

Halie Loren – Butterfly Blue (2015)

Written by bluesever

Tuesday, 25 August 2015 16:01 -

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1. *Yellow Bird* 3:37 2. *I Wish You Love* 4:03 3. *Blue* 4:43 4. *Stormy Weather* 5:10 5. *Butterfly* 4:36 6. *After The Fall* 4:10 7. *Our Love Is Here To Stay* 3:33 8. *I've Got You Under My Skin* 4:10 9. *Danger In Loving You* 3:27 10. *Boulevard Of Broken Dreams* 4:23 11. *Carry Us Through* 5:13 12. *Peace* 3:35 Halie Loren – vocals, percussion Matt Treder – piano, organ William Seiji Marsh - guitar Daniel Gallo - guitar Mark Schneider – bass Brian West – drums David Larsen - saxophones, clarinet Joe Freuen – trombone Dana Heitman – trumpet Rob Birdwell - trumpet, flugelhorn Katherine Dudney - cello

Halie Loren glides in flight on her new album *Butterfly Blue* from newly composed musical poetry to the songbook of American music on the wings of a deepening and darkening musical sense, an extraordinary accompanying group of musicians and a voice to wring out all the passion, pain and promise of living. We are captives of the cages of our lives but the spirit still soars.

The new: “Blue” by sterling guitarist Daniel Gallo, “blue like the deep sea . . . blue like a moonbeam.” Delicate without sentimentality, painful but not maudlin. Gallo’s guitar masterfully weaves under Loren’s voice. “Butterfly” by Loren herself, wherein I think Otis Redding held her hand. I thought he might harmonize on the chorus and perhaps he does somewhere else. “After the Fall” again by Gallo. Paper Moons hang, funny Valentines bring a tear. Songs of life remembered, a soundtrack of a life.

The classic: Charles Trenet’s “I Wish You Love”, sung mostly in French and the more romantic for that. Loren’s voice haunts, evokes all the lyrical romance of the tune. Matt Treder’s piano and David Larsen’s clarinet so perfect in creating the cafe sensibility in play. Mark Schneider’s bass simply perfect. “Stormy Weather” touches the very center of that blues piece, slowed down achingly beyond any version you’ve heard before.

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Billie Holiday would approve. Ellington could have arranged. And a bit later, back to back to back, my favorite moments on the album. A playful yet deeply felt “Our Love Is Here to Stay” with Irving Berlin’s wonderful, hopeful lyrics. Again Larsen, this time on baritone sax, would be worth the trip just on his own. And Halie’s phrasing, I think she knew Berlin in an earlier life.

She has also somehow magically visited Cole Porter. “Under My Skin” is launched by a fine instrumental intro with Treder and Schneider leading the way before Loren’s breathy vocal comes in with just a touch of Peggy Lee. All that Porter longing, the pain/pleasure of being caught with no release and maybe none wanted.

On the Loren penned “Danger in Loving You,” heard in a performance version on an earlier recording, she writes to the level of Gershwin and Porter. There’s no release here either. There is of course danger to the heart.

Halie Loren is generally termed a jazz singer and that’s true if you acknowledge that blues underlies jazz, which of course it does. Then there is soul, she has that too. Ask me to walk into a club and conjure up my singer of choice and it would be Halie Loren.

To bend a lyric in “Blue” just a bit, I love her like Sunday. --- Brian Arsenault, rom.wordpress.com

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