

JD
ALLEN

ALLIANCE
NEEN



SAVANT

- 1 **THREE LITTLE WORDS** 2:56
(B. Kalmar / H. Ruby) (BMG Firefly / Edwin H. Morris & Co. / Harry Ruby Music Co.) ASCAP
- 2 **WILDWOOD FLOWER** 4:39
(J.P. Webster / M. Irving) (P.D.)
- 3 **MAUDE** 2:04
- 4 **O.T.R.** 2:58
- 5 **RETROGRADE** 2:41
- 6 **GEM AND EYE** 2:43
- 7 **MOTHER** 2:01
- 8 **QUEEN CITY** 3:51
- 9 **VERNETTA** 2:29
- 10 **KRISTIAN WITH A K** 3:56
- 11 **NYLA'S SKY** 2:47
- 12 **JUST A GIGOLO** 3:18
(L. Casucci / I. Caesar) (Chappell & Co. / Irving Caesar Music Corp.) ASCAP
- 13 **THESE FOOLISH THINGS** 3:40
(E. Maschwitz / J. Strachey) (Boosey & Hawkes Inc. / Bourne Co.) ASCAP

All compositions by JD Allen (House of Eugene) BMI unless otherwise noted.

JD ALLEN TENOR SAXOPHONE **PRODUCED BY JD ALLEN**

EXECUTIVE PRODUCER BARNEY FIELDS **RECORDED AT MONASTERY STUDIO, CINCINNATI, OHIO, JANUARY 2-4, 2021**

ENGINEER JUSTIN NEWTON **MIXED AND MASTERED BY MIKE MARCIANO**

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FOR A FREE CATALOG WRITE: SAVANT RECORDS, INC., 106 WEST 71ST STREET, NEW YORK, NY 10023

DEAR LISTENER,

Writing the liner notes for *Queen City* has proven to be just as challenging as finding and playing the right material for this recording. I felt that it was important that I write directly To Whom It May Concern about our most recent (outside of music) shared experience and new reality that concerns us all. Can't imagine that the lay person saw Covid-19 coming but it came and changed all of our lives in many different variations and degrees, so in all honesty the thought of writing just about the music seemed small. Once the news broke about the global pandemic and the world shut down as we have come to know it, I spent the first couple of months after justifying my thinking by attaching "what's the point of?" to my every thought and action. I was down, I'm pretty certain that I wasn't alone in thinking like that. Maybe I should say you and I were down. Whenever I got to thinking "what's the point of practicing my saxophone," or "what's the point of thinking about music," a feeling of guilt or "how dare you think of that!" feeling came over me. Performing music for and with people is what I do and I've come to the realization that an audience of listeners of any size is a part of the music; it's also a shared experience. Covid-19 changed that and forced me to try to remember why I started playing in the first place, the years before I started performing and recording.

Every musician starts out playing alone at the beginning, with hopes of one day being able to perform with others. An important aspect of playing Jazz, at least in my opinion, is being able to adapt to situations presented by your bandmates or being part of a collective story that's being told through music in real time.

It becomes another situation when you're alone, when the story has to come only from you. In 2020 live performances had been cancelled due to Covid-19 and it was unknown in the beginning if musicians would even be able to record together in a studio situation. So once again I was faced with the "what's the point of?" question. Getting in touch with the reason of why I started playing the saxophone in the first place was the only way out of this what's-the-point cycle I was caught in. I needed to find my why

again, the why before everything. Playing the saxophone started out for me as a way to release feelings that I couldn't express verbally, even in the beginning when all I could make were sounds.

At that point I realized that it's just the saxophone and me and I needed to keep dreaming if I'm going to mentally make it through this. It's not about dreaming to escape reality, it's about making hope my center. Dreaming is the projector and movie screen for hope. Practicing the saxophone became my dream in motion. It became evident very quickly that I needed to learn how to tell a story on my saxophone alone, with no bass and drums, but completely alone. The early part of our shared experience forced me to try to adapt to this new reality. Like any new musical endeavor, studying other artists (Jazz and Classical) who have made solo saxophone recordings was very important.

It was important for me to hear how other saxophonists approached this endeavor. Having a relationship with space (musical and actual performance space) seemed to be the one common thread. But that is easier said than done. I've learned a lot from this whole experience and will continue to work on new things, both musical and personal, that I've learned from this.

I tried to structure the recording as if it was a mural, each composition whether it was an original or a standard was performed as vignettes. The goal being that each song can stand on its own and inhabit a certain amount of space but also belonging to a bigger picture and a complete story when this recording is listened to in its entirety.

I do hope you enjoy this recording and I really appreciate you taking the time to listen. With love and solidarity in all things that are true.

JD ALLEN



JD ALLEN PLAYS A YANAGISAWA TENOR SAXOPHONE,
*10 SYOS TENOR MOUTHPIECE AND D'ADDARIO SELECT JAZZ REEDS

DESIGN REBECCA MEEK PR KIM SMITH