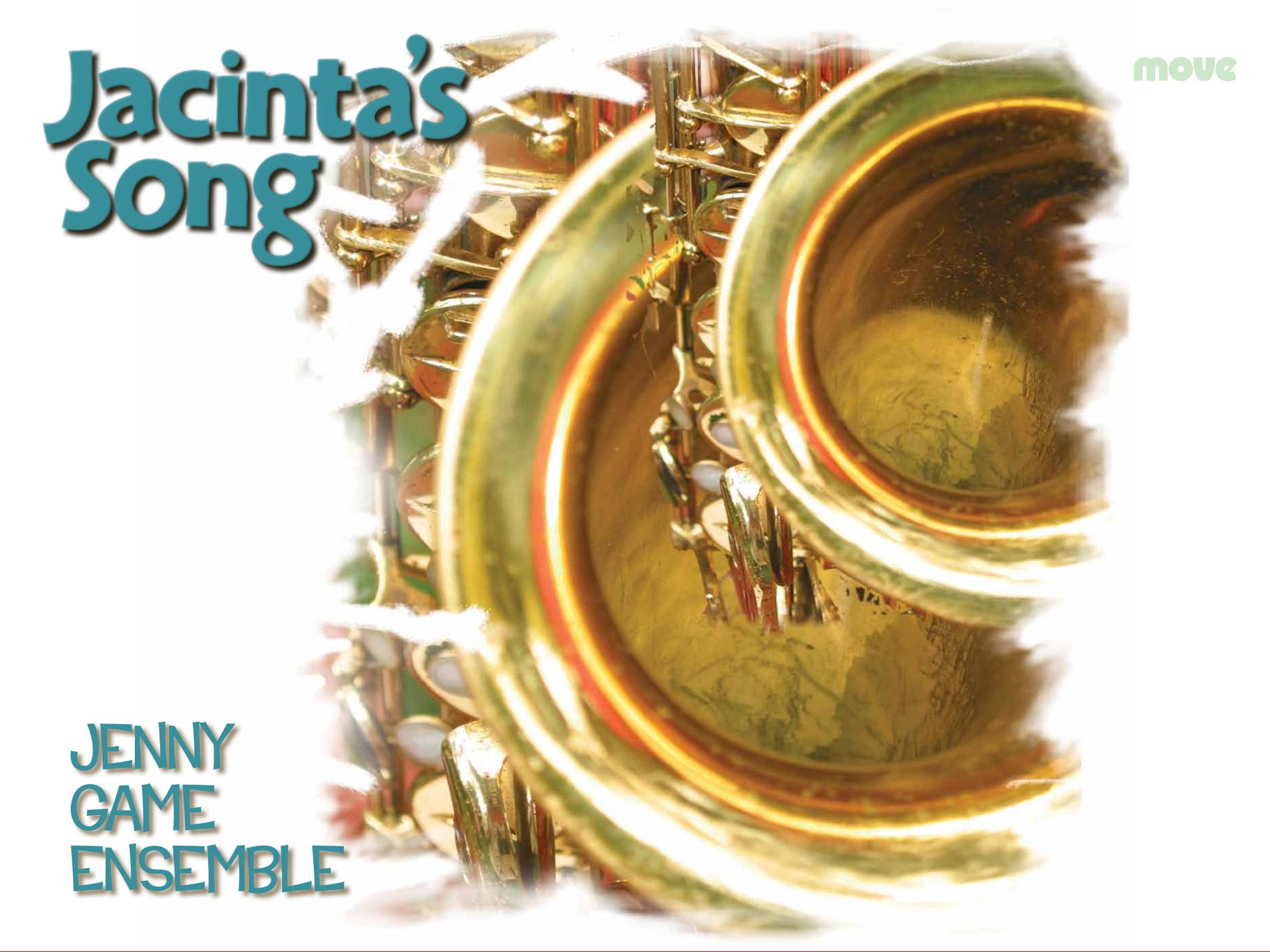


Jacinta's Song



move

JENNY
GAME
ENSEMBLE

"Jenny's music was original, innovative and well played. Everything I look for in music." Sandy Evans, 1997 Composing Women's Festival

"Game's tenor sax has a breathy silkiness, her soprano a rich sensuality...." Leon Gettler, The Age

"Here is an art of gentle persuasion...." Stephen Ingham, The Age

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All compositions written by Jenny Game-Lopata

Recorded and mixed by Allan Neuendorf at Baker St Studios, Burwood Victoria December 2001 and July 2003

Mastered by Allan Neuendorf at Eden Sound Mastering, South Melbourne
Produced by Allan Neuendorf and Jenny Game-Lopata

This recording was assisted by a grant from Arts Victoria.

