

TERRASSON BEL MONDO



MOTHER



- 1. FIRST SONG 3:15**
(Charlie Haden) Liberation Music Co. / BMI
Jacky Terrasson (piano), Stephane Belmondo (flugelhorn)
- 2. HAND IN HAND 4:40**
(Jacky Terrasson) Terrasson Music / BMI
Jacky Terrasson (piano), Stephane Belmondo (trumpet)
- 3. LOVER MAN 4:50**
(James Davis / Roger Ramirez / James Sherman) Universal Music Publishing / SACEM
Jacky Terrasson (piano), Stephane Belmondo (flugelhorn)
- 4. LA CHANSON D'HÉLÈNE 3:46**
(Philippe Sarde / Jean-Loup Dabadie) Pema Music / SACEM
Jacky Terrasson (piano), Stephane Belmondo (flugelhorn)
- 5. IN YOUR OWN SWEET WAY 5:20**
(Dave Brubeck) Derry Music Company / BMI
Jacky Terrasson (piano), Stephane Belmondo (trumpet)
- 6. PIC SAINT-LOUP 0:40**
(Jacky Terrasson / Stephane Belmondo) Terrasson Music / BMI
Jacky Terrasson (piano), Stephane Belmondo (flugelhorn)
- 7. MOTHER 5:28**
(Jacky Terrasson) Terrasson Music / BMI
Jacky Terrasson (piano), Stephane Belmondo (flugelhorn)

8. FUN KEYS 2:27

(Jacky Terrasson) Terrasson Music / BMI

Jacky Terrasson (piano), Stephane Belmondo (trumpet)

9. LES VALSEUSES 1:14

(Stéphane Grappelli) Fantasia Editions Musicales - Universal Music Publishing / SACEM

Ending theme from the movie "Les Valseuses", Bertrand Blier (1974)

Jacky Terrasson (piano), Stephane Belmondo (trumpet)

10. SOUVENIRS 3:45

(Stephane Belmondo)

Jacky Terrasson (piano), Stephane Belmondo (flugelhorn)

11. YOU DON'T KNOW WHAT LOVE IS 4:35

(Don Raye / Gene DePaul) Universal Music Corporation / ASCAP

Jacky Terrasson (piano), Stephane Belmondo (trumpet)

12. POMPIGNAN 0:54

(Jacky Terrasson / Stephane Belmondo) Terrasson Music / BMI

Jacky Terrasson (piano), Stephane Belmondo (trumpet)

13. YOU ARE THE SUNSHINE OF MY LIFE 4:50

(Stevie Wonder) Black Bull Music Inc. Jobete Music - Universal Music Publishing / SACEM

Jacky Terrasson (piano), Stephane Belmondo (trumpet)

14. QUE RESTE-T-IL DE NOS AMOURS 2:07

(Léo Chauliac / Charles Trenet) Universal Music Publishing / SACEM

Jacky Terrasson (piano), Stephane Belmondo (trumpet)

MOTHER

I first met the phenomenal

Jacky Terrasson when he took over the piano chair from another up and coming pianist, Marc Cary, in Arthur Taylor's Wailers. We worked on a live album titled Wailing at the Vanguard, which was one of the early documents of this amazing pianist's remarkable gifts. Jacky was a marvel then and he's a marvel now. As Mingus used to say, "He can hear paint peel!" Not only does he swing hard, but his comfort with various rhythmic signatures and styles on top of an extremely sophisticated harmonic palette makes him a pianist that everybody respects, especially other musicians.

But this recording is one of
the more naked scenarios
I've heard him in.



Besides a CD with Tom Harrell called Moon and Sand, this is the only duo with brass recording by Jacky I'm aware of and again it is startling in its beauty, as something very special is going on here between these two master musicians.

In the solo or duo format,
as we have here,
there are no places to hide

- in this case, for pianist or trumpeter/flugelhornist. Such musical forays quickly tell you whether artists are skinny-dipping or scuba diving, whether they've mastered all the tools of their trade. Jacky certainly has, and in spades, which brings me to his partner in crime for this endeavor — Stephane Belmondo.



Stephane and Jacky have known each other for about 30 years now, having played in various bands together including Dee Dee Bridgewater's when she lived in Paris. They even spent some time playing and hanging when Stephane relocated to New York for a few years after Jacky had made the move and made a name for himself stateside winning the 1993 Thelonious Monk International Piano competition. But they hadn't seen each other in some time until about five years ago when they reconnected and played some duo shows together in Europe. The magic was still there and they became even closer as you'll hear.

Jazz fans in the States might not be familiar with the name Stephane Belmondo, but he is the trumpet player to reckon with in Europe and one of the finest the world has to offer. Let's speak a moment about Stephane's sound. Upon first listening you are reminded of both Miles Davis and Jerry Gonzalez, with the harmonic and rhythmic inventiveness of each, as well as the heartbreaking warmth of tone. Over the years I've slowly learned to appreciate the difficulty of the trumpet and the special place it has earned as a clarion voice in jazz.

