

## Mp3 Judi Silvano - Let Yourself Go



[DOWNLOAD HERE](#)

First all-standards, big band album by Judi Silvano, one of New York's leading Jazz singers, in new arrangements by Michael Abene. 11 MP3 Songs JAZZ: Swing/Big Band, EASY LISTENING: Cabaret

Details: Judi Silvano first established herself in the '80s on the New York scene as a formidable jazz singer favoring adventuresome situations, yet she's always had an affinity for standard songs. For instance, she included Ellington's "Sophisticated Lady" on her 1991 debut, *Dancing Voices*, and Billy Strayhorn's "A Flower is a Lovesome Thing" on her *Songs I Wrote or Wish I Did* from 2000. With the dynamic *Let Yourself Go*, Silvano goes a giant step in making her first all-standard album. She embraces 11 classics of the American popular songbook and makes them hers. "I wanted to stay true to my own personality while interpreting these great songs" says Silvano, who chose an outstanding 10-piece band arranged and orchestrated by pianist Michael Abene, who has scored for such artists as Maynard Ferguson, Chris Connor, the New York Voices and Liza Minnelli. "I wanted a little big-band sound, and Michael was a great fit. His orchestrations are contemporary but rooted in tradition." The inspiration for the recording was a gift for Silvano's mother Miriam's 80th birthday on February 6, 2003. This CD is her birthday gift. "My mother loves music," Judi states and, growing up in Philadelphia, Silvano heard a lot, especially the Ella Fitzgerald songbooks. "I'm kind of coming full circle, doing these standards that I grew up listening to." The musicians Silvano selected for her date are "all people I wanted to record with for a long time," the leader points out. She uses words like "beautiful spirit and sound," "great musician" and "fabulous player" to describe each of them. The opening title track *Let Yourself Go* is, Silvano reveals, one of her mother's favorite songs. "Mom really lights up when she hears it! She wanted to be Ginger Rogers when she was young, so she loves the lyric 'Let the dance floor feel your leather.'" This rendition sizzles with aces Silvano, Jensen and Oatts, plus some snappy vocalise toward the end -- all kicked

zestfully by Taylor-Baker, who offers crisp drive throughout. The slower "Let's Fall in Love" creates "such a beautiful mood. I felt totally connected with Ingrid's muted trumpet sound." "Why Do I Love You" starts with a rubato verse. Then, an intriguing piano riff sets the stage for a splendid treatment, including sections where Silvano sings alongside Oatts, followed by Reid's improvisation. "I'm in the Mood for Love" is a voice and bass duo on a tune Silvano remembers her father singing around the house. "I Only Have Eyes for You" is done as a medium waltz with a little edge. Abene's fluid writing stands out, as does Judi's swinging vocal, with Oatts right with her at points; and Jensen's trumpet spot. "When I Fall in Love," done so emotively by Silvano, sports lovely trombone work from her brother Dan in the intro, in the fills, and in his solo. This leads to the spiffy "I Could Write a Book," where Silvano and Abene cleverly place the verse after the first chorus. Other highlights include Jensen's trumpet obbligatos, Oatts' juicy-noted alto solo, a solid Reid bass improv and a terrific voice-and-ensemble passage. "I Love Paris" starts with a rubato verse over cello and bass clarinet. Then the tune shifts between a bluesy feel and straight swing, perfect set-ups for the leader's vocal, cooking solos by Rosenberg and Dixon, a later vocalise with cello and bass clarinet and a playful vamp. "Our Love is Here To Stay" is a killer, also starting rubato then segueing into an upbeat cha-cha, underscored by Abene's mercurial piano and Casale's lively percussion mix. Oatts' soprano solo, over a prominent bass clarinet part, leads to a conga-timbales spot, and a soprano/scat to close. Of her telling version of "Goodbye," Silvano notes, "This is such a poignant song, and the intimacy of singing it with just Michael on piano allowed me to find something deep within myself, from my own history, to bring to it. I had a similar experience playing with another great accompanist, Mal Waldron, on Riding A Zephyr from 2002." The closing "Ev'ry Time We Say Goodbye" is usually done as a ballad, but Abene and Silvano chose a more celebratory Latin mood. "This arrangement is like a party!" Judi notes. Their rendition includes Baum's resonant alto flute work, with Silvano and her sister Nita doing a vocalise together near the end -- a fitting tribute to another of their mother's favorite songs. The last number is a scintillating close to a scintillating recording. "I wanted to honor my mom with some of her favorite songs, a gift from me to her," Silvano says. "But it's been a gift for me, too, bringing me closer to these wonderful old songs and making them new again." She is right about that! Zan Stewart Recorded at Sound on Sound, New York City, on May 24 25, 2003. Recorded mixed by Cynthia Daniels, Monk Music. Engineer's Assistants: Sam Branch Rene Antelmann. Mastered by Alan Silverman, Arf! Productions. Package Design: 27.12 Design Ltd. Photography by Fernando Natalici. Co-produced by Judi

Silvano Michael Abene. Executive producer: Joachim Becker.

[DOWNLOAD HERE](#)

Similar manuals: