

BRIAN LYNCH AND SPHERES OF INFLUENCE
SONGBOOK VOL. 2:
DANCE THE WAY U WANT TO



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Disc 1

CD version

- E.P's Plan B** (8:20)
- Change Of Plan** (9:00)
- Across The Bridge** (8:10)
- Dance The Way U Want To** (7:07)
- The Disco Godfather** (10:19)
- Tom Harrell** (7:50)
- Silent Conversation** (7:22)
- Que Sería La Vida** (8:41)
- Awe Shocks** (8:27)

Disc 2

- Tom Harrell** • alternate take (7:49)
- E.P's Plan B** • radio version (5:41)
- Change Of Plan** • radio version (5:38)
- Across The Bridge** • radio version (6:08)
- Dance The Way U Want To** • radio version (5:13)
- The Disco Godfather** • radio version (5:40)
- Tom Harrell** • radio version (6:00)
- Que Sería La Vida** • radio version (5:50)
- Awe Shocks** • radio version (6:07)

Brian Lynch - trumpet

Tom Kelley - alto saxophone (Change Of Plan, Across The Bridge, Silent Conversation, Awe Shocks)

Aldo Salvent - tenor saxophone (E.P's Plan B, The Disco Godfather)

Chris Thompson-Taylor - tenor saxophone (Change Of Plan, Dance The Way U Want To, Tom Harrell, Awe Shocks)

Kemuel Roig - piano (Change Of Plan, Dance The Way U Want To, Tom Harrell, Silent Conversation, Que Sería La Vida)

Alex Brown - piano (E.P's Plan B, Across The Bridge, The Disco Godfather, Awe Shocks)

