

3 COHENS – FAMILY / Anzic Records 10.11.11

FEATURING: AVISHAI COHEN (trumpet), ANAT COHEN (tenor saxophone & clarinet), YUVAL COHEN (soprano saxophone), w/Aaron Goldberg (piano), Matt Penman (bass), Gregory Hutchinson (drums) & very special guest Jon Hendricks (vocals)

The 3 Cohens talk about the music:

“Blues for Dandi’s Orange Bull Chasing an Orange Sack”, by Yuval Cohen: A tune I wrote based on a drawing by my daughter. She drew 2 orange objects, which we ended up naming a bull chasing a sack. The tune has some grain of the Mingus-Richmond tradition, also the title, as well as the orange theme.

“Rhapsody in Blake” by Yuval Cohen: A tune I wrote while attending Berklee, based on “I Hear a rhapsody” changes. I forgot about it, until Anat and Avishai played it in a show after I was already back in Israel. After playing it with the great drummer Johnathan Blake the tune got it’s new title, “Rhapsody in Blake”.

“Family” by Avishai Cohen: I wrote this thinking of my brother and sister and the way we play together. The melody is one, but it moves between the horns organically, starting with the tenor, moving to soprano, then to the trumpet. I have recorded this tune also with the SFJazz Collective for our 2011 CD set (using 4 horns instead of 3) but the 3 Cohens are the inspiration. Naming it “Family” was the obvious choice.

“Shufra Deshufra” by Avishai Cohen: Shufra Deshufra in Aramaic (ancient language of the middle east) means “the best of the best”. Since the tune is in shuffle mode, I used the name as a paraphrase. I wanted to write a bouncy, “feel-good” tune, realizing there’s not too many modern shuffle tunes out there. Keeping it old school, with a chorus each to blow, rather than an extended blowing form. This is the way we play it live as well.

“With The Soul of The Greatest of Them All” by Avishai Cohen: I was hanging out in south of France at my friend (pianist) Yonathan Avishai’s place. I ended up sitting on the piano and for couple of days couldn’t let go of that original vamp of this tune. Right away it felt very “Mingusy” so when I added a melody to it instead of avoiding ‘copying’ from Mingus I decided to make it a tribute tune. Hence the middle section that goes to a ballad feel and grows back to the swing feel, and the harmony that leads back to the vamp at the end, very typical for Mingus. He was always one of my favorite bass players and as a composer he also has a big influence on me. In the past few years I’ve been playing with the Mingus Big Band, Mingus Orchestra and recently also with the Mingus Dynasty, so my exposure to his music grew even more.

And on the Louis Armstrong connection: The idea of recording with the great Jon Hendricks came to us after we met him in Brazil in September 2010. The 3 Cohens were invited to participate in the “Tudo e Jazz” festival in Ouro Preto. The theme for the festival was Louis Armstrong. Louis is a major inspiration for the 3 of us - we love Louis! We had previously performed a "Tribute to Louis Armstrong" program in Caesarea, Israel, so we were thrilled this time to give Louis's music a new interpretation which we ended up recording on this album: On “Do You know What it Means to Miss New Orleans, Yuval, “wanted to give the song a new vibe and colors, yet be respectful to the song and its strong heritage”; Anat explains her take on “Tiger Rag”, “I tried to give this much played song some new, fun, world elements like Middle Eastern, Moroccan, Calypso, and of course, some swing”. Jon Hendricks, who was participating in the same festival, heard us during sound check and with mutual enthusiasm we decided to have him sit in with us that night. He sang “On The Sunny Side of The Street” and “Roll ‘Em Pete”. The connection felt magical and thus came the idea of recording together. (The two songs Jon sang with us in Brazil appear on the album).