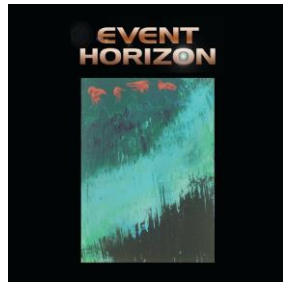


EVENT HORIZON JAZZ QUARTET**“EVENT HORIZON”****GRB Records**

Suggested Tracks: ALL 5,11 Lat

Jim Kaczmarek (kaz-MAIR-ick) –
Saxophones and Flute
Scott Mertens – Piano and Keyboard
Donn DeSanto – String Bass
Rick Vitek (Vit'-ick) – Drums



All Songs Arranged by Event Horizon Jazz Quartet
Compositions by Scott Mertens ©2019 Mertato Music
Compositions by Jim Kaczmarek © 2019 Kaczophonous Music

1. Chelsea Playground – Mertens 6:13
 2. Guess Not – Kaczmarek 6:54
 3. Escher Drive – Mertens 7:25
 4. Dark Waltz: When Sadness Comes... – Kaczmarek 6:40
 5. **Black Samba – Mertens 6:31**
 6. Event Horizon – Kaczmarek 5:39
 7. Great, There Is No Love – Kaczmarek 6:36
 8. Evening Mist – Kaczmarek 4:42
 9. Last Blue Jay (For Jay Manning) – Kaczmarek 8:51
 10. Strut – Kaczmarek 4:49
 11. **We Would Love To Have You – Kaczmarek 5:07**
- Total Run Time 69:31

EVENT HORIZON STATEMENT & INSPIRATIONS

Event Horizon Jazz Quartet performs a multifarious selection of original music composed by Jim Kaczmarek and Scott Mertens on our debut release “Event Horizon”. Our goal is to share our journey of discovery with the listener as we explore our loves and interests in this amazing existence. We mix up textures and feel to expand the traditional quartet’s sound as much as we can ... hopefully exploring a wide variety of sonorities, thoughts and emotions ... keeping it interesting and genuine.

CHELSEA PLAYGROUND was written imagining a scene from a New York playground near a busy street. The song evokes childhood innocence interacting with a chaotic and churning outside world. The child gently negotiates a tumultuous path to safety, albeit with a learned sense of calm unease afterwards.

GUESS NOT started as a love song, rhythmically based on a name. Like the flick of a switch the relationship ended... so did the tune... thus “Guess Not.” It depicts something seemingly beautiful whirling out of existence... In reality the disintegration was quicker than this song. The inspired rubato piano solo leads into a driving swing... tilted a bit on its side.

ESCHER DRIVE – M.C. Escher’s “Ascending and Descending” depicts a scene of continuously traveling upwards around a staircase, and yet ending up in the same place one starts. The goal on “Escher Drive” was to create a similar effect, except that the route is more downward and circuitous.

DARK WALTZ: WHEN SADNESS COMES for me is about the learning process involved in sadness, the journey that ensues, and the realization that things aren’t that different when we are sad; knowing that we are actually ok. The interplay is special in this track, sensitive and touching.

BLACK SAMBA was a melody that had been sticking in my head for a while. I had originally conceived it as a French accordion waltz, but when I fleshed out the chords and form, it morphed into a different thing altogether. The amalgam of laid-back melody and driving rhythm creates a sort of current where the listener can float along.

The **EVENT HORIZON** is the point of no return, gravitationally speaking, “near” a black hole. What would that sound like? What would that feel like? How exhilarating! Into the unknown! The crushing singularity? No energy lost... yet. Kind of like love and life, what a journey! This odd timed funk dissipates to freedom and back.

GREAT, THERE IS NO LOVE came out of my love for the beatnik poetry vibe. I love playing over these chord changes and like the texture of flute and bass. I have a penitent for the dark... thus the play on words title. This performance is pretty straight ahead.

EVENING MIST is about that view looking over the water when the sky’s color blends into the color of the water erasing all clarity of line. When the water in the air takes all out of focus, yet life continues and persists, we might be groggy or emotional yet engulfed is a warm feeling that feels like home. There is no beginning or end... originally written for my brother’s wedding. The quirky and inventive rhythmic play paints the picture beautifully all while feeling wonderful.

The stark ballad **LAST BLUE JAY** was written at the piano for my friend and mentor Jay Manning. It is about the many levels and depths of love, loss and resolution. While getting his doctorate in Madison Jay would stop in to see/hear me at my steady gig at Milwaukee’s John Hawks Pub, whenever he was in town gigging. One such time, we again set up a time for me to go hang and practice with him in Madison. I received a phone call from a noted bassist, whom I had never met, asking me if I would play for Jay’s memorial service and play as him in all his bands at a fundraiser concert. To learn of Jay and his wonderful wife Cathy’s death in a terrible accident this way was... and enlightening in that I had no idea Jay would have spoken about me to people, I didn’t know, highly enough for them to seek me out and ask me to fill in for Jay. I still miss him, his sense of humor and how he walked seemingly following his huge cup of coffee down the hall at UWM, one foot directly behind the other. One never knows how you are affecting others.

STRUT is about an attitude, a quirky comfort, void of judgment, welcoming yet confident; zero pretense. NEA Jazz Master David Liebman remarked after I performed it at his camp- “That tune just works. It works at Carnegie Hall; it works at a strip joint!”

WE WOULD LOVE TO HAVE YOU Music is a conversation where the listener is equally important as the performer. Upon accepting a new position, my new boss said “We Would Love to Have You”... I thought what a wonderful sentiment, it made me feel great. I thought of the joyous calypso tunes Sonny Rollins would perform and wrote this as homage to that and a message to all that we would love to have you in our conversation!

Recorded and mixed by Donn De Santo at Bass Place
Productions. Evergreen Park, IL

Mastered by Steve Yates

Produced by Event Horizon Jazz Quartet

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www.katesmithpromotions.com
katesmithpromotions.kate@gmail.com
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