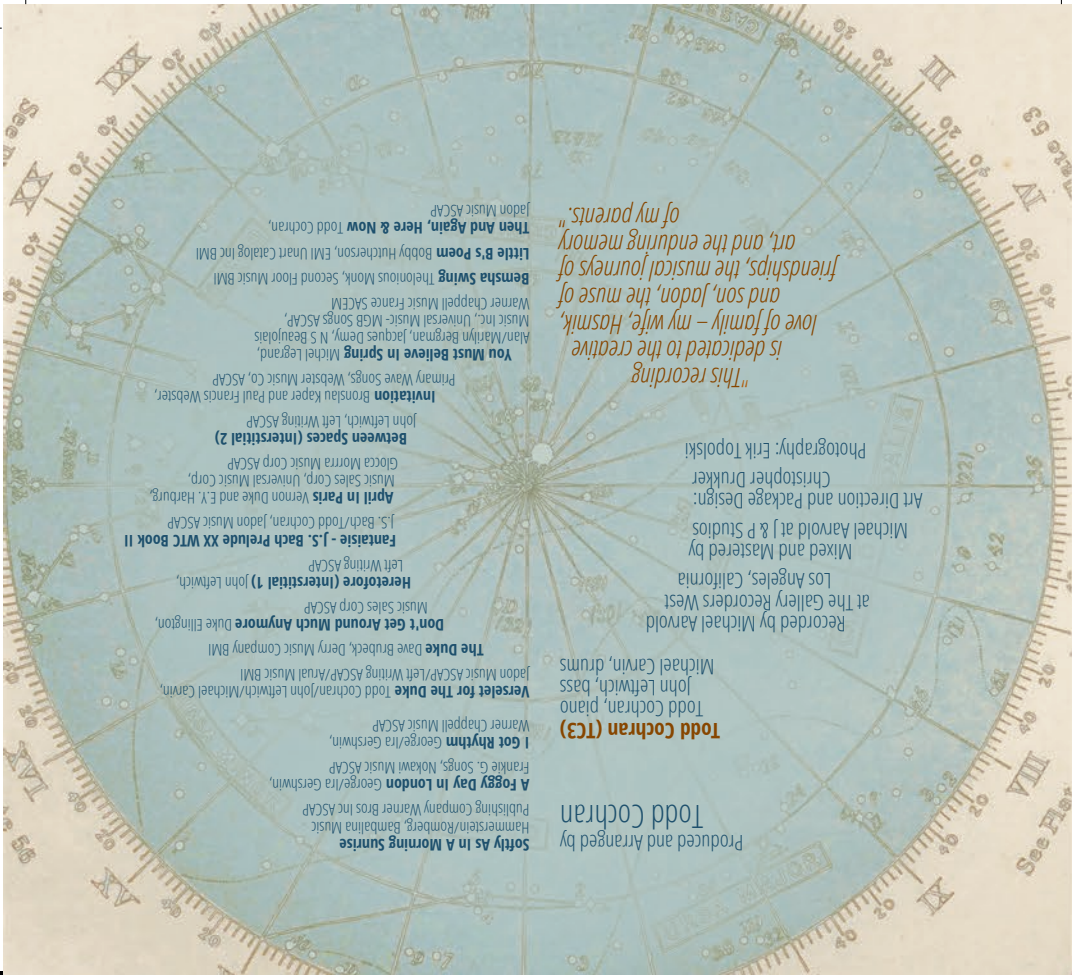


TRAY GOES HERE



EXTRA PANEL



BACK COVER



FRONT COVER

SCHEMATICALLY, GEOGRAPHICAL, MATHEMATICAL, and other representations of humanism in quantum ad aliquidem globi terrarum et

