

Lizzy Parks – This And That (2009)

Wpisany przez bluesever

Sobota, 30 Lipiec 2011 18:42 - Zmieniony Poniedziałek, 19 Styczeń 2015 17:13

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01. *This and that* [play](#) 02. *Forever and A Day (Acoustic Version)* 03. *Deluge* 04. *Soul Bird (Acoustic Version)* 05. *A Taste of Honey* 06. *Time (Acoustic Version)*

[play](#)

07. *Eyes of A Child* 08. *Raise the Roof (Acoustic Version)* 09. *Leaving Home (Acoustic Version)*

Double Bass – Riaan Vosloo Flute – Mark Hanslip Guitar – Max Gilkes Percussion – Will Fry Piano – Riaan Vosloo Saxophone – Mark Hanslip String Quartet – Robin Martin, Rose Redgrave, Roz Gladstone, Sophie Ryan Vocals – Lizzy Parks

Until 2008, British vocalist, songwriter, and multi-instrumentalist Lizzy Parks had been gigging on records since she performed with Chris Bowden on his groundbreaking *Slightly Askew* album back in 2001. Until last year she was known primarily for her guest work with Ben Lamdin on the *Nostalgia 77* and *Nostalgia 77 Octet* groupings, and with his help she released the stellar *Raise the Roof* on *Tru Thoughts* (not her debut but a breakthrough nonetheless); an in-your-face set of jazzed-up dance, funk, and nu-soul offerings with scant touches of post-modern rockism tossed in for good measure. 2009's follow-up, *This and That*, is a different kind of offering altogether. The vibe here is far more acoustic in nature, stressing her songwriting talents more.

All tracks were written with Lamdin and Riaan Vosloo (also of *Nostalgia 77*). The arrangements include strings and horns, but mostly feature a core band of guitar, double bass, piano, hand percussion, and flute with a single saxophone. Parks' jazz roots comes out more on this set because of its stripped arrangements. She comes off as an excellent ballad singer, as evidenced on "Deluge," with its hand drums and saxophone, and recalls a Beat Generation hipness but is thoroughly in the moment -- check her twinned, near scatting with the saxophone in the latter half of the tune. Other standouts include an acoustic version of "Raise the Roof," with a fine string arrangement by Vosloo. The restrained yet shimmering delivery of the lyrics turns the song inside out and even alters its meaning.

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The album's lone cover is a reading of Bobby Scott's "A Taste of Honey," and rather than the fingerpopping, scattershot, uptempo song we've been accustomed to hearing since Herb Alpert and the Beatles in the '60s, Parks turns in a folk-pop version that is as elegant as fine chamber music and uncovers the root of the song in the traditional ballad "Greensleeves." Simply put, this set is a pure joy in its elegant, graceful presentation and reveals that Parks' gift for both creating and interpreting songs in rich new ways is vast, and the well of her inspiration is very deep indeed. Anyone interested in the jazzier side of songwriting and singing without the saccharine or cheap sentiment provided by countless others should check out This and That. ---Thom Jurek

"This And That" zawiera tylko dziewięć utworów, ale są to zdecydowanie najpiękniejsze utwory, jakie miałem okazję ostatnio słyszeć. Większość z nich to akustyczne wersje kompozycji z poprzedniego albumu Lizzy, "Raise The Roof", oraz dwa kowery: "Deluge" Wayne'a Shortera i "A Taste Of Honey"; w aranżacji Riaana Vosloo (gitara basowa), Willa Fry'a (perkusja), Marka Hanslipa (saksofon) oraz Maxa Gilkesa (gitara akustyczna).

Z jaką muzyką mamy do czynienia na "This And That"? Na pewno nie jest to jazz poszukujący, ale raczej to co nazywamy dziś smooth jazzem. W tym klimacie głos Lizzy Parks brzmi dużo bardziej wyraziście. Muzycy wiedzą jak zostawić wokalistce wolną przestrzeń, którą wypełnia przepięknymi wokalizami. Myślę, że mało komu nie będą się podobały nowe wersje doskonale znanych piosenek, bo ich interpretacje uważam za bardzo ciekawe. --- Ed Hammerhead, muzyka.gery.pl

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