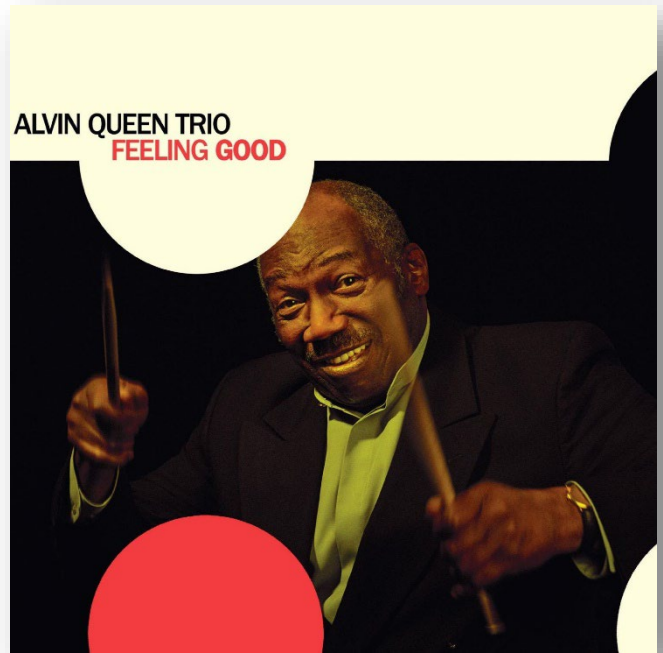


Alvin Queen Trio

FEELING GOOD

Released on LP, CD and in digital distribution

Stunt Records



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American drumming legend Alvin Queen follows up on the success of his previous celebrated releases with *FEELING GOOD*, an expertly curated program of thirteen songs (nine on the LP) representing American music and culture in its many forms. Two musicians ideally suited for the standard piano jazz trio format - Carlton Holmes on piano and Danton Boller on bass - fill out the group.

Alvin Queen's storied career has now spanned sixty-three years and brought him together with some of the great names in jazz history, including Kenny Barron, Grant Green, Horace Silver, George Benson, Nina Simone, Art Farmer, Dizzy Gillespie, Roy Hargrove, Mulgrew Miller, Milt Jackson, and Thad Jones, just to name a few. Especially of note are two all-time examples of the jazz piano trio format he was involved in: the Kenny Drew Trio with bassist Niels-Henning Ørsted Pedersen and the Oscar Peterson Trio (also with Niels-Henning).

Elvin Jones, his lifelong mentor, has dramatically influenced Alvin Queen's musical language on drums. However, his palette also includes a more modern and nuanced sensitivity that allows for his bandmates' deep, expressive, and improvisational contributions.

Of the thirteen songs on the new album, the eldest dates back to 1926, while at the other end of the spectrum, the "youngest" song included here was written in 1985. Queen recruited two fantastic musicians to help him explore and reimagine the program for this endeavor: pianist Carlton Holmes and bassist Danton Boller. In addition to leading his own bands, Carlton Holmes has performed and recorded with Lionel Hampton, Freddie Hubbard, Kenny Garrett, Branford Marsalis, Max Roach, Stevie Wonder, Diane Reeves, Cassandra Wilson, Donald Bryd, Howard Johnson, and many others. He performed with drum great Charlie Persip for several years and has a nearly twenty-year working relationship with drummer Michael Carvin.

Danton Boller has toured and recorded with many top jazz artists as a member of the Roy Hargrove Quintet and Big Band, Bennie Wallace Trio & Quartet, Seamus Blake's Quartet, Ari Hoenig's "Punk Bop," Willie Jones III's Quartet, and the Anthony Wilson Nonet, in addition to having toured and performed with Mulgrew Miller, Bennie Wallace, Ronnie Mathews, Steve Nelson, Kenny Barron, Russell Malone, Robert Glasper, Kurt Elling, Greg Tardy, Eric Harland, Rodney Jones, and the Village Vanguard Orchestra.