deeply and rejoins by enlivening the commentary and seeing, portraying in sound where the world was during the times when these pieces of the perspectives we gain by examining the modes, conventions and attitudes in which we as people, individually and as a society, have and have not progressed — both the good and the questionable. My quest was to create a diplych of remembering and compose — and contrasting those observations with contemporary impressions of our inner world in the context of today's complex reality. Developing this concept for the recording put me in touch with many of my earliest dreams about the possibilities of reinterpreting existing music. In an always been drawn messages and structures of these compositions challenged me to explore ideas and tropes I've always been drawn to. And it's not only the melodies or my familiarity with the tunes or words. ❖ When I think about it on a deeper level, the many interpretations of standards — especially for jazz artists — was a way for "outsiders" to humanize across hard divisions within American culture. Especially significant is how the stylistic origins of form and improvisation transformed persistent cultural misperceptions while becoming a model of collaboration and universal. For me it's fascinating to see where concepts of expression were originated, developed, shared and how jazz became an emissary for humanizing relationships, breaking down social barriers, and inspiring inventive/in-tuitive concepts and philosophies. The sublime reimagining and reinterpreting of standards led to entire movements of musical styles. As a pianist, I embrace rag, stride, swing, bebop, modal and the avant-garde as distinct and engaging approaches to "The Music." ❖ When performing I see beautiful intersections of influences everywhere — and believe music is a catalyst for seeing new directions, while not the answer itself. Music exists in isolation until it is heard and felt, lived with, and thought about. Vivid snapshots of reality — contrasting and unlike — make for an opportunity to look at things differently. ❖ Standards to me are love letters from times before — secret messages for the initiated, and alluring enticements for those who are new to the melodies and rhythms and intonations. Hearing *Then and Again, Here & Now* as theme and variations, the pieces could simply segue or cross-fade into each other, as they often do in live performance. The pauses, the resting spots, the in-between, are where the meaningful moments take us — transporting our thoughts to an unexpected somewhere where the artist's imagination intermingles with that of the listener. ❖ I'm convinced there's a part in each of us that waits for the chance to escape the humdrum and shape little poetic islands of peace where we can freely connect in a dream that opens our thinking to fresh perspectives. It is the timelessness of the insistent moment that says "now" is the perfect time to see ourselves in a state of becoming, as authentic human beings seeking solutions to our deepest concerns.—**TODD COCHRAN**

THE WHOLE of this recording triggers recollections and a mélange of impressions for me. I've chosen standards that are meaningful for various reasons, largely because I became aware of them at key points in my life. Yet, there's a consistent through-line of these songs — real-life views about what's fixed and what's infinite. People and emotions. Love and relationships. The truth and remembering. Feeling free and letting go. ❖ San Francisco (my hometown) was a highly jazz-conscious city at the time I first encountered this music, and this is the subtext of my lasting connection to these tunes. It's always the fun and happenstance that I remember, and the naive significance of being captivated more so than any complex connotation. The jaunty "Bernsha Swing" transports me to my late teens and being transfixed by the strident tonalities of Thelonious Monk. I've always seen Monk as an outlier in pursuing the music he heard in his head. Grappling with his concept is the portal through which I grew to realize the meaning of music is measureless. Since my initial exposure to Miles Davis's recording with Gil Evans of Dave Brubeck's "The Duke" — I was fourteen and at my beloved piano-playing cousin's house — this standard has been an enduring curiosity of mine. There's a mysterious quality to its novel structure and open architecture that makes it ideal for imaginative reinterpretations. "Pondering how he wrote this tune to honor Duke Ellington and also in the memory of Marice Dahlhaus (Brubeck's fundamental teacher) adds to its eloquence and enhances the myth. ❖ Gershwin's "A Foggy Day" moves me to scenes from London (where I lived for a while) and then back to the velvety fog and chilly afternoons in San Francisco. I recall the hissing sounds of automobile tires on damp streets and the view of dew heavy fog rolling in from the day, swirling inland and crawling higher until it completely blanketed the hilltops of Twin Peaks. "Don't Get Around Much Anymore" reminds me of hearing Duke Ellington's band live with my father. I was around thirteen at the time and a neophyte just beginning to find out about the spectrum of jazz. The thrill of meeting Mr. Ellington after the performance, shaking his hand, and having a photo taken together made it a night of innocence, affection, and idolatry. He was royalty. I'll never forget it. ❖ Communicating myself through this music entails a process of discovering the signposts and cornerstones — of seeing sounds not as notes, but as words and gestures, and simultaneously letting go. Entering this unknown with other musicians is an adventure and the setting of an acoustic trio casts each instrument into multiple roles. The lines between this and that blur. Barriers of inside and outside disappear. Changes occur in an instant and activate an unwitting language. ❖ Drummer Michael Carvin and I met and played together for several years in one of Bobby Hutchinson's more adventurous bands and in this setting were able to ask relatable questions about the art that we over time learned to reason and transmit musically. Is it possible to play the intensity of the sun, a gentle rain, or clusters of stars across a deep indigo sky? No, it is not, but you can create the illusion! We discovered a way to dialogue that we've carried forward since. ❖ Bassist John Leftwich and I began our friendship on the bandstand playing with Freddie Hubbard. There had been no rehearsal. By the end of that first weekend, I realized our likeness in allowing the music to unfold. Deftly committed to the role of the bass, he listens