



**BILL MAYS
MARVIN STAMM
ALISA HORN**

Inventions Trio

BILL MAYS

This second recording is a culmination of three years of Inventions playing together. We're like family—on and off the bandstand we really love one another and have lots of fun every time we're together! Our first CD, *Fantasy* (Palmetto Records 2128), featured my *Fantasy for Cello, Trumpet and Piano* as well as arrangements and our jazz interpretations of familiar classical themes from Bach to Rachmaninoff. This time around, thanks to a second generous commission from Drs. Howard Horn and Frank Osborn, my *Delaware River Suite* was born. A piece dedicated to a river? Yes—I love rivers. I love the water. I'm an Aquarian who grew up in close proximity to lakes, rivers, and the ocean. I served four years in the Navy, owned a racing catamaran, and spend several hours a week in our big Jacuzzi-built-for-two!

The Delaware is an especially scenic river, and, along with the rich history of the Delaware Valley, Shohola, and surrounding areas, was the inspiration for the suite. It's a musical trip starting near its upstate New York headwaters, traversing 330 miles to the mouth of the Delaware Bay. Having virtuoso musicians in Alisa and Marvin allowed me to write with no limits in terms of range, style, and scope. They were totally at ease with all of it: fanfares, 12-tone rows, free improvisation, boogie-woogie, jazz waltz, hoedown, and some "campfire stories" à la Mark Twain and Garrison Keillor!

My "invention" on "Sippin'/Dance" started as a practice tool for piano students—combining independent melodies to aid in two-hand dexterity. Cello and trumpet join forces with my two hands. Marvin composed the jubilant "shout" chorus!

I love Brazilian music. "Zingaro" has always been a favorite: its chromatic, lyrical melody lent itself naturally to this instrumentation.

I learned recently "Nuages" (Clouds) and felt its mood really fit the musical scenery. Marvin and Alisa's singing quality and their empathetic phrasing, dynamics, and breathing together brought "Nuages" beautifully to life!

We hope you'll enjoy our sonic journey!

MARVIN STAMM

I never considered when introducing my musical soul mate Bill Mays to the talented young cellist Alisa Horn that things would turn out as they did. I certainly didn't think that three years hence this trio would be performing consistently and releasing our second CD. A dream of mine and Alisa's morphed over time into the reality of The Inventions Trio.

Our first CD, *Fantasy*, was released in August, 2007. The following month the trio struck out on its first tour, performing in the San Francisco area, Southern California, and Washington State. We performed eleven concerts in fifteen days, among which were two nights at Jazz Alley in Seattle, three days at the Seasons Fall Festival in Yakima, and three California universities. Since then, we have performed at a variety of venues among which were: Philadelphia Museum of Art; Tustan Theater, Narrowsburg, New York; University of California, Fresno; Rubin Museum of Art and the Kitano Hotel Jazz Lounge in New York City. This past June we also performed at La Belle Époque as part of the Toronto Jazz Festival.

Audiences wonder at two older musicians traveling with a young lady of twenty-six. I concocted a number of "off the wall" stories how the group came about, the telling getting funnier as the stories went on. But Alisa is



Delaware River Suite

Inventions Trio

piano **BILL MAYS**
trumpet & flugelhorn **MARVIN STAMM**
cello **ALISA HORN**

Recorded October 9, 2007

The Studio, NY, NY

** Recorded July 26, 2008,
Kakinoki Studio, Shohola, PA)

Eiji Takasugi & Yoshiaki Masuo **Engineers**

Yoshiaki Masuo & Shinobu Mitsuoka **Mastering Engineers**

Bill Mays & Marvin Stamm **Producers**

Judy Kirtley **Photography**

www.IdahoStew.com **Package Design**

1. **Zingaro** 5:34 (A. C. Jobim; arr. B. Mays)
Corcovado Music Corporation/BMI
2. **Sippin' At Bells/Dance Of The Infidels** 3:23
(M. Davis/B. Powell; arr. Mays/Stamm) Screen Gems -
EMI Music, Inc & EMI Longitude Music Co./BMI
3. **Delaware River Suite (Mvts. 3-9)** (Music &
spoken text: B. Mays) No Blooze Music/ASCAP
4. **Prologue/Narrowsburg Deep** 2:44
5. **Rapid Ride At Skinner's Falls** 4:05
6. **Float** 3:34
7. **Shohola Hoedown & Campfire** 7:47
8. **Rollin' Down The Water Gap** 3:48
9. **Philadelphia** 4:44
10. **Towards The Sea** 3:50
11. **Bachianas Brasilieras #5 Mvt. I** ** 8:42
(H. Villa-Lobos; arr. Mays) Associated Music Publishers,
Inc./BMI
12. **Charlotte Delights** 4:08 (M. Stamm; arr. Stamm/Mays)
Euromusic, Inc./SUIZA
13. **Nuages (Clouds)** ** 5:13 (D. Reinhardt; arr. Mays)
Colgems-EMI Music Inc. OBO Peter Maurice Music Ltd./ASCAP

CD Total Time 57:53

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www.billmays.net
www.marvinstamm.com
www.alisahorn.com
www.judykirtleyphotography.com

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accustomed to being among us "more experienced" people and has a great sense of humor, not at all reluctant to "give as good as she gets!" She jumps right into whatever the situation might be. We "road musicians" find great humor in most everything, and this makes life on the road fun—and bearable.