Cover design by Katherine Slater
Booklet design by Move Records
Photos by Rowan Little

Special thanks to Anna Game-Lopata and Anita Burman

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MELBOURNE, AUSTRALIA

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**ARTS
VICTORIA**

Victoria
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My pieces bring together contemporary jazz, improvisation and classical techniques of composition both modern and traditional. I enjoy experimenting with harmony and rhythms and composing for an exciting range of instruments from the tantalising Middle Eastern darabuka to the subtle marimba. This vibrant combination breathes new life into each of the individual forms, creating a sound that is new and particularly Australian.

An especially stimulating aspect of this CD is the opportunity for musicians from a variety of backgrounds to collaborate. In addition to jazz, the musicians involved work in classical, improvised, folk, popular and experimental musical styles. It is a challenge for musicians to combine their diverse skills to produce new music.

To my knowledge, no one else in Victoria is combining aspects of jazz, contemporary improvisation and contemporary compositional techniques to create an original syncretistic contemporary musical style. I approach jazz with equal emphasis on composition and improvisation, composing third stream works, expanding instrumentation and varying approaches to improvisation.



1 Get a Real Job – 5'43"

Jenny Game-Lopata – tenor sax
Andrea Keller – piano
Ian Wilmot – bass
Poul Grage – drum kit

I wrote **Get a Real Job** as a kind of send up of my own plight – I needed to make some money and Blues licks

seem to be where it's at for working bands. I couldn't help myself, I had to subvert the form – but I wanted to do it without losing the essence of the Blues.

The melody opens with a typical flattened third and seventh, however the harmonic patterns and variations are bent with an extended tonal harmony. There are twelve bars, as in a conventional blues piece, but the wandering chord structure abandons G blues.

2 Jazzabel – 7'20"

Jenny Game-Lopata – tenor sax
Peter Neville – lujon (version 1), marimba (version 2)
Andrew O'Grady – double bass (2)
Poul Grage – drum kit (1&2)
Ian Wilmot – kitchen plates (1)
Andrea Keller – piano (1)
Steve Magnusson – guitar (2)

Jazzabel was inspired by Jezebel, one of the bible's wild girls – a character from my Anglican background who'd have a few good stories to tell! Also, I've always been fascinated by the idea that jazz was originally the music of a people who were straining against bigotry in society. For me, the title brings together imagery about the difficulty of being different in the modern world.

I wanted to write an up-tempo work that juxtaposes contemporary tonality with free jazz. The theme is presented by the saxophone, with piano accompaniment against the primal rhythmic pulse of the lujon, kitchen plates and drum kit. The melodic figuration and waves of contrasting harmonic rhythm in the piece makes for an intense feel. The second version has an innovative role reversal in which the rhythm section improvises, accompanied by the melody instruments.

3 Jacinta's Song – 7'13"

Jenny Game-Lopata – soprano sax
Peter Neville – marimba, steel drum
Andrew O'Grady – double bass
Poul Grage – drum kit

I improvised the melody of **Jacinta's Song** at the funeral of a young woman who was like family to me. She died tragically much too young. I wrote the accompanying bass and marimba parts a few months later as a ballad in her memory.

In the piece, the merging polyrhythms add a sense of hope to the grief expressed in the melody. Peter Neville's steel drum solo towards the end is particularly moving.

4 Joining – 6'26"

Jenny Game-Lopata – soprano sax
Peter Neville – marimba
Poul Grage – drum kit
Ian Wilmot – double bass
Andrea Keller – piano

Joining was inspired by pre-Christian joining ceremonies between loved ones – it's a sort of pagan wedding march! The piece is an adventurous hybrid of jazz with classical sonata form. Adaptations of the sonata feature prominently in works by several twentieth-century composers from Edward Elgar to Arnold Schoenberg. Why not try a jazz sonata?