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The songs appearing on this album span fifty-nine years of music history and include six songs from musicals, four inked by fellow jazz artists, two songs from movie soundtracks, and a pop tune from 1961 (that has since become a jazz standard).

Harold Arlen and Johnny Mercer's *Out of This World* first gained widespread acclaim as Bing Crosby sang it in the 1945 film *Out of This World*. *It Ain't Necessarily So*, by George and Ira Gershwin, comes from their 1935 musical *Porgy and Bess*. With its shuffle tempo and straight-ahead approach, this interpretation plays into the strengths of all three musicians. *Waltz for Ahmad* is a song by American jazz pianist and composer Jack Wilson, appearing

on the 1977 album *INNOVATION*. This jazz waltz features Danton's lyrical bass playing and Alvin's light brushwork, perfectly catering to Carlton's work on the keys.

This much-anticipated project arrives after the celebrated success of Alvin Queen Trio's *NIGHT TRAIN TO COPENHAGEN* in 2021 (which captured the #3 spot on JazzWeek's 2022 Year End Top 100 Jazz Chart). *FEELING GOOD* is an essential musical statement but goes well beyond that, reminding us to celebrate the legacy of jazz, stage, and film music from the past as we make music into the future. The Alvin Queen Trio has done it again!

*OUT OF THIS WORLD / IT AIN'T NECESSARILY SO / WALTZ FOR AHMED /
BLEEKER STREET THEME / LOVE WILL FIND A WAY / THE NIGHT HAS A THOUSAND EYES /
SPARTACUS LOVE THEME / FEELING GOOD / FIRM ROOTS / SEND IN THE CLOWNS /
FALLING IN LOVE WITH LOVE / SOMEONE TO WATCH OVER ME / THREE LITTLE WORDS.*

Carlton Holmes: Piano, synth. Danton Boller: Bass. Alvin Queen: Drums.

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About the songs:

The Night Has a Thousand Eyes, written in 1961, was originally a pop tune before becoming a jazz standard. This up-tempo version is another perfectly balanced endeavor that is technically tight and lyrically engaging.

Falling In Love with Love is a show tune written in 1938 by Rodgers and Hart for the Broadway musical *The Boys From Syracuse*. This up-tempo version is vibrant, energetic, and well-paced.

Bleeker Street Theme was composed by Cedar Walton and appeared on his 1985 self-titled project. Walton came to prominence as a member of drummer Art Blakey's *Jazz Messengers* before establishing a long career as a bandleader and composer. Alvin has included two compositions by the late great musician.

Firm Roots was composed by Walton in 1974 and appeared as the title track on his live album on the Muse label in 1976.

Love Will Find A Way was written by Pharoah Sanders' previous wife, Bedria Sanders. Danton and Alvin perfectly balance Carlton's piano playing and add a few shades of quiet storm to the take.

The Spartacus Love Theme is from the soundtrack to the 1960 film *Spartacus* by Alex North, who was known for his many film scores. Holmes's stunning piano solo masterfully blends his classical and jazz backgrounds in this piece.

Feeling Good was launched to fame when Nina Simone added it to her 1965 project, *I PUT A SPELL ON YOU*. This up-tempo version is a fascinating mash-up with whispers of the James Bond theme and a touch of bossa nova.

Send In the Clowns is a song written by Stephen Sondheim for the 1973 musical "A Little Night Music," and this stunning rendition of the song showcases Carlton's expressive touch, Danton's lilting bow work on bass, and Alvin's soft mallets on cymbals and toms.

Someone to Watch Over Me is a song composed by the Gershwin brothers, assisted by lyricist Howard Dietz for the 1926 musical "Oh, Kay!" And

Three Little Words is a popular song by Harry Ruby and Bert Kalmar, published in 1930. The trio embraces this 94-year-old gem in a brilliant up-tempo rendering.



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