Repertoire is the life-blood of any group. After last fall's tour, we recorded new material developed since releasing *Fantasy*. Villa-Lobos' "Bachianas Brasilieras #5," "Charlotte Delights," the Miles Davis/Bud Powell classics "Sippin' at Bells/Dance of the Infidels," Jobim's "Zingaro," and Bill's *Delaware River Suite*. Django Reinhardt's "Nuages" was recorded this past August. Bill has composed or arranged most of the material for this CD. My piece, "Charlotte Delights," was written for my first grandchild, two-and-a-half years old, who delights my every moment. The song and especially the improvisations reflect the beautiful personality of children this age.

Everywhere we play, audiences' reactions to our music are overwhelmingly enthusiastic. People love this group and the music we play. What can be more rewarding than this!

ALISA HORN

Picture this: You're 25-years-old. You've played the cello since you were four. You've just finished six years of music school studying Unaccompanied Bach, the Dvorak Concerto, octaves, and Strauss orchestral excerpts.

You've always wanted to be in a symphony and secretly dream of touring the world as a soloist. You think that you should just pile on music degrees because the only job you might get is a teaching gig, but you don't even know if you want that because all you want to do is PLAY—anything, everything. You believe that the music world revolves around pure luck and love for the craft and that it's competitive and unfair, and unless you marry a music-loving millionaire that you will be, well, broke. You've lived in Chicago and now you're sitting in your Los Angeles apartment thinking, "Maybe I should try New York, too." You wonder where you'll be in six months.

Now imagine that you open your eyes and you're cruising down the highway, sitting in the back seat of a rental car with your cello leaning on your shoulder. You're on the way from San Francisco, where you played five concerts, to San Diego where you will perform that night. You're thinking about how your walking bass lines in "Sippin' at Bells" were a little behind last night but tonight they'll be "in the pocket!" You're listening to Bill and Marvin talk about life on the road with Sinatra and Sarah, that Quicken is the best way to organize your taxes, what jazz recordings are imperative to own, which wine under \$20 is the best bang for the buck—and Marvin is arguing that he really is the best driver! Bill hands you a check for the 10 CDs you sold the night before, reminding you not to "spend it all in one place." They tell you they love traveling together, that each concert is better than the night before, and that they are so proud of the group. You think, "Is it possible that I'm on my first road trip with two of the world's greatest jazz musicians? Is this real?" Well, it is. It's my life. That's what happened to me.

Before recording *Fantasy* I never dreamed I'd be in the Inventions Trio. I adore all of Bill's compositions and I'm especially thrilled about his arrangement of "Bachianas" for our trio. Originally composed for eight cello and soprano voice, Bill's arrangement beautifully combines Villa-Lobos's melody with a swinging improvisation section and includes the haunting aria originally sung by the soprano—truly a masterpiece!

It's hard to describe the way it feels to be given this incredible opportunity—not only to make music with these amazing musicians, but to spend time with them, absorb their endless passion and wisdom, and gain two of the best friends I could ever have. I can easily say that playing with Inventions has been the greatest time of my life. In the immortal words of Bill Mays, "If it gets any better than this, call me."

Side By Side: Sondheim Duos; Tommy Cecil, bass, Bill Mays, piano.
Intersection; Bill Mays and Road Work Ahead.
Delaware River Suite: Bill Mays and the Inventions Trio.

Twenty-some years ago, I had the honor of interviewing alto sax icon Bud Shank. I asked him the following “fantasy” question: “If you could work with only one pianist for the rest of your career, who would it be?” With no hesitation whatsoever, Bud answered, “Bill Mays.” An endorsement like that doesn’t arrive every day. And when you listen to these CDs, you’ll fully understand Bud’s enthusiasm. The first recording, the Stephen Sondheim material, is an intimate, recital-like presentation of Sondheim’s gems, both older and newer. My personal faves were the ones I tended to know. Like me, they were the “old timers” such as “Something’s Coming,” “Small World,” “Anyone Can Whistle” and “Comedy Tonight.” Five additional choices, of somewhat more recent vintage, clearly reflect the timeless quality of Sondheim’s contribution to American music. And in the hands of Mays, they are truly something special.

“Intersection” reintroduces us to Mays’ West Coast group. Although he’s been an East Coast cat for years, Mays has maintained his connection with the Californians he regularly worked with during his LA years. They include Peter Sprague, guitar, Bob Magnuson, bass, and Jim Plank, drums. This very straight ahead quartet interprets a variety songs ranging from “Inchworm” (remember Danny Kaye in “Hans Christian Andersen?") to Lennon and McCartney’s “And I Love Her”; from standards that include “The Very Thought of You” and “There’s a Small Hotel”; to a lovely tune of more recent vintage, “Estate”; and even the rarely heard gem “Our Waltz.” These and others present this quartet in stirring musical communication. It’s simply an album of the highest musical level.

Finally there’s “Delaware River Suite.” Somehow I missed out on this when it was issued in 2008, but if you can find a copy today, it just might be the most gorgeous of the three. Mays re-acquaints himself with two brilliant musicians with classical connections and jazz chops -- Marvin Stamm on trumpet and flugelhorn and Alisa Horn’s cello combine with Mays’ piano in a trio that is rich, rare, sultry and sensuous. The tunes range from bossa (Jobim’s “Zingaro”) to bebop (a medley of Miles’ “Sippin’ At Bell’s” and Bud’s “Dance of the Infidels”) to Django’s classic beauty, “Nuages.” Among other stunning selections, you’ll also experience Mays’ original work in both spoken and musical interpretations with his picturesque seven-track extravaganza, the “Delaware River Suite.” Mays is an amazing, invigorating, unique and creative presence in the pantheon of American music. And, by the way, Bud Shank was right.