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Wayne Horvitz: Some Places Are Forever Afternoon

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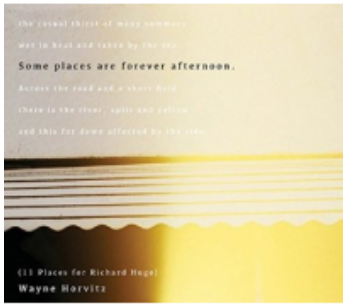

Some Places Are Forever Afternoon (11 Places for Richard Hugo)
Wayne Horvitz
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Songlines Recordings

The music of Wayne Horvitz has always communicated well-defined identity, even in the variety of its forms, established by various groups that embody the form. And one of the principles of this tangible identity (in the chamber or in the electrical properties of the '80s; in the music more groovy or those reflective of recent years) is its link with American history, with its art and its landscapes. In this, Horvitz has often shared plots of composition with his friend Bill Frisell: both have chosen the life of Seattle, after the experiences of New York, and have innervated their music with a nostalgic tone-elegiac not for a property idealize the past, but to give more personality to their songbook and to make it more recognizable.

Already in disks as Miracle Mile and American Bandstand style Horvitz suggested a relationship between notes and "territory" of an iconography both urban and rural America and a musical syntax that describe the colors, the atmosphere, the rough contrasts or the infinite spaces. With this Some Places Are Forever Afternoon can be said that the keyboardist-composer reaches the culmination of a search for sound craftsmanship, perhaps it away even more from jazz as coded language but that the author states as mature, perfectly master of his means. Horvitz was put in the footsteps

of Richard Hugo, a poet born in Seattle and cantor of the small places of western North America, who loved to discover slowly and abandonment; passionate about jazz and music, inspiring many other poets and prose writers of the West.

The composer has retraced the journeys of Hugo and has made these songs related to mo 'of suites, born from the texts of the poems. We find in this CD all the charm of the work of Horvitz, melodies lanky unresolved between different ways to smell dell'honky tonk and cabaret, chamber music from simple and elegant to the vamp in rhythmic suppleness, by three quarters almost dancing in the thematic fragments monkiano style. All this in a whisper, with a coolness that programmatic excludes the performance solo and exalts instead the collective plots and the combination of valuable stamps: keyboards and guitar, but also the texture of cornet, bassoon and cello.

This happened due to the septet as a whole, cannot be denied to particular praise Ron Miles and his poignant phone (listen to his exploits in "The Car That Brought You Here Still Runs," perhaps the episode that best photographer the whole album).

Horvitz with this work invites us to a very real journey into America likely and lovable.

Trip that the group will seriously with a hosted tour of the places described in music.