



Trio for Iser and Other Hits

PLEASE NOTE: These tracks are not mastered for high-end audio equipment (which most of you do not have) and they are also not mastered for ear buds (which many of you *do* have); they are mastered for good-quality headphones (which, hopefully, most of you have). They are highly compressed, so, if you are able, you may want to adjust the volume and treble settings on your devices. Thanks for listening.

1. “Shh, It’s Quiet Hour, No. 12” (C. Brown) (2:41): CB-guitars.

This is one in a series of 14 guitar tunes recorded circa 2010 based on a DADGAD guitar tuning (the letters indicate the pitch to which the strings are tuned bottom to top). The title came from a quiet time set aside for study in the dormitories at Harvey Mudd College. One day while I was visiting my son, a student there, he taught me the DADGAD tuning just before Quiet Hour started and I proceeded to get into trouble. The tunes were recorded after we got back East.

2. “Summer Intro” (T. Allen/H. Brown/M. Dickerson/G. Goldstein/L. Jordan/ L. Levitin/C. Miller/H. Scott, by permission from BMG Rights Management Us LLC)(Additional Music: C. Brown/M. Brown) (4:20): Matt Brown-lead guitars; CB-synths, drum loops.

An introduction composed as lead-in to an abandoned flute-led instrumental cover version of the War hit “Summer”, with my brother Matt going wild on a guitar played through a resonant small amp.

3. “Harry Lime, Revisited” (Anon/C. Brown; additional music by Anton Karas, by permission from Chappell and Co., Inc. o/b/o British Lions Films, Ltd.) (3:27): Anon-bass, prepared drums, melody guitar; John Toste-lead guitars; CB-guitars, strings, effects.

Anon totally resuscitated this 2009 piece of mine with a fantastic bass line, prepared drums, and a striking melody line on guitar, then John Toste polished it to a shine with poignant guitar solos [note the particularly adept way he runs his solo into the return of Anon’s guitar melody]. It’s a tribute to Orson Welles and Carol Reed’s great post-WWII film set in Vienna.

4. “Summer Intro-Intro” (J. Diotte/C. Brown) (:48): J. Diotte: mixing, manipulations; CB-synths, drum loops.

Jim Diotte’s typically pithy and tart introduction to (and based upon) my introduction to a favorite seventies-era hit (see above).

5. “A Lawyer and a Designer (Walk into a Bar)” (J. Diotte) (4:05): Jim Diotte-keyboards, drums; CB-synth, bass, guitar.

From a series of tunes Jim Diotte and I collaborated on in 2016-17. His tune, his title—as usual, great. Jim is a composer of merit.

6. “68 Beats” [a/k/a “68 Beatniks”] (J. Diotte/C.Brown/Anon) (5:13): Jim Diotte-keyboards, bass, drums; Anon-basses; CB-synth, bass, guitar, percussion loops.

This is my amalgamation of three separate Jim Diotte tunes, with Jim on a lot of it, a bass duet by Anon over the middle section, and me fooling around on synth, “harp”, and some loops.

7. “Shh, It’s Quiet Hour, No. 8” (C. Brown) (2:56): CB-guitars.

Another in the DADGAD Quiet Hour series.

8. “Shortwave IV - Calcutta” (C. Brown) (4:09): C.B.-synths, keyboards, guitars, radio.

This is the fourth part of a five-part suite in tribute to shortwave radio. During my time in Kolkata as a child, I often sat in front of our Philips shortwave radio, turning the dials and pulling in the world.

9. “Rain on Sunday” (C. Brown/Anon) (3:43): CB-guitars, keyboard; Anon-whistling.

Self-explanatory guitar musings, which Anon pulled into melodic shape with some highly tuneful whistling.

10. “Pan” (C. Brown/Anon) (3:54): Anon-electric piano, basses; CB–mini pans, kalimba, percussion, synths.

An ode to fast-disappearing nature, the abode of Pan, a musical fellow. Anon gave it form with bass and electric piano.

11. “Trio for Iser” (C. Brown) (5:34): CB-guitars, percussion.

This is a piece I sketched out on guitar for the occasion of the birth of my newest grandson. At the time, I was planning on doing a whole album with just overdubbed Taylor acoustic guitar and percussion. Many of those pieces became other things, with other musicians--you've probably heard several already. Not this one, however, because it was originally sketched out and intended for a string trio (violin/viola/cello–guess which part is which). Some day.

12. “Do Nothin’ ‘Til You Hear from Me” (D. Ellington/B. Roberts, by permission from EMI Mills Music Inc) (3:14): Helen Brown-vocals; CB-guitar, bass, drum loops.

A staple of the great Duke Ellington bands, this was originally an instrumental called “Concerto for Cootie” featuring the great trumpeter Cootie Williams, with words added later. Originally, I sang on this track and had Helen sing a duet with me. She later added a harmony so good that she ended up dueting with herself, while the guitar did my only singing. Helen had reservations about the song, but certainly did it justice with her vocals.

13. “Alfie” (B. Bacharach/H. David, by permission from Sony/ATV Harmony) (2:27): CB-guitars.

My humble, but heartfelt instrumental rendering of the Bacharach/David song, with a noisy guitar and phrasing very much derived from Dionne Warwick’s lovely and resonant version.

14. “Roll in My Sweet Baby’s Arms” (Traditional) (2:49): Helen Brown-vocals; Matt Brown-vocals, mandolin, uke, guitar; CB-vocals, guitars, bass, drum loops.

In the early-fifties, Flatt & Scruggs had a hit with this ages-old song of bawdy British origin. It was a favorite of the mythic ragtime/bluegrass group Hot Rufus and is recreated here with a hearty lead vocal and harmonies from Gary Farias, with Helen on vocals and Matt doing yeoman’s work on mandolin, ukulele, guitar, and bass vocals. This should have been on the Home Tonight album *Songs of Wayfaring Strangers*, still available on the website www.brincadeiramusic.com.

15. “Before the War” (J. Toste) (3:20): CB-melodica, guitar, bass, drum loops.

The wistful melody comes from a poignant John Toste original, slightly reggae-fied (to John’s horror).

16. “I’m Gonna Sit Right Down and Write Myself a Letter” (J. Young/F. Ahlert, by permission from Downtown Dj Songs LLC o/b/o Pencil Mark Music, Inc., Cherio Corporation o/b/o Rytvoc, Inc., Bluewater Music Services o/b/o David Ahlert Music, Bluewater Music Corp. o/b/o Beeping Good Music Pub, and Bluewater Music Services o/b/o Azure Pearl Music) (1:27): Helen Brown-vocals; Matt Brown–vocals, ukulele; CB-guitars, bass, drum loops, vocals.

Fats Waller’s 1935 hit version made this song famous. We did it just for fun.

17. “Facetime” (C. Brown) (1:41)): CB–guitars, with voices

This is a product of Covid: an acoustic guitar improvisation inspired by a FaceTime call. It took a lot of heart to get through the pandemic.

18. “Shortwave V - Maine” (C. Brown) (2:03): CB-synths, guitars, keyboards, radio

Part five of the Shortwave Suite: home to Maine from India, still listening to the radio.

I feel very lucky that I am able collaborate with so many great musicians: all praise to Matt, Jim, Anon, John, Gary, and Helen. I owe special thanks to James, who created our website and did all the technical work while putting up with my irrational artistic whims, to Barry Peckham for permission to use his wonderful string art creations, and to Michael McKenney, Madeline Kenney, and Bill Frisell for musical inspiration. This album is dedicated to the memory of Robert M. Michaud and his tireless, enthusiastic love of nature and people.

