



## John Doheny Quintet: One Up, Two Back

**The John Doheny Quintet's** debut CD demonstrates the advantage of recording with a working band. From post-bop cookers like the title track and the bluesy "Player's Inn" to swinging standards like "Once in Awhile", the band (**Doheny** on tenor sax, **Norm Quinn** on trumpet and Flugelhorn, **Ridley Vinson** on piano, **Allan Johnston** on bass and **Stan Taylor** on drums) demonstrates an ease and comfort of execution that only years of working together can produce.

Formed in 1995 as an outlet for the compositions of it's members, the quintet's personnel has remained stable since 1997, when Al Johnston joined after the departure of original bassist Jasper Clarke. Numerous appearances at Raffle's Lounge, The Glass Slipper and the University of British Columbia's Green College Concert Series helped establish the band's reputation as a hard hitting, straight-ahead modern jazz unit, solidly and swingingly in the tradition. The quintet has been a popular attraction at the DuMaurier Vancouver Jazz Festival every year since 1997, and has also appeared at the Maple Ridge Jazz Festival (1998 and 2001) the Vancouver East Cultural Centre (1998) and as featured performers on C.B.C. Radio's "Hot Air" show.

The CD features performances by two very special guest artists. **Colleen Savage** has long been a respected member of the Vancouver jazz community; both as leader of her own projects and as vocalist with the all-woman jazz band "Mother of Pearl". She contributes a swinging vocal and scat chorus on "**Time After Time**", and her gorgeous reading of the Antonio Carlos Jobim classic "**Dindi**" was recently aired on C.B.C. Radio's nation-wide drive time program "DiscDrive".

**Tony Foster's** burning solo on "**One Up, Two Back**", and his jovially swinging two choruses on "**Once in Awhile**" should serve to alert the listening public to what working jazz musicians in Vancouver already know. His is a significant new voice in jazz piano.



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## Reviews

**OffBeat** - New Orleans' and Louisiana's music and entertainment magazine

### **January 2004**

Tenor saxophonist John Doheny is a native of Vancouver, Canada who makes his home in the Crescent City these days, doing graduate work in jazz history at Tulane.



Most of the nine tracks on this disc are in the five-to nine-minute range, allowing him and the other musicians in his quintet ample time to strut their stuff, and they do. Backed by Norm Quinn on trumpet and flugelhorn, Ridley Vinson on acoustic and electric piano, Allen Johnston on acoustic bass, and Stan Taylor on drums, Doheny and company kick up quite a storm. At times they even sound like Trane's immortal quartet, with the addition of the trumpet/flugelhorn.

On the standard, "Once in Awhile," Doheny really cuts loose, showing off his range, versatility and mastery of his instrument's full capabilities, while on the closing track, "Perdido," he launches into a Coltrane-like improv solo. Antonio Carlos Jobim's "Dindi" and the Sammy Cahn/Jule Styne standard "Time After Time," feature the smoky, sultry vocals of Colleen Savage. There's even a little humor thrown into the mix here, with "Attack of the Killer Chalmations" as one of the song titles (Maybe they've been breathing those toxic refinery fumes too long)

- **Dean M. Shapiro**

**Planet Jazz** – The International Jazz Review

### **Winter/Spring 2003**

With One Up, Two Back, Vancouver saxophonist John Doheny offers up a little West Coast hip. It bops and swings and slides with an energy more in tune with a gig recording than a studio session. From the frenetic opening of the title track to the final off-kilter note on "Perdido" there's a nice club feel to the whole package. This is not your cafe jazz.



Doheny's touring background in support of innumerable R&B legends pays big dividends here in this debut jazz recording. Throughout the CD there is a level of earnest showmanship, a display of substance rather than of flash, and the quintet buys into it. Trumpeter Norm Quinn, pianist Ridley Vinson, bassist Allan W. Johnston and drummer Stan Taylor each manage to shine without distracting from the whole.

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Planet Jazz review continued...

Of note is a guest appearance by vocalist Colleen Savage of Mother of Pearl. Though her early appearance on Jobim's "Dindi" seems to disrupt the initial flow, it is more than made up for in the superb rendition of "Time After Time."

Besides five cover tunes there are four original compositions included in the mix. The honesty and humor inherent in each bodes well for the future. Doheny possesses the skill both as a leader and as a player and it will be interesting to see where he takes us.

- Ben Maycock

## UpBeat

### Winter 2002

There is nothing better, in my estimation, than a straight ahead jazz group without a pretentious bone in its body. This is exactly the feeling I got



when listening to the current CD release entitled the John Doheny Quintet-one up, two back. Tenor Saxophonist John Doheny has put together a great selection of jazz compositions played by a fiery quintet that makes one want to sit in because it sounds like so much fun.

John wrote four originals for the CD and the opening original 'One Up, Two Back' comes steaming out at a blistering tempo like early Bird and Dizz Be Bop recordings. There are more notes in this head than most soloists play in three solos. Every one handles the solos extremely well and it all makes for good listening.

