

INWARD

Barn Swallow Lane

This is where *Inward* begins, on Barn Swallow Lane- the street I grew up on in Rochester, NY. While it may seem idealistic to try and capture my experience growing up in a single composition, I will say that the music came before the title, as with all of my composing. Only in retrospect did I feel that this piece had a very pure quality and seemed to convey the joy and warmth I feel when I think of home, as well as the melancholy of facing the fact that you can only truly revisit your childhood and formative years in memory.

Strange Meadow Lark

This composition is from the pen of legendary jazz pianist and composer Dave Brubeck, and can be found on his quartet's landmark album *Time Out*, originally released on vinyl in 1959. I used to listen to the album a lot as a kid, partially due to alto saxophonist Paul Desmond's beautiful playing, but also because of the great compositions offered by Brubeck. Around the summer of 2009 I had "Strange Meadow Lark" swirling in my head, and I finally decided to arrange it. Brubeck is a jazz composer of the highest caliber, and this piece remains one of my favorite compositions today.



Timeline

"Timeline" is the most motivic of all my compositions on *Inward*. The opening phrase, E-D-G, played by the tenor, is the motive upon which nearly all of the melodic lines in the piece are based. This motive is of course varied by interval, direction and note length to achieve these melodic permutations. The name "Timeline" refers to my time at Berklee College of Music. If I were to put all of the important events during this period of my life on a timeline, I'd be pretty happy with the result.

Inward

As the name suggests, this composition is about personal reflection and introspection. Originally composed as strictly instrumental, I added the vocal part after working with Jihye Kim at New England Conservatory and being moved by her musicality and the pureness of her voice. Adding voice to this piece gave it a deeper level of expression, and I was really intrigued by the tone colors created by blending voice with soprano saxophone and the other horns. To make this piece even more personal, this is only track that I play on (soprano saxophone), and because this album is very personal, it's fitting that this is the title track.

Chance Encounter

The most light-hearted composition on the album, "Chance Encounter" is just plain fun. I wrote this Bossa-Nova after my wife, Kate, suggested I write a fun piece to contrast with the somewhat serious-introspective compositions I had been producing. It was a great suggestion. Also, I find humor in the wide-leaping intervals of the melody, and the title is meant to reflect that.

Questions From A Child

The only ballad on *Inward*, this composition drew its inspiration from the 2005 Fred Hersch album *Leaves of Grass*, in which Hersch brilliantly set to music the poetry of Walt Whitman. This ballad got its name because of its similarity in mood to "A Child Said 'What Is the Grass'" from Hersch's album.

Fee Fi Fo Fum

Wayne Shorter's legacy as a saxophonist and composer of the highest order will have a long-lasting impact on the jazz world. His "Fee Fi Fo Fum" has long been one of my favorite tunes to improvise on due to the harmonic sophistication of its two "A" sections and the contrasting bluesy simplicity of the bridge. In my arrangement, however, I leave the soloing in the able hands of Mike Tucker (tenor sax) and Ben Whiting (bari sax), who navigate the complex harmonic terrain with ease.

Wavering

The only live recording on the album, "Wavering" is a flugelhorn feature with a long, flowing melody that spans nearly two octaves. This particular recording is from the Professional Writing Division Awards Concert that took place on April 8, 2009 at the Berklee Performance Center, in which I was honored to represent the college's Jazz Composition department. With an ensemble of slightly different personnel than the studio recording, Jeremy Sinclair (flugelhorn) and Takeshi Ohbayashi (piano) both display their formidable soloing abilities over asymmetric phrases with a quick harmonic rhythm. This composition got its name because rather than being decidedly uplifting or somber in mood, it seems to waver somewhere between the two. -Art Felluca