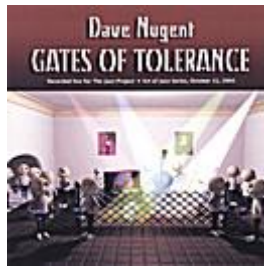


## Mp3 Dave Nugent - Gates Of Tolerance



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Straight ahead swingin' live recording of original compositions with styles ranging from Getz to Coltrane 7  
MP3 Songs JAZZ: Bebop, LATIN: Latin Jazz Details: Dave Nugent's Gates of Tolerance recording is a  
hard-swinging jazz saxophone entrenched album, and the third live recording on The Jazz Project label. It  
was preceded by John Stowell Christopher Weitach (Live at Lucia Douglas Gallery, 2003) and Bill  
MacDonough Quartet (House of Jade, 2003). All tunes on the recording are written by Dave Nugent or his  
saxophone compatriots. Here's what Dave had to say about the project. Back in 2003, Jud Sherwood  
asked me to assemble a group to perform a concert for the Jazz Project Art of Jazz Series. I knew right  
away that this wasn't going to be just another gig. This would be an opportunity to write and showcase  
original compositions and hire inspirational players. In order to print the schedule for the 2004 Jazz  
Project season Jud needed to know who I wanted for the show. I had seen Blake Angelos, Larry  
Holloway and Milo Peterson play together and really liked their sound. Blake has always been my favorite  
piano player and you'll notice his solos shine through on all the tunes. Larry Holloway's playing is always  
powerful and inspires the whole band. And I've known Milo since 1980 when he taught jazz guitar at  
WWU. I've always found his drumming extremely innovative. Given the freedom to assemble my own  
group, I also knew that I wanted guest saxophonists on the date. I narrowed it down to Ray Downey and  
Paul Sorensen--long time friends who guided me when I was first starting out. I've always loved the sound  
of 3 saxes, so that was another motivation for having Ray and Paul play. The tunes we play on together  
are a nice addition to this CD. The full ensemble rehearsed one week before the concert and played live  
two nights previous to the show. With Halloween 2004 set firmly in place for the concert debut, I tried to  
write at least one tune per month that would apply to this project. But most of my time was spent on an  
electronica album. It wasn't until mid-May that the looming deadline struck me and I began to switch

gears. Ray Downey's input was invaluable to the charts I had written, for the ones in progress, and for the tunes I needed to write. Come On In was originally written as an electronica piece. It's the one tune that I actually composed a bass line for and provided specific direction to Blake for the piano part. It's kind of my tribute to an ECM sound. It's All A Dream is a nice happy tune with a straight ahead jazz feel. About his tune Steak-out Paul Sorensen says: I basically wanted to have an image for this tune that implied fun, food, party outdoors, and was tasty! Instead of a "Police" image with "stake-out" I changed the spelling to reflect the former image. Play-on words, if you will. To have a little interplay between the horns in the melody line was in keeping with the fun idea, then the coming together at the end of the line signified being with good friends. I play alto, Paul is on tenor and Ray on baritone. O.K. Here We Go is a tune based on major 7th chords. It has a different sound reminiscent of Charles Lloyd. It's the only tune that I play tenor on. Southside Steps is a modal tune written by Ray Downey. I remember this tune from 1980 when I used to watch Ray's group Geobopological Survey Team. It's a great addition to the CD. I play soprano, Paul's on tenor and Ray plays baritone. If It Hadn't Been For You was written probably seven years ago, but I never finished the melody. This concert provided the occasion to complete the tune, spice up the changes, and turn it from swing to a latin feel right before I counted it off. I based the tune on the jazz standard show tune sound and form. African Chant In F Minor, another Sorensen tune, was written "to pay homage to the master John Coltrane...The real African music to me is based upon this pentatonic type blues structure. Harmonies and intervals predominantly use the interval of a fourth. The chant is a sort of wailing either for the celebration of an event such as a successful hunt, or marriage into the family (happy), or a religious ritual or marking of an annual event such as the new year (serious or joyful) The same chant may be used to mark a sad event also such as death of a child. A coming together in music to express life! The minor key does not necessarily imply sadness as we "Westerners" like to think, rather the use of major and minor tonalities is mixed and used together to produce a colorful soundscape in this music."-Paul Sorensen. I play soprano, Paul's on tenor and Ray's on baritone. Thanks to Jud Sherwood and The Jazz Project, my loving supportive wife Bobbi Gerlick, Matt Gerlick, Blake Angelos, Larry Holloway, Milo Peterson, Ray Downey, Paul Sorensen, Dave Price, Talley Sherwood, Bob Ridgely, Allen Signs, Mark Kelly, Tom Sherwood, Ty Miles, Mystic (my cat), Mike Riggins, and Rajiv Misra. Message to the world: Ask yourself, Who Am I? Continue asking this question and simply look and listen deeply.

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