Other members of the quintet are on Norm Quinn, trumpet and flugelhorn, pianist Ridley Vinson, bassist Allan Johnston, and drummer Stan Taylor. Tony Foster plays piano on 'One Up, Two Back.' A pleasant surprise on the CD is vocalist Colleen Savage. Colleen does a fine version of a tune by Jobim called 'Dindi' but her outstanding performance comes on the Cahn, Stein standard 'Time After Time'. The arrangement is superb.

The CD carries the flavor of a live concert and the quintet touches on many different jazz feelings. I liked the unusual Tenor Sax cadenza in front of 'Once In Awhile.' I like surprises and I got one with the groups rendition of the old jazz standard 'Perdido'. John has put together a creative group full of good jazz soloists who are committed to "stretching out."

I look forward to their next recording.

- R. A. (Bobby) Hales

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## Quintet Biographies

### **John Doheny**

John Doheny brings his R&B performance background together with a passion for Jazz. Active on the local Jazz scene as a Tenor and Alto Saxophonist, John has performed and recorded with Phil Woods, Mike Rud, Bill Clark, Alan Matheson and Montreal Guitarist Greg Clayton. As an R&B sideman he has worked with Downtown Kenny Brown, Solomon Burke, Bobby Curtola, Buddy Knox, the Coasters, the Platters, Blues Guitarist Albert Collins, Pop-Rockers Doug and the Slugs, Lloyd Williams and many others. Two of his compositions appear on the sound track of the award winning Bruce Sweeny film "Dirty".

John is currently living in New Orleans and is doing graduate work in jazz history at Tulane University.

### **Norm Quinn**

Vancouver based trumpeter/flugelhornist Norm Quinn was born and raised in Vancouver. After studies at Douglas College he went on to study privately in Toronto with jazz great Freddie Stone and trumpet guru Don Johnson. Since his return in 1986 he has worked with many different projects. From intimate jazz trio and quartet settings, section and solo work in various local R&B bands, traditional jazz with the Fraser River Rats, and Razzamajazz as a leader and soloist on the Starlight Dinner Train, as an integral member of the John Doheny Jazz Quintet and as a featured soloist in several big bands.

Recordings include CD's with Mike Shau and Hwy 61, the John Doheny Quintet, a live date with vocalist Melonai Brisdon, two with the Douglas College alumni "Night Band", and one under his own name.

His latest projects include a new CD with the John Doheny Quintet - One up, two back, another with saxophonist Dave Davies, and his own, soon to be recorded, 2nd CD - with his newly formed quartet - Q4 - featuring drummer Stan Taylor, Roy Sluyter on piano and bassist Glen Riley. He can be heard live with the John Doheny Jazz Quintet, on concert performances with the Douglas College alumni band, with his own quartet on the Starlight Dinner Train, on R&B gigs with the Fat Boogie Orchestra, Doctor Dave and the Soul Demons, traditional settings with Razzamajazz and the Fraser River Rats, and with his new jazz quartet.

### **Ridley Vinson**

Pianist/composer Ridley Vinson has been establishing herself on the local music scene for several years, with a background of classical, rock, and jazz. She has toured all over Canada, from the Maritimes, to B.C., as well as parts of the U.S., with various artists. She has participated in many music festivals like the Atlantic DuMaurier Jazz Festival, the Toronto WOMAD Festival, the Vancouver Jazz Festival, and the Maple Ridge Jazz and Blues Festival. Ridley Vinson continued ...

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She has appeared with such noted musicians as L.A. drummer Joey Heredia, Nova Scotia saxophonist Don Palmer, and Seattle trombonist Julian Priester, as well as local musicians like Mark Hasselbach, Sybel Thrasher, Michael Buble, and Brad Turner with Hugh Fraser's Jazz

Orchestra Workshop. As well as being a long-time member of the John Doheny Quintet, Ridley currently leads her jazz group in Vancouver, and performs and records regularly with many players in private and public functions. CD credits include Michael Buble, Armi Grano, and John Doheny. Her video and television credits include an original documentary soundtrack for Nova Scotia artist Jack Vander Wal, CBC's Tom Stone, and Wolf Lake. Her own jazz quartet has recently been heard on CBC's Hot Air radio program, with Paul Grant.

## **Allan Johnston**

I'm a bassist and composer living here in Vancouver, BC. I've been playing jazz around town since the early eighties. Now, I'm also known as a specialist in Latin music, especially Afro-Cuban Jazz and Salsa, which I've been studying with a passion for about twenty years. My main creative project right now is Grupo Jazz Tumbao which I founded with trombonist/composer Brian Harding in 1997. Grupo Jazz Tumbao is a septet dedicated to the performance of our original Latin Jazz, 'bebop con clave', and classic compositions from the masters of Cuban and Nuyorican Jazz.

