositions and interpretations of tunes by (amongst others) Ornette Coleman, Annette Peacock and Richard Rodgers.

In Jazz Journal, Richard Palmer referred to him as "...a writer of considerable idiomatic and emotional range ...he knows the instrument's pantheon from Tatum to Taylor..."

In 1997, he joined the Bobby Wellins Quartet, a band that combines a standard repertoire with a contemporary sense of interaction. A CD, "The Best is Yet to Come" is available on Jazzzitz Records. He is also a member of the Christine Tobin Band and the Randy Brecker English Sextet, with whom he recently performed at Cheltenham Festival. A duo project with Paul Clarvis playing music from West Side Story combines well-known material with a "stream of consciousness" improvisatory angle.

In April 2002, a commission from Birmingham Jazz resulted in a song cycle based on Japanese Death Poetry featuring the contrasting voices of Kelsey Michael (vocalist with the High Llammas) and Christine Tobin, with Dave Wickins and Chris Biscoe. Noble plays keyboards and samples throughout, marking a new foray into electronica inspired by artists such as Aphex Twin and Arto Lindsay. He is also a regular member of the Julian Siegel Group and appears on Siegel's much acclaimed recent album "Close Up" (mactwo).

In his new album, "**In the Meantime**" on Basho Records, Noble's compositions are highly individual, quirky, sometimes humorous or intensely lyrical and demonstrate his continuing interest in combining unorthodox structural design with improvisation using an ensemble of highly contrasting players. Focusing on the multi-reed front line of Stan Sulzmann and Chris Biscoe (on the rarely heard alto clarinet), the rhythm section features Paul Clarvis and Mick Hutton. Four years of gigging have established a symbiotic relationship between written and improvised material, and an almost orchestral use of colour & space. Influenced by "downtown" New Yorkers such as Wayne Horvitz and Bill Frisell, the compositions also reflect an interest in longer forms derived from studying Stravinsky and other classical composers.

In 2004, following a Cheltenham Festival gig the previous year, Liam recorded the acclaimed "**Romance Among The Fishes**" on Basho Records with guitarist Phil Robson and the New York rhythm section of Drew Gress and Tom Rainey on bass and drums respectively. Cadence magazine gave a glowing review, saying:

"...his compositions....manage to pack quite a number of striking ideas into the ten titles, of which no two were alike... In this day and age of Jazz retreads, it's refreshing to encounter a genuinely original voice. "

Liam's working relationship has continued with Tom Rainey in the free improv trio, "Sleepthief" with Ingrid Laubrock, with an album released in September 2008 on Intakt Records. The duo of Laubrock and Noble, "**Let's Call This...**" came out on Babel records in 2007.

Other new and upcoming projects include **"Too Young To Go Steady"**, the new Tim Whitehead recording, a project with Colin Riley and Tim's Homemade Orchestra featuring Children's Poet Laureate Michael Rosen, a new Christine Tobin album **"Secret Life Of A Girl"** and a forthcoming project with Mark Lockheart's new group.

Liam holds posts as Lecturer in Jazz at Birmingham Conservatoire and Trinity College of Music. He has published 4 volumes of transcriptions of the Bill Evans Trio, and **"Jazz Piano; An In Depth Look at the Styles of the Masters"**, both published by Hal Leonard.

### **DAVE WHITFORD**

David was born in Cornwall in 1973 and discovered a passion for music while in secondary school. He started playing the bass guitar aged 13 and quickly became involved in the school band. In addition to this he also played in the award winning Cornwall Youth Jazz Orchestra and although still very young found him self working in numerous professional situations including music theatre, swing bands, funk and reggae bands.

In 1993 aged 20 David moved to London to study at Middlesex University where he began playing the double bass. It was a very quick transition and David was working professionally on the instrument within months. He graduated from Middlesex with a first class degree. On leaving Middlesex David immersed him self in the London jazz scene establishing himself as one of the most in demand young bass players in the City.

In 1998 David received a scholarship to study at the Guildhall School of Music on their One year Jazz postgraduate diploma from which he graduated with a distinction. He also received an award from the Paul Hamlyn foundation which enabled him to tour and record with collective quartet Neverland. David has continued forging a reputation for himself on the London scene and as well as regularly performing at the capital's top venues including Ronnie Scott's, The Vortex, The 606 and The Jazz Cafe he has worked extensively in many countries worldwide.

Current projects David is involved in include The Christine Tobin Band who have just recorded a cd due for release this summer. The Liam Noble Trio who also have a forthcoming cd. Dave has just recently joined the trio of ex Sting and Wayne Shorter alumnus Jason Rebelo. He is also a regular member of the Bobby Wellins Qtet.

David has also worked with Marc Copland, Steve Lacy, John Taylor, The BBC Big Band, Kirk Lightsey, Evan Parker, Henry Lowther, Gilad Atzmon, Byron Wallen, Jim Mullen, Clare Teal, Steve Argüelles, Joe Lee Wilson, Stan Sulzmann, Eddie Prevost, Hans Koller, Phil Robson, Anita Wardell, Martin Speake and Trevor Watkiss

### **DAVE WICKINS**

Dave Wickins' approach to drumming is unique. His playing is both spontaneous and disciplined, combining the creativity of free improvisation with strong reference to form and structure. Dave is said to be one of the UK scene's best kept secrets. He is an amazing and mischievous percussionist, manipulating whispering brushes, judiciously applied mallets and breathing cymbals. Dave, who originally studied with Philly Joe Jones, works with Liam Noble, Harry Beckett and Bobby Wellins plays in Kirk Lightsey's European trio, with Joe Lee Wilson, Martin Speake and with Peter Churchill. He also runs the Glamorgan jazz summer school, now relocated to Trinity College of Music in London.

"Dave Wickins drum kit/sculpture....a marvellous 'Heath Robinson' affair, like some curious splicing of Chick Webb, an eccentric conjuror and an inquisitive savant child, Dave's endlessly inventive approach to percussion was a delight and revelation to experience." Ian Kingsbury at The Bonnington Theatre 2008.