Cassandra Wilson - Silver Pony (2010)



1. Cassandra Wilson - Lover Come Back To Me (06:51) play
2. Cassandra Wilson - Went Down To St. James Infirmary (07:14)
3. Cassandra Wilson - A Night In Seville (03:00)
4. Cassandra Wilson - Beneath A Silver Moon (06:39)
5. Cassandra Wilson - Saddle Up My Pony (09:32)
6. Cassandra Wilson - If It's Magic (04:34)
7. Cassandra Wilson - Forty Days & Forty Nights (04:59)
8. Cassandra Wilson - Silver Pony (00:36) play
9. Cassandra Wilson - A Day In The Life Of A Fool (07:35)
10. Cassandra Wilson - Blackbird (06:46)
11. Cassandra Wilson - Watch The Sunrise (03:31)

Personnel:
Cassandra Wilson: vocals, synthesizer;
Jonathan Batiste: piano;
Marvin Sewell: electric guitar;
Reginald Veal: electric bass;
Herlin Riley: drums;
Lekan Babalola: percussion.

Silver Pony, zachwycający nowy album jazzowo-popowej piosenkarki i wielokrotnej zdobywczyni nagrody Grammy, Cassandry Wilson, został wydany przez należącą do EMI wytwórnię płytową Blue Note Records. Wilson, której znakiem rozpoznawczym jest niesamowity, zabarwiony charakterystyczną chrypką wibrujący głos. Gościnnie w produkcji albumu wystąpili: Terence Blanchard, raper Common ("Silver Moon") oraz wokalista i autor piosenek - John Legend ("Watch The Sunrise"). Silver Pony to jedyne w swoim rodzaju hybrydowe połączenie albumu na żywo i studyjnego, gdzie nagrania na żywo z trasy po Europie płynnie przeplatają się z nagraniami studyjnymi stworzonymi w Piety Street Studios w Nowym

Orleanie. Na krążku znajduje się mieszanka jazzowych i popowych klasyków oraz nowych piosenek napisanych przez Cassandrę i jej zespół. --Merlin

Cassandra Wilson, who consistently defies convention as this restless chanteuse, doesn't disappoint with Silver Pony—issued today on Blue Note as the long-awaited part-in studio, part-live followup to her celebrated Loverly. She has the vocal phrasing, the dusky intellect, of Charlie Parker and the elastic intuition of Betty Carter. Yet, Wilson is no throwback. She writes her own music, and surrounds herself with top-shelf improvisers. Even when including songs from the canon—here, that includes “Lover Come Back to Me," and “St. James Infirmary"—Wilson has always approached them with a tinkerer's eye for disassembling and reanimating. She's also taken chances on pop music, in the great tradition of Miles Davis, and uncovered unexpected revelations on “Blackbird," an acoustic Beatles song that takes flight on Silver Pony.

The album was borne out of time spent back home in the Deep South, shuttling back and forth between Wilson's birth city of Jackson, Miss., and a house in New Orleans as her mother fought through a final illness. Wilson then embarked on a 13-city European tour, from which several live cuts are included. That adds an undercurrent of homecoming and of sadness, but doesn't keep Wilson and her intensely talented group of sidemen—notably the rhythm section of drummer Herlin Riley and bassist Reginald Veal , who've worked with Wynton and Branford Marsalis — from their appointed duties to swing, to sway, and to surprise. Wilson makes a growling statement on the opener, a gritty take on “Lover Come Back to Me," signalling that this set will keep a firm grip on the dreams that survive our pain. They have some fun, too: Long-time guitarist Marvin Sewell takes an groovy, angular approach on “St. James Infirmary," reimaging the traditional tune as a riffy funk vehicle.

A portion of Silver Pony was also recorded at New Orleans' Piety Street studios, with producer John Fischbach (who previously worked on Loverly, the 2008 Grammy award-winning standards album). In these more intimate environs, Wilson's voice becomes quieter, darker still—turning “If It's Magic," for instance, into a moving plea of quiet desperation. Yet, surrounded by that blue-black gloaming, her band doesn't recede so much as begin to more fully assert itself. Big Easy piano prodigy Jonathan Batiste adds a fizzy, fusion-era Chick

Corea-sounding electric piano signature on the completely improvised “A Night in Seville." Percussionist Lekan Babalola, another alum from Loverly, then moves inside and around imaginative torrents of sound by guest saxophonist Ravi Coltrane on “Beneath a Silver Moon"—a new tune built up from Juan Tizol's “Caravan."

As has become her tradition over an eight-album stint at Blue Note, Wilson again includes a selection of deep-blues standards—Charlie Patton's “Saddle Up My Pony," presented with a pleasant clip-clop shuffle in concert; and “Forty Days and Forty Nights," closely associated with Muddy Waters. These songs tie her back to those Mississippi roots, to Highway 51 and cotton fields, to her earliest memories of her family and her childhood. But again, Wilson's not overly careful with them, pulling them inside out and stretching their boundaries—as she had with dazzling earlier interpretations including Robert Johnson's “Come on In My Kitchen." –Nick Deriso

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