Joining reworks sonata form to incorporate improvisation in transitory sections as well as in solos. Sonata form has exposition, development and recapitulation sections. In **Joining**, the solos become the sonata's traditional development. The fully notated accompaniment is highlighted by polychords.



5 Leaving – 5'09"

Jenny Game-Lopata – tenor sax
Peter Neville – marimba
Ian Wilmot – double bass
Poul Grage – drum kit
Andrea Keller – piano

Leaving is a jazz ballad. It was composed to mark my move from the Dandenong Ranges into the city of Melbourne. Having grown up in a bushy part of Canberra, I always preferred lots of gum trees and kookaburras to the inner city environment.

Although it suggests many key areas, **Leaving** remains harmonically unstable - ambiguous to the end. While **Leaving** contains too many tonal references to be described as atonal, its instability is not typical of jazz. This characteristic is common to many twentieth-century non-jazz compositions, particularly those written in the early part of the century.

6 Annushka – 9'24"

Jenny Game-Lopata – soprano sax
Peter Neville – marimba
Hope Csutorus – violin
Andrew O'Grady – double bass
Poul Grage – darabuka, percussion

Annushka has lots of influences – it was originally inspired by Bulgarian folk tunes and Middle Eastern modes. It's also a tribute to Mary, a Jewish woman from Russia who I admired as a true survivor. She always called her granddaughter Annushka – a pet name for Anna. Unlike a conventional jazz piece, the melody and modal harmony of **Annushka** are fully notated, with a specific tempo, articulation, phrasing and dynamics all indicated.

But there's still plenty of room for creative choices for the improvisers within Annushka's free solo section. The result has echoes of Bela Bartok, jazz and the Middle East.

7 Song 4 One – 3'41"

Jenny Game-Lopata – tenor sax
Ian Wilmot – double bass
Poul Grage – drum kit
Steve Magnusson – guitar

Song 4 One explores quartal harmony in the melody and the variety of different modes that can be used to improvise in this context.

Originally composed as a ballad to express the feeling of emptiness and space through the absence of thirds, this version is high energy and up-tempo by contrast, with it's funk-like straight eight feel.

8 Against All Odds – 4'08"

Jenny Game-Lopata – tenor sax
Ian Wilmot – double bass
Poul Grage – drum kit
Steve Magnusson – guitar

Against All Odds was written over several weeks during the twenty minutes it took my partner to bath our newborn baby Charlie. The title is intended as a humorous expression of the ingenious ways a mum can squeeze her own life in between non-stop childcare! The melody is an exploration of the sounds created by dividing three octaves into four parts and played rubato, moving into free improvisation.

9 The Slow Lane – 5'44"

Jenny Game-Lopata – tenor sax
Peter Neville – vibraphone
Ian Wilmot – double bass
Poul Grage – drum kit
Adrea Keller – piano

The Slow Lane is a soulful jazz/rock ballad. This piece is about life in the "slow lane" (as opposed to the "fast lane"), when you're out of work, lonely and waiting for something to happen. It contains a number of chromatic elements that subvert tonality, but to a lesser degree than in **Leaving**. The vibraphone adds a soft timbre, creating smoothness to the melody.

10 La Fine – 7'55"

Jenny Game-Lopata – soprano sax
Peter Neville – marimba
Andrew O'Grady – double bass
Poul Grage – drum kit

La Fine abandons harmonic progression for a compelling cycle of chords, propelled by swinging in 11/4. In this version, the marimba joins my soprano sax solo in a dancing interplay that becomes high energy collective improvisation.



Jenny Game-Lopata: composer, soprano and tenor saxophones

In 2004 Jenny Game-Lopata was awarded a scholarship from the University of western Sydney for a PhD in composition. Originally the Jenny Game Quartet, Jenny formed the group in 1993 to perform her original contemporary jazz compositions. Since then, she has managed and lead the Ensemble on tenor and soprano saxophones.

