

Claire would like to thank:
Bill & Sharon Blackwell, Richard Rodney Bennett, Patrick M. Hindka,
Ian Shaw, Jim Mullen, Gerard Presencer and Massimo Marraccini.
Caroline Dooley & Colin Cook at Linn Records. John Haxby.

Many thanks to Kerstan Mackness and Phillip Jackson.
Very special thanks to Laurence Cottle for unfailing musical support,
unrivalled musical ability and top vibe.

This recording has been a joy from start to finish. Thank you!

For Amelia and Joel – again and always.

CLAIRE MARTIN, 2007

Laurence would like to thank:
Bernie Goodfellow at GB basses, Bo,
Michael & Mats at EBS amplification. Rotosound strings.
Tubby Wadlow for Spiritual Guidance.



Discover the world of Linn Records

LINN Download at www.linnrecords.com

Now you can explore Linn music on-line with even greater ease by using our download facility. Linn albums and tracks are available to download at studio master and CD quality – the quality you desire to achieve the best possible sound. MP3 downloads are also available.

Linnrecords.com is a multi-format music delivery system that delivers music on vinyl, CD and download.

Register online today at www.linnrecords.com to keep up to date about our latest releases and to find out more about our artists.

claire martin
the never mentioned love



claire martin *He never mentioned love*
remembering Shirley horn

CLAIRE MARTIN vocals

the trio:

GARETH WILLIAMS piano

CLARK TRACEY drums

LAURENCE COTTLE bass

special guests:

JIM MULLEN guitar

GERARD PRESENCER flugelhorn

NIGEL HITCHCOCK saxophone

STEVE WATTS double bass

MASSIMO MARRACCINI percussion

recorded 2nd–4th December 2006

at Jeremy Stacey Studios, London

produced by Laurence Cottle

engineered by Calum Malcolm

assisted by Mark Neary

mixed by Calum Malcolm,

Laurence Cottle and Claire Martin

design and photography by John Haxby

hair by Gabi Donald

clothes by Paul Smith and Gill Holland

www.clairemartinjazz.com



He never mentioned love

Lewis Curtis Reginald; Jodax Music Co
arranged by Laurence Cottle
Gareth Williams piano
Laurence Cottle bass
Clark Tracey drums

Forget me

Brown Valerie Parks; Hampshire-House Publ Corp
arranged by Gareth Williams
Gareth Williams piano
Laurence Cottle bass
Clark Tracey drums
Massimo Marraccini percussion

Everything must change

Benard Ighner; Universal Music Publishing Ltd
arranged by Jim Mullen & Claire Martin
Steve Watts bass
Jim Mullen guitar
Clark Tracey drums

Trav'llin' light

Johnny Mercer, Jimmy Mundy, James Oliver
"Trummy" Young; Warner Chappell
arranged by Jim Mullen
Jim Mullen guitar
Steve Watts bass

The music that makes me dance

Jule Styne, Bob Merrill; Chappell Music Ltd
arranged by Gareth Williams
Gareth Williams piano
Laurence Cottle bass
Clark Tracey drums

All night long

Lewis Curtis;
Warner/Chappell North America
arranged by Laurence Cottle & Claire Martin
Gareth Williams piano
Laurence Cottle bass
Clark Tracey drums
Gerard Presencer flugelhorn

If you go

Emer Parsons; Peter Maurice Music Co Ltd
arranged by Gareth Williams
Gareth Williams piano
Laurence Cottle bass
Clark Tracey drums
Gerard Presencer flugelhorn
Massimo Marraccini percussion

A song for you

Leon Russell; Universal Music Publishing
arranged by Jim Mullen
Gareth Williams piano
Clark Tracey drums
Steve Watts bass
Jim Mullen guitar

Slowly but Shirley

Cottle/Martin; PRS/MCPS
arranged by Laurence Cottle
Clark Tracey drums
Laurence Cottle bass & keyboards
Nigel Hitchcock saxophone
Gerard Presencer trumpet

You're nearer

Rodgers & Hart; Warner Chappell Music Ltd
arranged by Laurence Cottle
Gareth Williams piano
Steve Watts bass
Laurence Cottle bass guitar
Clark Tracey drums

L.A. breakdown

Larry B. Marks; Rondor (Universal)
arranged by Gareth Williams
Gareth Williams piano