For the past few years, we've been playing to enthusiastic audiences at the Vancouver International Jazz Festival, where we opened last year (2000) for Cuba's Orquesta Aragón. In October, we had the pleasure to open for Eliades Ochoa, of "Buena Vista Social Club" fame. In 1999, we released our first CD, "¿Qué Bolá?" which has been receiving great reviews, most recently in the French "Jazz Magazine" (Paris, January 2001) and in the November - December 2000 issue of Coda Magazine. It's received radio airplay in NY (WBGO), Miami (WDNA), San Juan, Puerto Rico (WIPR), and on Radio Havana Cuba, to name just a few...

## **Stan Taylor**

Ubiquitous Vancouver drummer Stan Taylor is well known for his long and intense involvement in the local avant-garde improvised music scene. His percussive skills have graced the bands of Vinny Golia, Baler Freeman, and Glen Spearman. He was a founding member of John Korsrud's Hard Rubber Orchestra and was co-leader, along with Bari-Saxist Daniel Miles Kane, of the Kane-Taylor Explosion. He has performed in New York City with the Kokoro Dance Company, at the Montreal Jazz Festival (in 1988 with the Bill Clarke Sextet and in 2000 with alto saxophonist Saul Berson's quartet), with trombonist Ray Anderson and former Miles Davis guitarist Mike Stern, and his appearances with various ensembles at the DuMaurier Vancouver Jazz Festival, in every year since its inception, are far too numerous to list here.

Mr. Taylor is also much in demand as a "straight-ahead" and "swing" style player. He has worked with Juno Award-winning tenor-saxophonist Fraser Macpherson, pianist Linton Garner, post-boppers Pat LaBarbera, Hugh Fraser and Phil Dwyer, vocalist Kate Hammett-Vaughn, and since 1995 has held down the drum chair with the John Doheny Quintet.

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## **ONE UP, TWO BACK**

- The debut album of 'The John Doheny Quintet'.

### **ONE UP, TWO BACK**

This tune is an example of just how much mileage you can get out of two diminished scales and a couple of dominant seventh chords. The ridiculously long form was originally even longer. I'd wanted to write something with a long and contrasting solo form like Mingus' "Sue's Changes", and so the original version had a big rhapsodic ballad section in the middle of it, which I eventually decided was just too much. Everybody carries on in a grand fashion on this one, especially our very special guest pianist, Tony Foster.

### **WE KNEW**

Fabulous tune by our bassist Al Johnston, in fact it's my personal favourite on the album. It's really hard to play though. I'm tempted to complain to Al about that, then I remind myself that I'm often guilty of the same thing (see ONE UP, TWO BACK). Al cultivates a wise-guy public persona, but his bass solo here reveals him for the sensitive and poetic soul he is.

### **ATTACK OF THE KILLER CHALMATIONS**

This tune contains my favourite Norm Quinn solo. A "Chalmation", by the way, is simply someone who lives in Chalmette Louisiana, which is a suburb of New Orleans. It has the same relationship to New Orleans as Surrey does to Vancouver i.e. New Orleanians sometimes make unkind and snobbish jokes at the expense of Chalmations, who are wonderful people and the salt of the earth even if they do occasionally say things like "say bra, what time da midnight show start at?"

### **PLAYER'S INN**

Was written in honour of a notorious pimp bar in Manhattan, near 44th and Broadway. It was actually called The Sportsman's Paradise, and was just "50 short pimps" from Times Square. This was in the 70s, the golden age of pimping in America, and for those of you too young to have experienced first hand the sartorial outrageousness of these guys I'm here to tell you they make today's hip-hopper pimps look like the baggy, clueless lumps they are. This tune contains my absolute favourite Ridley Vinson solo ever, except for maybe the fistfuls 'o' keys she pulled out on our "second line" version of OLEO at the 2002 DuMaurier Jazzfest.

### **DINDI**

Colleen Savage and I have been friends since 1976. In the last year or so we've worked a number of gigs together and there are times I'd swear she's channelling Carmen McRae. Listen to her break your heart on this one. And dig Ridley's "cluster" comping on the out vamp." Colleen Savage

More...

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### **KILLER CHALMATIONS...SLIGHT RETURN**

I was having a 70s flashback when I wrote this. The "Slight Return" in the title is an homage to fellow Seattleite Jimi Hendrix, and refers to the first 7 notes of the melody, which are identical to ATTACK OF...

### **TIME AFTER TIME**

Hey, it's my wife's favourite song. I played it at our wedding. This is for you Darlene.

### **ONCE IN AWHILE**

Another example of why those in the know rate Tony Foster so highly as a pianist. Great, swinging flugel solo by Norm Quinn. And let me take this opportunity to point out that Stan Taylor, who has a heavy reputation as an aggressive, "outside" player, navigates this classic medium-swing groove like he was Cozy Cole. In fact if you listen closely to his playing throughout the record, you'll see that no matter what style of tune we're playing Stan always does EXACTLY the right thing and is ALWAYS in the pocket. And that's why he's "first call" with me.

### **PERDIDO**

My God just listen to what we've done to this poor defenceless standard. My second favourite Norm Quinn solo on the record. (You shoulda heard what he did on Strayhorn's "JOHNNY COME LATELY" on the gig a few weeks back)



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