



THE WESTERLIES **WISH THE CHILDREN WOULD COME ON HOME**
THE MUSIC OF WAYNE HORVITZ

1. PLEASE KEEP THAT TRAIN AWAY FROM MY DOOR 2:08
2. 9/8 5:19
3. SWEETER THAN THE DAY 4:11
4. INTERLUDE 1 1:07
5. TRIADS 1:37
6. THE BAND WITH MUDDY 4:57
7. YOU WERE JUST HERE 5:24
8. INTERLUDE 2 0:45
9. THE CIRCUS PROSPERED 3:35
10. HOME 1:47
11. WALTZ FROM WOMAN OF TOKYO 3:29
12. INTERLUDE 3 0:50
13. LOVE, LOVE, LOVE 1:51
14. BARBER SHOP 2:33
15. THE STORE, THE CAMPFIRE 3:12
16. WISH THE CHILDREN WOULD COME ON HOME 4:33

TOTAL TIME: 47:18

RILEY MULHERKAR - TRUMPET
ZUBIN HENSLER - TRUMPET
ANDY CLAUSEN - TROMBONE
WILLEM DE KOCH - TROMBONE
+
WAYNE HORVITZ - KEYBOARDS
AND ELECTRONICS (4, 8, 12, 16)

RECORDED BY ERIC EAGLE AT HG STUDIOS, LOPEZ ISLAND, WA, AUGUST 4–8, 2013
MIXED AND MASTERED BY TOM LAZARUS AT STADIUMRED STUDIOS, NEW YORK, NY
CO-PRODUCED AND EDITED BY ZUBIN HENSLER
EXECUTIVE PRODUCER: TONY REIF
PHOTOGRAPHY BY ANDREW J.S.
ARTWORK & DESIGN BY DAVID FOARDE
SPECIAL THANKS TO WAYNE HORVITZ, TONY REIF,
MIKE HALPERIN AND JODI GREEN, DAVE DOUGLAS, GAIL GATTON AND MARK WITTOW,
AND THE FAMILIES OF THE WESTERLIES.

All compositions by Wayne Horvitz (Other Room Music/ASCAP)
Produced by Wayne Horvitz

Recorded and mixed in 24 bits/88.2K
C & P 2014 Songlines Recordings, 3036 W. 6th Ave, Vancouver BC V6K 1X3, Canada

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The Westerlies belong to a new generation of musicians that I cross paths with almost daily. Technically excellent, theoretically sophisticated, mature beyond their years, astute, perceptive and self-aware. They are the products of the superb music programs they grew up in, the love and support of a generation of parents who value creativity and freedom in their progeny (for better or for worse), and the ability to access any music, and any information about music, in the time it takes to type in their password. The advantages are obvious, the drawbacks less so. But they exist. What I don't hear enough of lately is that increasingly rare thing, limitations. Limitations be they musical, economic, or even just having to struggle to find a certain recording. Those struggles and limitations, those borders between cultures and periods, the voices of the lonely, the oppressed and the forgotten, are so often the fodder for what we call, for lack of a better word, "authenticity". It may be harder than ever to create a John Lee Hooker, a Hank Mobley, or a Harry Partch; time will tell.

What the Westerlies have done, and to considerable effect, is to have the soul and the insight to pare down everything they have and create a personal voice, something beautiful and remarkable. It occurs to me as I write this that in an odd sort of way they have manufactured a kind of limitation, simply by creating a quartet with 2 trumpets and 2 trombones. Within all the bounty of their collective backgrounds they have created a band that is a real hassle! No rhythm sections, no chordal instruments, and music that at times is fiendishly difficult.

Choosing to play my compositions didn't exactly help. For the most part I didn't pick the repertoire, they did, and they did most of the arranging. None of the music was written for brass originally, and they didn't spend much time making things any easier for themselves. They sound like a band, not a "brass" ensemble. Of course I run the risk of self-aggrandizing in my praise for this group: after all this is an album of my music. I met most of the band individually before they were in high school, and three of them were longtime students of mine. I will admit from the outset that I am very fond of each and every one of them and that I consider them friends. It isn't too difficult for me speak their praises. They have become, over time, peers and collaborators, and I look forward to working with them individually and as a group for years to come.

Before this project came into being I had heard the band on a number of occasions in Seattle. (All the members of the band live in NY, but they all come from Seattle where I have lived for many years.) The ensemble, the nuanced sense of interaction, and the almost stunning lack of individual ego impressed me immediately. When I approached them about making a record of my music I was thrilled that they were as enthusiastic as I was. I had little doubt that they would serve my music well and at the same time create a recording that had their sound, and their distinct sensibilities.

Partnering with them on this project has been a pleasure. The Westerlies are unusual in how they work together. They are all wonderful composers in their own right, and they move seamlessly from a "written" to an "oral" tradition and back again. They have the ears and instincts of the improvisers and jazz artists they admire, but their rehearsals feel more like those of a string quartet than a jazz band. When it's needed they detail the slightest inflection, and none of them are afraid to speak their mind. You may not hear the ego in the music, but you definitely will in the rehearsals!

Finally, and importantly, they have the perfect name. Like Henry Cowell, Jimmy Guiffre or any number of iconic Westerners who gravitated to NYC, they bring with them a subtle sensibility that I, myself a lover of the West, hear infused with an openness that is restrained and on fire all at the same time. I hope you enjoy the music.

Wayne Horvitz, Seattle WA, January 2014