Laurence Cottle bass
Clark Tracey drums
Jim Mullen guitar

Slow time

Ian Shaw; PRS/MCPS
arranged by Ian Shaw
Gareth Williams piano
Laurence Cottle bass
Clark Tracey drums
Massimo Marraccini percussion

The sun died

Hubert Giraud, Adrien Yves / Pierre Leroyer,
Marcel Charles, Ray Charles, Ann Gregory;
Chrysalis Songs Ltd
arranged by Gareth Williams
Gareth Williams piano
Gerard Presencer flugelhorn

A PERFECT MATCH

I heard Shirley Horn's first album, 'Embers and Ashes', on a visit to New York City in 1964. I shall never forget the moment when I put the needle down on the disc and heard Shirley singing and playing *He never mentioned love*, which I had chosen because it was unfamiliar and intriguing. I had never heard of the song, nor of Miss Horn.

Here was a lovely, confiding, gentle voice, telling a touching story of youthful heartbreak; the piano played four beautiful, steady chords in every single bar right through to the end of the song; there was only one simple chorus, no vocal arabesques, no pianistic arabesques, no melodrama and no display, yet the track is perfection.

This was the album which Miles Davis heard, and which made him refuse to play at the Village Vanguard unless this unknown singer-pianist was booked to play opposite him.

I probably heard every note that Shirley recorded from then on. I saw her perform many times. We became good friends, and she even sometimes used to cook dinner for me at her house in Washington, D.C., when I was in the neighbourhood, refusing to sit down at the table and eat with her husband Shep and me. She used to have a little drink and make sure we had enough of her excellent cooking. But I never got over the fact that I was in the presence of a great musician.

Everything that could reasonably have been said about Shirley's work was written by the late Joel E. Siegel, who managed her for a while, and who was largely responsible for her re-emergence from quiet domesticity in the 1980s. He was a close and important friend, not only of Shirley's, but of Claire Martin's and of mine. Joel was possibly the most perceptive, knowledgeable and articulate of any writer who ever discussed the art of the jazz singer. He wrote the liner notes for seven of Shirley's albums.

One night in 1992, I was in Glasgow, Scotland, and I was checking out a concert hall where I was going to be working. The name of the artist who was appearing that night was unknown to me, since I don't live in the UK. It was Claire Martin.

In the twenty-eight years since I had first heard Shirley, I had listened to a great many new jazz singers, good, indifferent and awful. I was told that Miss Martin was "the British Anita O'Day". I was expecting a lot of vocal trickery and *Sweet Georgia Brown*. There was only one Anita, and she was a wizard.

When the concert began, onto the stage came a dazzling young blonde girl, who swung like mad with *You Hit the Spot*; I turned to my friend, an operatic soprano, as it happened, and whispered "That's a star!"

Claire already had it all; a lovely, rich voice, an immaculate jazz sense, taste, humour and emotional intensity. The repertoire escaped from the usual rut, there were

some fierce jazz pieces and some great, searing ballads. Backstage after the concert, we became instant friends and she asked me to write the liner notes for her first Linn Records CD, 'The Waiting Game' (AKD018).

Fifteen years on, Claire and I have done many concerts and club dates together and we made a CD for Linn Records, 'When Lights Are Low' (AKD260), which made us both happy. The years have only deepened and enriched her sound, her musicality is extraordinary and her grasp of lyrics unparalleled.

Like me, she is a major fan of Shirley Horn. Probably no other singer has had such an influence on her, and yet there are no traces of borrowing or imitation. I am sure that no other singer would have been so ideal for a Shirley Horn tribute.

When I started out, with some trepidation, to write this liner note, I thought I would probably dissect the CD, commenting on each song and the differences in tempo and interpretation between the two artists' work.

But now I don't feel any need to do this. The CD is such a warm, musical celebration of a great artist, it speaks so directly to the listener that I don't feel that I need to conduct a guided tour.

The musicians and the arrangements are faultless; there are some brilliant ways of rethinking pillars of Shirley's repertoire (*Everything must change, A song for you, All night long*). There are a couple of shining new creations in her honour (*Slowly but Shirley, Slow time*).

I knew Shirley pretty well. I am sure she would have been overcome by this lovely homage.

RICHARD RODNEY BENNETT

*This recording is dedicated to the memory of
Shirley Horn who takes my breath away.*

- CLAIRE MARTIN, 2007