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violin, Maria Scherer Wilson on cello, and Nate Omdal on double bass in the PONCHO Concert Hall at Cornish College of the Arts being sampled by "bitter barista" rapper/producer Matt Watson a.k.a. Spekulation.

Omdal composed and rearranged stripped down dramatic harmonic cadences from Mozart's opera "Don Giovanni" and Aaron Copeland's orchestral suite "Appalachian Spring." Clean performances of these sketches formed the building blocks for mixing and morphing by Omdal and Watson to represent the film's narrative of a dancer representing insecurity as she stalks and challenges three other dancers struggling with beauty, self image and confidence. The film spans ballet, modern, and dubstep dancing and the soundtrack became the basis for the film's choreography.

The visuals for "Enemy Within" are powerfully beautiful, so please hear the music in the context of the film. The movements, bodies, lighting, staging, editing and sound effects are works of art in themselves. The soundtrack consists of five acts and music for the end credits.

It's amazing how the music focuses and frames the story for the dance and film. Act one blends a minor descending chord progression in the piano strings with the buzzy wah from the dubstep DJ palette. Act two features delicate rippling piano solos by Josh Rawlings over Omdals plucked bass and string pad. Act three starts with a suspended descending chord progression joined with dubstep electronics and drums, cutting back and forth between the acoustic and electronic sounds, at times layering them together. Act four builds on the established motifs and moods, but now with an ascending progression. Act five begins with a chiming celesta and detuned piano.

– SG

Royal Room Collective Music Ensemble

At the Reception

Songlines

The first day of recording for the Royal Room Collective Music Ensem-

ble at London Bridge Studios went so well, saxophonist Skerik asked, "Why are we coming back tomorrow?" Not that the day was grueling. In fact it was very relaxed. Everyone was in a good mood. Everyone was in the same room and no one wore headphones, just like the extremely casual every other Monday night gigs at the Royal Room over the last two years. There was food and beer. The band made three or four takes of each song in the same order

that they appear on the CD so there was not much need for editing. Only one tune was spliced from multiple takes. Andy Meyer manned the board at London Bridge, Brian Montgomery mixed the session, and Graemme Brown mastered the recording.

The result is breathtaking – flawless, flowful, continuously intriguing, swinging, surprising, and an honest representation of the how the ensemble sounds live. Horvitz admits to maybe not taking the band right to the edge of the cliff in the studio like he does at the group's home in Columbia City. But he did use the "conduction" technique of his mentor Butch Morris – improvising the performance of each piece through cues instead of reading a song from the upper left of the first page to the lower right of the last.

"A Walk in the Rain" evokes film noir, but slightly more playful than the cynical movie genre. "Forgiveness" shows off Horvitz's gorgeous orchestration, tenderly and meticulously performed and improvised upon by the winds. The tonal colors are so rich, even the tinniest ear will experience synesthesia. "Barber Shop" bounces like a parade of marching clowns with saxophone solos by a swooping and diving Kate Olson on soprano and a squawking Skerik on tenor. "Ironbound" begins with weaving counterpoint between Ivan Arteaga's alto saxophone and Beth Fleenor's clarinet yielding to a drunken waltz with an energetic Eric Eagle drum solo over a unison melody by the winds, through a few sparsely decorated melodies, then a return of the unison a second time with a clarinet solo. "Prepaid Funeral" comes alive with Al Keith bopping over a Morse code vamp by the piano and drums. Ivan Arteaga inserts improvised comments inside the melody then trombonist Willem de Koch launches a golden toned flight over a group improvisation. The rhythm section shrinks to a whisper for an intimate exploration by tenor saxophonist Skerik. Ryan Burns begins "First Light" with pointillist notes over a shifting fog of winds. The fog thickens with freely improvising reeds and rhythm shadowed by brass clouds. Again Horvitz highlights his colorful orchestration and the ensemble displays its masterful unity of sound. "Sweeter Than the Day" is arranged as a rich wind ensemble hymn to again feature the savory trombone tone of Williem de Koch and syrupy saxophone testifying of Skerik. The title track, "At the Reception," is a swinging affair with trumpeter Steve O'Brien boisterously greeting visitors. Kate Olson pirouettes through the crowd on soprano saxophone with Beth Fleenor deftly balancing drinks as she jostles through her clarinet solo. "Redux #4 (Sweeter Than the Day)" closes the CD with a succinct low down mournful interpretation this time through.

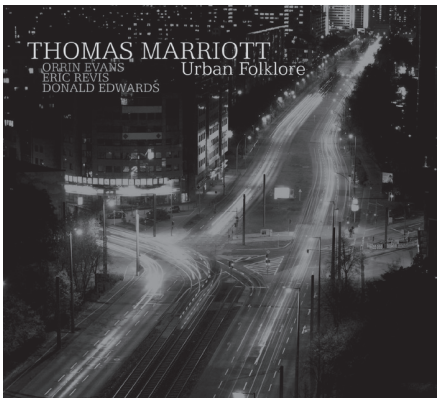
– SG

Thomas Marriott

Urban Folklore

Origin Records

"The job of a musician is to illustrate



the human condition." On his latest album, ace trumpeter Thomas Marriott lays out his musical ethos. Marriott conceived the nine original tunes on *Urban Folklore* as musical storytelling, evocations of shared human experience.

While knowing the underpinnings behind Marriott's musical concepts may deepen the experience, it's not required to revel in the music itself – vigorous post-bop, executed with nuance, anchored by Marriott's smeary, lush tone and backed by a hard-driving East Coast threesome of Orrin Evans on piano, Donald Edwards on drums and the authoritatively woody presence of bassist Eric Revis. Marriott's bandmates play with the conviction and rapport of a working trio, and the vibe is that of a cohesive quartet, rather than the sidemen/leader dynamic found on many jazz sessions.

The music is strong throughout, but I'm partial to the second half of the disc: The cinematic, funky mood of "Locked Up," the loosely angular playfulness invoking Monk and Dolphy on "Living on the Minimum," and the bossa-tinged R&B groover "Washington Generals," showcasing expansive and exploratory work from Marriott and Evans, as well as some welcome solo space for Edwards.

While perhaps not as brazenly exploratory as some of his superb past work (check out *Crazy: The Music of Willie Nelson), Urban Folklore* is not only a burning modern jazz album but another solid step towards consolidating Marriott's status as one of Seattle's most reliably versatile and creative musicians.

– Andrew Luthringer

Bad Luck

Three

Table & Chairs

The singular duo of drummer Chris Icasiano and tenor saxophonist Neil Welch, who could arguably be described as one of Table & Chairs' marquee acts, intensify and extend their alliance on the superb *Three.* Sounding literally like the work of one brain