Stephane Belmondo's facility and beautiful sound place him in the

upper echelons of the many who have picked up these horns (trumpet and flugel-horn). I was first introduced to his wonderful playing by elder piano master Kirk Lightsey, with whom Belmondo has played with quite frequently since Kirk relocated to Paris several years back. When I asked Kirk who was this trumpeter that he was playing with,

Kirk told me,
**“He’s
the cat!”**



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Well that was enough for me, as Kirk's history with great trumpet players is well documented from Chet Baker to Freddie Hubbard! But if you don't want to take Kirk's word, what you have in your hand will prove the point. When I asked Jacky about his duo partner for this recording, he was succinct. "He plays from the heart and you can really feel it on ballads! And when we go uptempo, he takes no prisoners!"

When I finally got to meet Stephane, it was through Jacky in Paris. After a late night gig, Stephane took us to an even later spot that specialized in steak tartar. There I saw that he and Jacky savor and experience life to it's fullest and was witness to their camaraderie and chemistry together. The special relationship they have brought a smile to everyone's faces around the table. They were ebullient in how they drank in life and enjoyed each other's company which is on full display here in this recording. There is a joie de vivre that relaxes everyone around them and brings a soft smile to your face. One at a time, they are formidable, but taken together,

these
two
are
certainly
**twin
spirits!**

A few notes on the music:

First Song

So wonderful and a tip of the hat to our man Jean-Philippe Allard who recorded this with Charlie Haden and has helped make it a modern jazz standard. It is deceptively tough to play well and with feeling. Stephane wisely chooses flugelhorn for this reading. Jacky and Stephane obviously listened to the composer's version as well as Abbey Lincoln's wonderful reading of this latter entry into the modern jazz canon.

Hand in Hand

A skipping waltz of two seemingly childhood friends, written awhile ago by Jacky but never recorded. Their playfulness is painted by Belmondo's trumpet utilizing the harmon mute. The beautiful and simple melody is meditative, yet fun, and you feel the duo breathing as one. Their ending is a walk off into the sunset that leaves the listener at peace and the feeling that all will be well in the end.

Lover Man

This is a standard that Jacky has revisited many times since his very first recording of it on his debut recording, also titled Lover Man. With a delicate pumping rhythmic intro that doesn't

announce what's about to come, Jacky sets this lovely ballad with a quicker gait than usual. Then the melody of Lover Man arrives on flugelhorn and you are taken by surprise. Brass and piano weave in and out, almost braiding the melody. These are quick tight rope steps without a net by professional acrobatic melodists like the best tango couples.

La Chanson D'Hélène

The classic La Chanson D'Hélène comes from the movie Les Choses De La Vie, where it was famously sung by Romy Schneider. The melody of this beautiful plaintive ballad, is beautifully rendered by Stephane on flugelhorn.

In Your Own Sweet Way

The classic Brubeck tune that was written for his wife Lola. Again, the playfulness between these two friends comes out here. Relaxed and evoking Miles' muted trumpet sound, they show their comfort with each other. Its as if each is saying to each another, go wherever you will and I will follow, but show me some unexpected beauty along the way and I'll make this trip even more beautiful compadre when I take the reins!

Pic Saint-Loup

Jacky initially suggested to Stephane that they include two short interlude pieces. This is named for the area where they recorded. Referring to Pic Saint-Loup, a leading Languedoc wine region in France. If you know Jackie well enough, you know he has become quite the wine connoisseur. In this region, the holy trinity is Grenache, Syrah and Mourvedre, the primary grapes in many of the local red wines. This short cluster tonal piece evokes the uniqueness of this area and the fruits it bears.

Mother

Again, these two Eulipions are breathing as one. Feel the insistent slow 4/4 rhythm underpinning this ballad and the solemnity bordering on a hymn. Stephane's flugelhorn delivers respectful pathos in his reading of the melody. Jacky wrote this one for all the great Mothers in the world and for all the ladies who can't be Moms, but are or would be great Mothers.

Fun Keys

A hip 60's funky flavor pervades this bluesy Boogaloo. And they can both get down home too!

Les Valseuses

Les Valseuses is the title track (ending theme) of a 1974 French comedy-drama film by Bertrand Blier starring a young Gérard Depardieu. The story is memorable, a twisting tale of two men literally flailing through life, in and out of trouble. Jacky takes a short Garner-ish romp that clears the palette, but still makes you want to hear more. Check Belmondo's muted plunger sound on trumpet!