Jenny released her first CD **Seven Seas** on Newmarket in 1996, receiving enthusiastic reviews. In 1998 she received a commonwealth grant from Playing Australia

to take the quartet on a tour of Australia's east coast. The tour included two leading international jazz festivals, the Manly and Armadale Jazz Festivals. Other festival highlights of the quartet include invitations to perform at the 1999 Wangaratta International Jazz Festival, the 1994 and 1997 Composing Women's festivals and the 1992 New Music Composers' Conference. The quartet has performed throughout Melbourne at numerous venues including Bennett's Lane, Dizzy's, Montsalvat and Uncle Neil's Place.

The quartet featured on local and national ABC programs including Breakfast, Drive, Jim McLeod's Jazz Track, The Daily Planet and The Arts Show. With the addition of Peter Neville on marimbas for the 2001 National Festival of Women's Music, the quartet began to develop into the exciting ensemble heard on this CD.

Andrea Keller: piano

Originally from Sydney, Andrea Keller is a graduate of the Victorian College of the Arts. After receiving numerous awards in the 1990s, Andrea reached the finals of the National Jazz Piano Award at the Wangarratta Jazz Festival in 1999. She won the 2003 Inaugural Australina Jazz Award for best contemporary jazz CD for her album Mikrokosmos. She also won the 2003 Aria award for the best jazz album.

Andrea has performed with numerous Jazz outfits in Melbourne, including Brian Brown's ensemble Flight, the Alan Browne Trio and has recorded with Dale Barlow for the ABC.

In 1997 she formed a duo with arco double bassist Anita Hustas. The Andrea Keller Quintet debuted in 1999.

Andrea's Bela Bartok Project, formed in 2002, debuted live at the Melbourne Jazz Co-operative. Later, Andrea recorded a selection of seventeen **Mikrokosmos** by Bartok, which she arranged for Jim McLeod's Jazz Track at the ABC.

Also in 2002, Andrea wrote **Three Portraits of a Simpleton** – a 15-minute work commissioned by Mike

Nock's Big Small Band with funding from The Australia Council and received a commission from the Australian Art Orchestra for the concert series Hard Core.

Andrea has travelled through Eastern Europe and the UK, playing concerts in Prague, throughout the Czech Republic and in Edinburgh. Andrea currently plays in the Barry Duggan Quartet and is a member of the Bennett's Lane Big Band (BLBB).

Peter Neville: marimba, steel drum

Peter Neville is a graduate of the Victorian College of the Arts, where in 2000, he was appointed Head Of Percussion.

He has worked for fifteen years as a part-time percussionist with the Melbourne Symphony, and has also with the Australian Chamber Orchestra, the Tasmanian Symphony Orchestra, and the Philharmonia Orchestra of London. He is percussionist for the Elision Ensemble. Peter has been or is currently a member of the groups Jouissance, Nadoya, the David Chesworth Ensemble, The Southbank Ensemble, the duo Chronochromie, and The Zappa Instrumentale amongst others.

Peter has performed in numerous musicals, including West Side Story, Cats, Hello Dolly, The Secret Garden and in the Broadway version of The Pirates of Penzance. He toured Australia as musical director with the hit show Tap Dogs. He has supported performances of the Bolshoi Ballet, the Russian State Ballet, the Nureyev Farewell Tour and the Netherlands Dance Theatre.

Peter Neville appears on CD recordings ranging from Elision to pop albums by Peter Andre and Deborah Conway and the experimental industrial album New Maps of Hell by London based Paul Schutze.

Peter has a developing profile as a composer having written works for percussion quartet, voice, percussion and saxophone quartet, as well as for The Southbank Ensemble and companies such as Handspan Theatre and Skylark/Playbox.

Hope Csutoros: violin

Hope studied classical violin from the age of ten and received a scholarship to study at the Budapest Franz Liszt Academy of Music in Hungary where she also took part in the International Bartók Seminar and the Kodály Institute Festival of Music. On returning to Australia, she attended the Victorian College of the Arts to study composition and improvisation.