Rodner Padilla - electric bass

Hilario Bell - drums

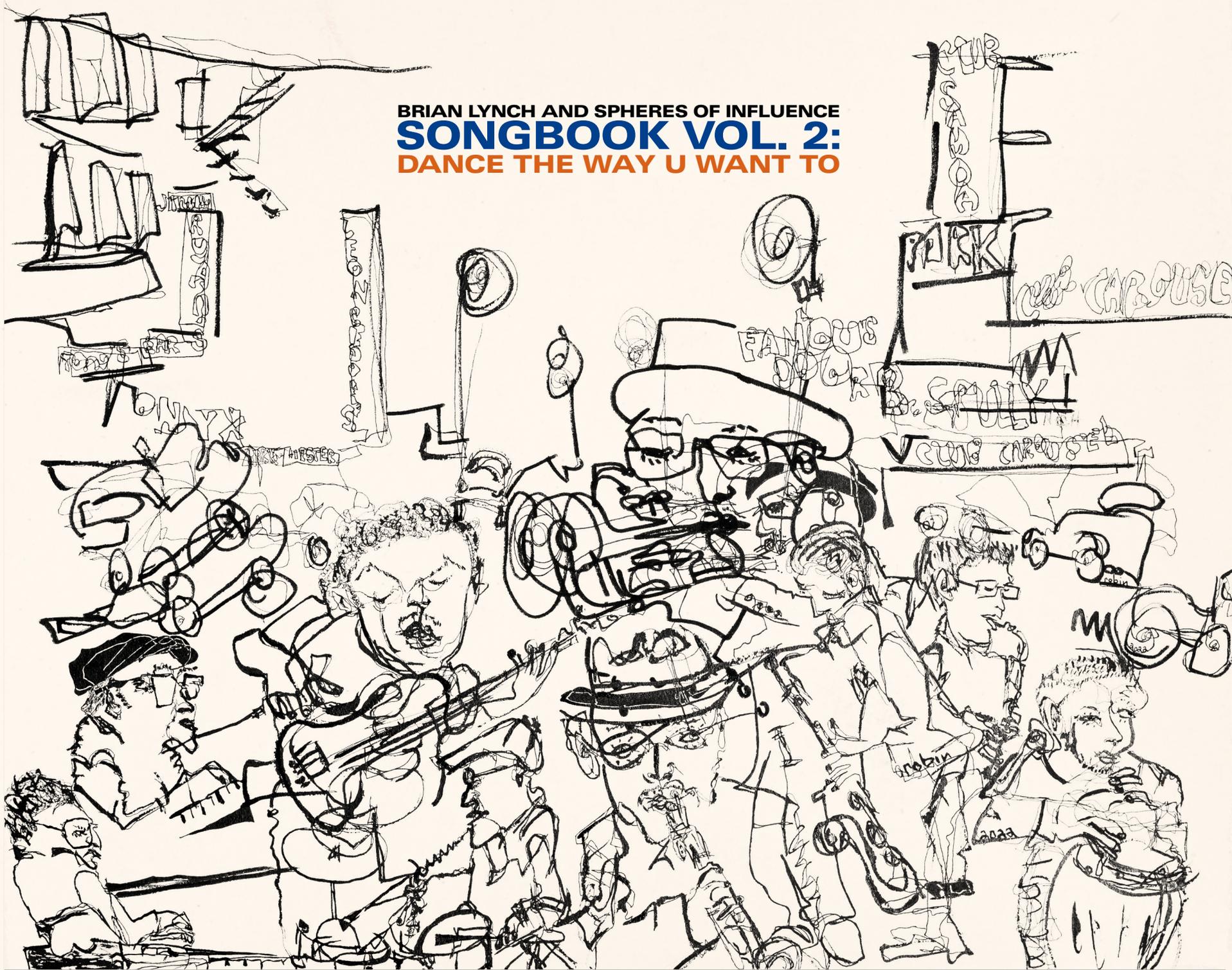
Murphy Aucamp - percussion





All music composed by **Brian Lynch** except "Que Sería La Vida" composed by **Brian Lynch** and **Lila Downs**
All music published by **Hollistic Music** (BMI) except "Que Sería La Vida"
(**Hollistic Music / Cloud People Music / Nara Music**) and "Silent Conversation" (**Second Floor Music**)
Recorded 2018 at **Austin Weeks Performance And Recording Center**, Coral Gables FL
Engineer - **Chris Palowitch**
Mixed and Mastered by **David Darlington, Bass Hit Studio**, NY, NY
Produced By **Brian Lynch**
Brian Lynch is a **Yamaha Performing Artist** and uses the **Lefreque Sound Bridge**.
Original Artwork for the Songbook Series by **Robin D. Williams**
Digital Imaging: **Matt Vought**
Design: **Jamie Breiwick** at **B Side Graphics**

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The genesis of what might be called the “Latin Side” (though I would prefer Afro-Caribbean as a descriptor) of my musical oeuvre goes back to my early days in my home town of Milwaukee. Fellow trumpeter and close friend Neal Chandek (R.I.P) sounded me out about joining a new band that was being formed by guitarist Toty Ramos. “La Chazz”, as Toty titled the group, was a 11 piece aggregation playing Toty’s fine Latin-jazz originals along with his painstaking transcriptions of salsa and Latin gems right off the discs, ranging from Machito and Tito Rodriguez to contemporary salsa numbers by the likes of Ray Barreto, Tipica 73, and Tito Allen. Playing these great charts, along with all the listening that I did at band get-togethers at Toty’s place (the first time I heard an Eddie Palmieri record was at Toty’s) was a real ear-opener. I at once heard, and appreciated, the deep connections this music had with jazz, and also the connections that the music I had cut my teeth on (Horace Silver, McCoy Tyner, and the fusion groups I followed) had with Latin music.

Playing in La Chazz was the beginning of my lifelong love affair and education in Afro-Caribbean music, and certainly the experience stood me in good stead when I moved to New York City a couple of years later. Everything I’ve done in this idiom, ranging from gigging and recording with salsa orchestras such as the fine group of Angel Canales when I first arrived in NYC, to steady work and international touring with legendary singer Hector LaVoe, and then to a multi decade association and collaboration with the iconic Eddie Palmieri - all this stands on the shoulders of my youthful tenure in La Chazz. Toty, I’m eternally thankful to you for starting my journey into la Musica Latina!

The encounter with Afro-Caribbean music and la clave has been essential in forming my overall musical concept, playing style and compositional output. *Dance The Way U Want To*, Volume 2 of my “Songbook” series, chronicles steps towards a musical mixture reflecting my dual engagement with straight ahead modern jazz and Afro-Caribbean rhythm, style, and form through compositions fashioned over a period of almost forty years, from 1980 up until 2018. As in my previous release, *Songbook Volume 1: Bus Stop Serenade*, my intent here is to reclaim music originally recorded for the various record labels I was associated with before the establishment of Hollistic Music Works in 2010, in new and improved form. Additionally, for this album I’ve added to the program two new compositions recorded here for the very first time. Additionally, for this album I’ve added to the program two new compositions recorded here for the very first time: *E.P.s Plan B*, dedicated to Eddie Palmieri; and *The Disco Godfather*, a shout out to Black humorist and pioneering filmmaker Rudy Ray Moore.

Dance The Way U Want To is not only a document of an essential aspect of my musical world, but also represents an important phase of my life in music through the great players that form the ensemble on this album. The musicians on this album all have connections with the great Miami music scene, either through residency in the area or by relationship with The Frost School Of Music at The University Of Miami, where I’ve taught since 2011.

Drummer Hilario Bell was an essential part of my 2019 Grammy Award winning big band album *The Omni-American Book Club*, as were percussionist Murphy Aucamp and pianist Alex Brown, frequent and valued collaborators in my groups over the last few years and in-demand musicians on the New York scene. The other pianist on this album, Kemuel Roig, who’s been a part of the groups of Arturo Sandoval and Al DiMeola among others, is one of the most brilliant examples of the talent resident in the South Florida region, as is the bassist for this album, Rodner Padilla, an internationally acclaimed and multiple Latin Grammy award winning performer and producer. These truly gifted players have formed the core of my Miami performing groups for over five years now, and have also played in my band for festival and concert gigs both across the country and internationally.

Tom Kelly, Chris Thompson-Taylor, and Aldo Salvent, the eloquent saxophonists on this album, originally were encountered by me at The Frost School Of Music, Aldo as a doctoral student in the Studio Music and Jazz program and Chris and Tom as undergrad students in my MSJ ensembles (Murphy, Kemuel and Alex have also been a part of the storied Frost School jazz program during my time there). Chris and Tom were also part of the Omni-American recording ensemble and now are both resident in NYC (Chris doubles as an internationally active house music DJ!). Aldo is a mainstay on the Miami music scene and has worked with many of the greatest names in the music, including Maestro Chucho Valdes.

This ensemble has indeed breathed new life into my old music on this album, magnificently assisting me in my ongoing project to reclaim my compositional catalog for Hollistic MusicWorks. I’ve once again as in Songbook Vol. 1 made this release into a two disc set, the second disc this time out featuring edited versions of the tracks optimized for radio programming. I hope you, the listener, will enjoy this second installment of my Songbook series. I will be taking a little break from this project for a while now as new music comes to the fore, but I will be picking up the thread again by and by. There’s still a lot of tunes to reclaim!

Brian Lynch April 2022