Souvenirs

Souvenirs is a memento to remember someone or something by. Written by Stephane Belmondo, his very heartfelt reading on flugelhorn moves into a quick tango like dance among knowing partners that not only enjoy each other's company, but were made for each other.

You Don't Know What Love Is

This vehicle for Stephane shows that he understands the English lyrics fully.

"Until you've flipped your heart and you lose." The poignancy of those lyrics is here on full display with their interplay. Jacky and Stephane let you know that they are on a first name

basis with heartbreak and they understand all the quirks and pain that comes with that knowledge. The melody is made all the more poignant by Belmondo's muted trumpet.

Pompignan

This is the second short tone poem that adds mystery with beauty. Again Jacky and Stephane make a reference to this area of Southern France. Wine and vineyards again? Perhaps, but this is also the beautiful town where the wonderful recording studio is located.

You Are The Sunshine Of My Life

Stevie Wonder's classic pop song is taken here as a ballad and Jacky enters on piano in ascending opening chords that seem to paint a picture of clouds parting. Jacky flushes out the harmonic movement and its implications after the first stated melody by Stephane on trumpet. Jacky has over the years reimagined various Pop standards of different eras sometimes referencing them across time. This is one of those wonderful examples where he makes you hear a tune from a fresh new angle when you thought you knew all there was to know about that song.

Que Reste-t-il De Nos Amours

So many French songs have made it into the American song book via English lyrics. This one

is well known in France more so than in the US where it is known only by its English lyrics - I Wish You Love. Jazz singer Bill Henderson always delivered it with velvety gravitas in English, but Charles Trenet first made it famous in France. Jacky and Stephane don't get frilly here, but state the beautiful melody straight and with a beautiful tone and warm feeling, never forgetting the melody! Again Stephane Belmondo makes his trumpet sound like butter. Just beautiful and a wonderful end to this meeting of two masters, who invited us into this intimate conversation, this poetic tango of rhythm, harmony, and most of all, melody.

Brian Bacchus 6/17/16 New York

Notes de Philippe Gaillot (ingénieur du son)

Lorsque j'ai pris connaissance de ce projet d'album, j'ai instantanément imaginé quel pourrait être le concept de captation, la mise en situation, l'espace à utiliser dans le studio, les distances à définir, les sets de microphones et les préamplis à utiliser. Je l'ai aussitôt suggéré à Jacky et Stephane qui m'ont une fois encore, accordé leur confiance et donné carte blanche pour m'exprimer muni de ma palette technique.

Pour la captation du Piano Steinway, (Modèle D), j'ai utilisé une combinaison MS faite avec deux micros, un 414 XLS en figure de Huit et un 414 ULS en position cardioïde. Ce couple était positionné à une distance d'environ 65 cm dans la longueur de la ligne des marteaux. Plus proche des étouffoirs et selon une ligne légèrement arrondie vers la queue de l'instrument, j'ai utilisé trois micros statiques Neumann KM 84, positionnés un peu en hauteur par rapport au couple précédent. En toute queue de piano et à l'aplomb des cordes basses, j'ai installé un micro à lampes, Neumann M149 dont les réglages internes et consoles allait permettre l'acquisition essentielle de rondeur et non pas la totalité du spectre. Ces six microphones ont été préamplifiés et égalisés par les tranches Galileo de notre console (Rupert Neve Design).

Pour conclure avec ce « set micros » un peu particulier, j'ai positionné un couple de micros d'ambiance, modèle Schoeps CMC 6, situé à tiers-piano et orienté légèrement vers le clavier à une hauteur raisonnable d'environ 1m70. Ce couple étant directement connecté à un préampli Millennia HV-3D.

Pour la captation du bugle et de la trompette, situés non loin du piano et sans aucune isolation, j'ai installé face pavillon un set de trois microphones Neumann de type et de génération très différents. Placés l'un à côté de l'autre, un micro statique U87 et un micro U47 Fet (Vintage Model). Ces deux micros furent connectés aux deux canaux d'un préamplificateur à lampes de marque Tube-Tech et de type MP-1A. Juste au dessus et pour veiller à ce que les trois capsules forment une même cible, j'ai utilisé un micro Neumann, Vintage Tube, modèle UM 57. Celui-ci a été préamplifié et égalisé par une tranche Galileo de notre console.

Pour terminer ce si bel album plein d'émotion, la mission était, lors du mixage, de faire les bons choix, les bons équilibres entre toutes ces sources de captation utilisées dans cette installation tout en respectant les phases ainsi que le timbre des instruments.

Pompignan, Juin 2016

Recorded on September 10, 11, 12 April 2016 at **Recall Studios**, France
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Assistant Recording Engineer: **Renaud Van Welden**

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Stephane Belmondo appears Courtesy of naïve

Stephane Belmondo plays Trumpet Oiram model, Flugelhorn Belmondo Oiram by Hub Van Laar

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