

HARRIS EISENSTADT
CANADA DAY IV

NATE WOOLEY
MATT BAUDER
CHRIS DINGMAN
PASCAL NIGGENKEMPER



NATE WOOLEY trumpet
MATT BAUDER tenor saxophone
CHRIS DINGMAN vibraphone
PASCAL NIGGENKEMPER bass
HARRIS EISENSTADT drums, compositions

1. After Several Snowstorms	07:08
2. Sometimes It's Hard to Get Dressed in the Morning	04:26
3. Let's Say It Comes in Waves	07:34
4. Life's Hurtling Passage Onward	09:05
5. What Can Be Set to the Side	04:06
6. What's Equal to What	10:22
7. Meli Melo	07:50
	50:53

All compositions by Harris Eisenstadt, Heresy Music (SOCAN). Recorded January 25, 2015 by Sean Kelly at Water Music, Hoboken, NJ. Mixed by John Raham at Afterlife, Vancouver, BC. Mastered by Graemme Brown at Zen Mastering, Gabriola Island, BC. Recorded and Mixed in 24/192. Produced by Harris Eisenstadt. Executive Producer: Tony Reif.

Cover Photograph and CD Design by Lee Hutzulak. Inside Photograph by Peter Gannuskhin: www.downtownmusic.net. Thanks to Chris, Pascal, Matt, Nate, and to Songlines. Harris Eisenstadt plays Istanbul Agop cymbals and uses Regal Tip brushes. www.harriseisenstadt.com



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The book of compositions documented here is the fourth of Canada Day's quintet recordings. We took a similar approach to learn the music as we did with the first three records: I brought the pieces into rehearsals, then we played a series of concerts over the course of a year before heading into the studio. But there are important differences between this and our previous recordings, both in the amount and nature of performances leading up to the session, and in the structure of the compositions themselves. Rather than playing a concert every month or so, combined with a tour or two, as has been our typical process to learn a new book, this time we did two in-town residencies at small Brooklyn venues and a concert in Manhattan almost a year apart, with a five-concert European tour (our premiere performances in Europe) in between, before heading into the studio.

We started with a four-night run in May 2014 at Douglass Street Music Collective (in the Gowanus neighborhood of Brooklyn), a musician-run space that is, sadly, no more. (Such is the nature of artist-run spaces in quick-changing Brooklyn). I was tempted to record after that first run, but decided instead to let the material gestate. Due to scheduling challenges (everyone in the band is, predictably, super-busy), we did not re-convene until our European tour in November 2014. We played in Germany, twice in Spain, Belgium, and again in Spain (typical of the state of zigzag European touring these days). The enthusiastic reception by European audiences was heartening, and we returned ready to record, but I had booked some New York concerts long in advance and decided to keep them, to let the material percolate further. We played at the wonderful Sound it Out concert series at Greenwich House in Manhattan, then did a two-night residency at Ibeam in Brooklyn (another musician-run space vital for so many of us to workshop material in town). Finally, in January 2015, we went into Water Music, a huge and beautiful-sounding studio in Hoboken, NJ (where Canada Day III was also recorded), and made the record in a seamless day-long session.

So the many months between concerts in spring then late fall of 2014 is the difference between this and our previous records, as far as the nuts and bolts of when and where. Even more significant is the difference in the compositions themselves. With each successive recording I've tried to let the music breathe more, to continue to refine my interest in both tightly-structured compositions and open, improvisatory spaces. It's not that there is more free or non-hierarchical improvisation here necessarily; the main difference can be heard in the arrangements themselves, particularly a series of duo pieces that populate the larger quintet structures. In the end, five musicians allows for a variety of sonic weights, from quintet down through quartet, trio, duo and solo spaces. After four recordings of almost forty compositions, I am pleased with the air that we have let into the music. Enjoy.

Harris Eisenstadt
Brooklyn, 2015

