



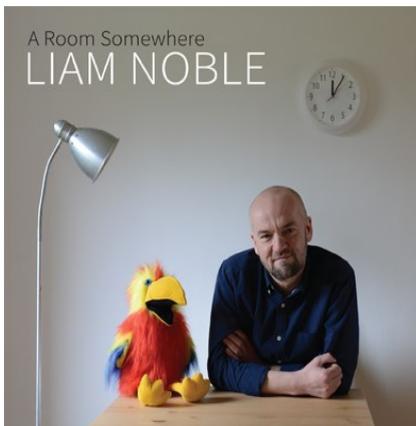
FOR IMMEDIATE RELEASE

LIAM NOBLE

A ROOM SOMEWHERE

Liam Noble (piano)

Liam Noble returns with his first solo recording in 20 years. Liam has worked in a vast range of contexts, including as a sideman in award winning projects with Julian Siegel, Christine Tobin and Mark Lockheart and in a transatlantic ensemble with Zhenya Strigalev (which has included Eric Harland, Ambrose Akinmusire, Greg Hutchinson and Larry Grenadier). He has also collaborated in free improvisation projects such as Sleepthief (with Tom Rainey and Ingrid Laubrock), and performed in ensembles with Peter Evans, Mary Halverson, Mat Manieri and Okkyung Lee. It now feels like the right time to strike out alone again.



1. Major Major (Noble) 2:18
2. Wouldn't It Be Lovely (Lerner and Loewe) 5:47
3. Round Midnight (Monk/Hannigan/Williams) 5:05
4. Directions (Zawinul) 4:17
5. Now (Noble) 1:51
6. There Is No Greater Love (Jones/Symes) 4:48
7. Now and Then (Overdub) (Noble) 1:51
8. Six White Horses (Welch/Rawlings) 4:47
9. I Wish I Played Guitar (Noble) 2:31
10. Tenderness (Simon) 3:40
11. Sophie (Wheeler) 6:30
12. Body and Soul (Heyman/Sour/Eyton/Green) 4:50
13. Salut D'Amour (Elgar) 3:02

Recorded by Alex Kilpartrick and Andrew Lawson at Fieldgate Studio, Penarth, Wales on September 2nd and 30th 2014.

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Liam Noble writes:

‘OK, so, the parrot...

I have always been slightly ambivalent about publicity photographs. A portrait only occasionally reveals anything of the person in the picture. I decided I needed an accomplice, a kind of visible version of the internal me - something like a macaw. Hopefully, because I am in the picture people will recognise me, and because the macaw is in the picture they will get the gist of the music.

I deliberately avoided writing any music for this session. I like the idea of a solo record where improvisation is at the heart of it. Some of the tunes here, like **Body And Soul**, **Round Midnight** and **There Is No Greater Love**, are played endlessly in colleges and at jam sessions. They are a test of how well you can play; there are specific rules that need to be followed, like skiing between the poles of a slalom course. The advantage of playing alone is that you don't have to do that but you might lose the tune by letting go of its structure. Taking out all the poles, only a bare slope remains. So I leave some in, but try to surprise



myself (and the listener) about where they are. **Tenderness**, on the other hand, is so rarely played that simply playing it straight and enjoying the sound of the piano felt enough.

Sophie is by the late, great Kenny Wheeler. Its chords and melody are such a pleasure to play that it's easy to get pulled under, absorbed by it, instead of giving it the workout it deserves. **Directions** was the result of a personal bet between me and my better judgement that a piece from Miles Davis's jazz-rock period couldn't be done as a solo piano piece, and **Salut d'Amour**, like **Wouldn't It Be Loverly**, just had a melodic curve that made me want to play. Some tunes do that, they have a kind of quiet, unseen energy just from being so *good*. Then there was **Six White Horses**, which was me trying to play the banjo on the piano, to try and get at what falls under the fingers on that instrument and transpose it on to one for which it was not intended. I like to do that too, to be *unpianistic* on the piano; pianism doesn't always get you the notes you want to hear.

Everything else is improvised, including one piece where I played and then dubbed another line above it, an improvisation that then served as a composition to respond to. Improvisation starts from nothing in theory, but really it starts from a memory, a recollection of whatever the player considers music. That's an ever increasing list, to which things are often added and, with a couple of exceptions, hardly ever taken off.

A solo recording distils everything. You can investigate things without having to accommodate the ideas of your band mates. This is a double edged sword; sometimes when no ideas are forthcoming, those of other musicians are extremely useful. Playing solo, the only dialogue is one with oneself, or perhaps with the imaginary bird inside that self.'

Live Dates:

22nd – 23rd April – Album launch at The Vortex Jazz Club, Gillett Square, Dalston, London, 8.30pm

28th May – Fleet Street Kitchen, Birmingham, 8pm

31st May – St Lawrence Chapel, Ashburton, 8pm

16th July – Cambridge Modern Jazz Club, Hidden Rooms, Cambridge, 8pm

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