

LES DISQUES

victo**INFORMATION****VICTO cd078****Paul Cram Orchestra**
«Campin Out»

1. Campin Out9'01"
2. Life of Crime13'35"
3. Kafka's Chair5'17"
4. Zebra Zone10'44"
5. Trouble in Paradise14'31"

PAUL CRAM: saxophone ténor, clarinette, arrangement, composition**DON PALMER:** saxophones alto et soprano, flûte**JEFF REILLY:** clarinette, clarinette basse**CHRISTOPH BOTH:** violoncelle électrique**RICHARD SIMONEAU:** trompette (1.2.4.5)**ROLAND BOURGEOIS:** trompette (3)**TOM WALSH:** trombone**STEVEN NAYLOR:** piano, synthétiseur, échantillonneur**JOHN GZOWSKI:** guitare électrique**JAMIE GATTI:** basse électrique**DAVE BURTON:** batterie, percussion

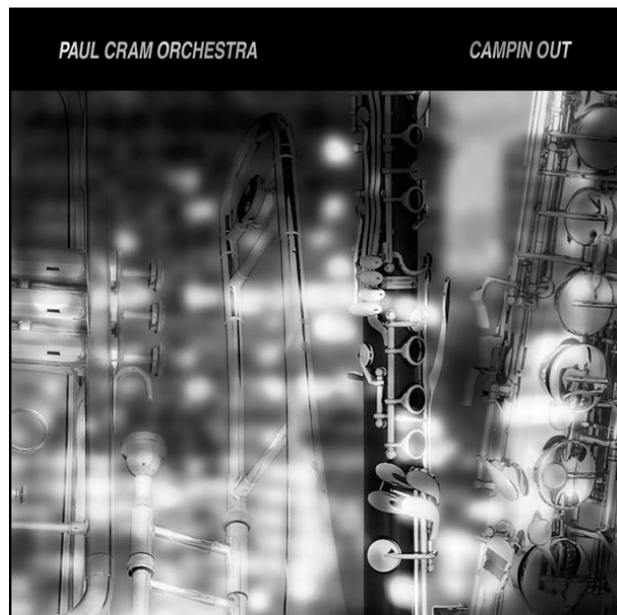
Toutes les compositions sont de PAUL CRAM (SOCAN). Les pièces 1 et 5 ont été enregistrées au 17ième Festival International de Musique Actuelle de Victoriaville le 18 mai 2000, les pièces 2 et 4 ont été enregistrées au Music Gallery de Toronto le 17 mai 2000 et la pièce 3 a été enregistrée au Atlantic Jazz Festival de Halifax.

Paul Cram's career has thus far traced a path from Western Canada to East, from beginnings in Vancouver to Toronto and on to a long residence in Halifax. Along the way there have been significant musical landmarks, though too few and far between. His first LP, *Blue Tales in Time*, released in 1982, was a breakthrough recording for West Coast free jazz, introducing bassist Lisle Ellis and pianist Paul Plimley as well as Cram's already substantial skills as composer and saxophonist. In Toronto in 1987, he recorded *Beyond Benghazi* with the first version of his orchestra and the great Julius Hemphill as guest soloist. Cram settled in Halifax in 1989, and since then he's worked and recorded with both the co-operative *Upstream Ensemble* and the *Benghazi Saxophone Quartet*. Wherever he's resided, he's been a key presence in the formation of some vital large ensembles, including Vancouver's *New Orchestra Workshop* and Toronto's *Hemispheres*.

What makes such an orchestra possible? Beyond Cram's capacity for organization, it's the challenge and appeal of his music. The commitment and camaraderie in the group are extraordinarily high, something a listener immediately picks up. The orchestra, to a man, is adept in his continuous give and take of writing and improvising, the raucous and the refined, the sound found and the line lost. Above all there's a sense that Cram's music is leading somewhere.

It's a voyage into the unknown in which familiar terrain is oddly distorted, a body of conventions glimpsed in funhouse mirrors, a series of new textures that frame their own instability. There's variety, too, from the subtle textures of clarinet and cello that grace "Kafka's Chair" to the wit of "Trouble in Paradise" where there's literally Ayler-wit to Zappa-wit. His greatest gift as a composer, though, is his ability to develop continuous melody, lines that seem to embrace and develop through the improvised solos as well as the writing. That's jazz composing of the highest order, something beyond notation, and testament to the special chemistry that Cram enjoys with this band.

Stuart Broomer, July 2001



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