Hope is a founding performer of the improvising & composing string quartet DeFLOCKeD, who debuted their own works at the 1997 Melbourne International Festival. She is also the principal violinist with the David Chesworth Ensemble, and has performed with the Gavin Bryars Ensemble. Hope has also played with the band My Friend the Chocolate Cake since its inception in 1989.

Steve Magnusson: guitar

Steve is one of Melbourne's most sought after guitarists. He is also a graduate from the Victorian College of the Arts and recently returned from Switzerland where he based himself before performing and touring throughout Europe with contemporary free jazz outfit Snag. Snag toured Australia in 2001, including performances at the Wangaratta International Jazz Festival, as well as other jazz festivals both in Australia and overseas.

Of the many ensembles Steve has performed with, a few are the Magnusson-Ball-Talia Trio, the Christine Sullivan Ensemble, the Wilson-Magnusson-Gutherie Trio, the Paul Williamson Hammond Combo, the Eliane Cueni-Gitta Kahle Quartet with whom he toured Switzerland and Germany in 2000, the What Reason Quartet (featuring Michelle Nicole) and the Michael Jordan trio. Steve has also appeared on television shows Fast Forward and The Road to Nihil.

Ian Wilmot: double bass

Ian Wilmot studied double bass at the University



of California in San Diego. While living in the U.S, he worked as a freelance musician including a concert at the Hollywood Bowl under the direction of Leonard Bernstein. Now living in Melbourne, Ian is an integral part of the freelance music scene. He performs with the Australian Pops/Philharmonic Orchestra, Melbourne Symphony Orchestra, Orchestra Victoria and the Melbourne Theatre Company. Ian recorded sound tracks for the 2003 Channel 10 series After the Deluge and performed on Baz Luhrmann's CD Something for Everyone. He's currently recording a CD with the jazz/world music group Combo Combo.

Poul Graze: drums and percussion

Poul is an honours Graduate from the Victorian College of the Arts and currently works as a music teacher. Poul featured in the exciting percussion trio Talking Drums (Moomba, Melbourne International Comedy Festival) for which he arranged and composed. He also performs with Amanda Pettman in an improvising duo and is assistant leader of the batucada group Tumarumba (Brazilian Samba).

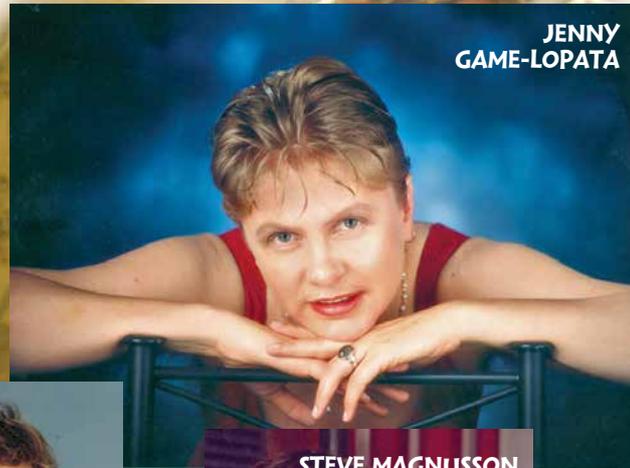
Poul freelances as a percussionist for jazz and folk groups appearing in venues and festivals across eastern Australia, including Jugularity, Kostas Tsicaderis Ensemble (featured on SBS TV) and Xristina. He also collaborates in dance and theatre productions: Flunk (1997 Melbourne Fringe Best Short Work) and Maelstrom (Adelaide Fringe 1996) with Swack and Kwaheri Africa (LaMama 1995).

Andrew O'Grady: double bass

Andrew performs in a variety of ensembles and contexts ranging from American roots music and jazz to orchestral concerts and theatre projects. Recently Andrew has been regularly involved with Richard Frankland's Charcoal Club and Andy Baylor's Cajun Combo. Andrew has played bass with Jenny since 2000 and finds the chamber music aspects of Jenny's compositions a stimulating challenge for the ensemble's interaction.



ANDREA KELLER



JENNY GAME-LOPATA



HOPE CSUTOROS



POUL GRAZE



STEVE MAGNUSSON



PETER NEVILLE