

Mp3 Kathleen Holeman - I'm All Smiles



[DOWNLOAD HERE](#)

Kathleen Holeman is a chameleon, able to make her voice be exactly what she wants on any song she wants. Jazz standards, blues and pop, ballads and fast romps, relaxing to hot, Kathleen and her band do it all on this album. 13 MP3 Songs JAZZ: Jazz Vocals, EASY LISTENING: Crooners/Vocals Details: "Kathleen Holeman is the real deal, a singer who can sing." I had the pleasure of writing those words for a rave I penned for the Topeka Capital-Journal titled "KC Jazz Diva Soars at Topeka Jazz Workshop." I therefore come to the happy task of writing these notes as a partisan. I am a devoted Kathleen Holeman fan! Since first meeting Kathleen several years ago in preparing notes for her debut album, the acclaimed Don't You Wonder?, I've had the joy -- as countless other Kansas City area jazz fans have had -- of watching her continue to grow. With I'm All Smiles the happy beat goes on. In fact, there's a palpably positive feeling that's just plain life-affirming. In Kathleen's hands, even Billy Strayhorn's "Lush Life" exudes good cheer. "Life is wonderful and I feel so blessed to be able to share these feelings and sounds with so many people," the St. Joseph, Missouri, native told me recently. Speaking of sharing, Kathleen also gives full credit to her fellow musicians. "The guys helped me pick some of the tunes, and I feel that this is their album as much as its mine," Kathleen stressed. "Most of our small group arrangements are a collective effort and it was great fun to see how the songs would turn out!" Now, we get to share that "fun." The ear-grabbing opener, Michael Leonard's "I'm All Smiles" provides a perfect keynote. As suggested by the title, it's a happy-go-lucky, three-quarter-time affair elevated by Kathleen's wonderful voice and the simpatico backing of pianist Paul Smith, guitarist Rod Fleeman, bassist Bob Branstetter and drummer Al Wiley. Here, as throughout the album, although it's Kathleen out front, it's very much a collaborative effort. Everyone and everything swings! "I felt that this album should have a large variety of songs from different genres," Holeman mentioned. "And, of course, I feel that any song that I perform

automatically transforms to jazz! I also hope the listener hears a different part of my personality on each tune." Along with "variety," one might also note her versatility. With her thrilling instrument -- with its great range, pinpoint sharp intonation, and ability to effortlessly move from a whisper to a shout -- Kathleen touches an array of effectively contrasting emotional and musical registers. From her languorous limning of "Love Dance" with its tropical Brazilian undertones to the pell-mell race through Cole Porter's "In the Still of the Night," there are musical marvels galore. Kathleen's musical assets are just one part of the story. Indeed, Kathleen is also a consummate storyteller, a dramatist par excellence. In the heart-throbbing "Why Did I Choose You?," when she gives voice to the lyric "If I had to choose again, I would still choose you," it's an unforgettable moment that resonates deeply. Kathleen's moving treatment of Charlie Chaplin's touching "Smile" benefits similarly from her musical-dramatic synergies. Kathleen is also an accomplished songwriter. In her debut, the title track was a haunting "what if" ballad she called "Don't You Wonder?" "This time, I knew that I wanted something different. Since I'm an upbeat but slightly sarcastic person, I came up with 'Smile All the While' which is very much an explanation of how I like to handle my life." Abetted by Rich Coble's bluesy wah-wah trombone work, Kathleen recites a catalog of everyday travails surmounted by her gritty, "don't let the bastards get you down" advice -- "Smile All the While." While most of the tracks feature the tight quartet backing of Smith, Fleeman, Branstetter and Wiley, there are several notable exceptions. On the Ellington classic "I Let a Song Go Out of My Heart," Terry Brock's spirited fiddling is reminiscent of the magical auras created by jazz violin legends Joe Venuti, Stuff Smith, and Kansas City's own Claude "Fiddler" Williams. Rich Coble's brassy charts for Johnny Mandel's "Close Enough for Love" and "The Bare Necessities" featuring some of the areas top brassmen are additional delights. I'm also partial to guitarist Danny Embrey's arrangement of James Taylor's "You're Smiling Face," which allows Kathleen to show off the pop-jazz side of her persona. Still, there's nothing quite as satisfying as the basic format of Kathleen and the quartet of Smith, Fleeman, Branstetter and Wiley. Revealing her penchant for verses, the rubato voice-piano opening of the Fran Landesman-Tommy J. Wolf evergreen, "Spring Can Really Hang You Up the Most" is a show-stopper. And when the quartet enters to caress Kathleen's statement of the melody, well, it just doesn't get any better! Now, good listener, it's your turn. Kathleen Holeman is a class act. Smart, talented and blessed with good taste, everything she touches turns to gold. To Kathleen and her eminent colleagues, Congratulations! And, Thanks! Chuck Berg (Chuck Berg is professor and chair of Theatre and Film at the

University of Kansas. His jazz commentaries have appeared in Jazz Times, Down Beat, Jazz Educators Journal, Coda, books such as the Oxford Companion to Jazz, and in liner notes for U.S., European and Japanese jazz labels. When not teaching or writing, Chuck plays tenor saxophone and flute with his group in the Lawrence/Kansas City area.)

[DOWNLOAD HERE](#)

Similar manuals: