Pamela Hines Reviews:

A young pianist with plenty of potential, Pamela Hines studied at the New England Conservatory of Music and made her recording debut on this CD. She performs five originals (four of her own) and two Miles Davis songs. Her modern mainstream quintet is excellent (trumpeter Darren Barrett and tenor saxophonist Jacques Schwarz-Bart play many concise and meaningful solos) and various selections feature the full group, her trio and, on "Solar," Hines as a piano soloist. The originals are generally complex...with tricky chord changes and rhythms; "Ice Intro" is in 5/4. Some of the music is introspective (including a duet with bassist David Hines on "Nardis") and even the more cooking performances are thoughtful. With any luck, Pamela Hines should have an important career in jazz. This is an impressive start. *– Scott Yanow, All Music Guide, 1998*

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 Pianist and composer Pamela Hines strikes a balance between the traditional and the avant garde on her first album, which is no mean feat...George Russell... influenced her writing, but her pieces and the group's airy, pensive performances are reminiscent of Miles Davis' quintet with Wayne Shorter and Herbie Hancock. Hines also summons up thoughts of Debussy, Ravel and pianist Bill Evans. Schwatrz-Bart plays lyrically and poserfully in the John Coltrane-Shorter tradition. And Moses is one of the more subtle, sensitive drummers around.

*-Harvey Pekar, The -Boston Herald, 1998*

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(*Twilight World*) is the fourth album by mainstream

pianist, Pamela Hines. Emerging from the Boston

Conservatory as a student of George Russell,

among others, Hines’ music is harmonically

advanced and rhythmically compelling, while

working within the language of mainstream Jazz.

(3) is her second release on the Katya label.

Whereas “Jazz Meditations” was, in Hines’ own

phrase, “based on the improvisational concepts of

Paul Bley” (concepts that critic Harvey Pekar

understandably likens to Claude Debussy and to

Bill Evans), this album is more muscularly outside.

The dueling tenors of Jerry Bergonzi and Miles

Donahue on tracks 2 and 5 rocket the music

straight ahead.

Bergonzi’s influence is audible through the

record, not just on the four tunes he contributes to

the set. One of his compositions, “Con Brio,” also

exemplifies another thread that Hines weaves

through the album—a Cuban or Latin thread (c.f.

tracks 1, 6, 8-9). These tracks allow Hines to

explore further colors and rhythmic patterns, and

she makes much of the opportunities. All of these

things show us an artist looking for new problems

to explore and solve. I’m less enthusiastic about

... much of what I enjoy about this record

comes from Hines being ably to draw energy from

heterogeneous materials, and in this case I can’t

hear the connection. That reservation aside, (3)

presents an artist still challenging herself, and for

the most part transforming artistic challenges into

enjoyable Jazz. Hines is the real deal, and although

I’ve no doubt we can expect still greater things

from her in future, why wait? This record is lots of

fun, energetic and full of life

*- Michael Coyle, Cadence Magazine, 2005*

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When I reviewed Massachusetts pianist Pamela Hines’ 2004 small-group CD Twilight World, I criticized Hines for not showing enough of herself on the recording and letting her fellow players overwhelm the proceedings. “There simply isn’t enough of the group’s alleged leader,” I wrote. “Let’s hope that next time Pamela Hines steps forward in a more egotistical musical context where she hedges no bets and either succeeds or fails, in full view.”

There was no “next time” about it, however. Hines must have cringed when she read the above words, because the truth of the matter is that she released two albums in 2004, more or less simultaneously: the aforementioned group session and Jazz Meditations. On this latter disc, Hines’ only collaborator is a particularly fine-sounding Steinway Grand on which she plays a fifty-minute recital of two long “Meditations” and two “Variations” upon familiar material (“My Shining Hour” and “Detour Ahead”).

Hines’ playing has a clean, brisk attack and a conservatory finish; in this austere solo context, she shines. “Meditation #1” is the shorter of the two “Meditations,” but its 14 minutes allow the pianist plenty of time to explore a minimal theme—one assumes a great deal of this is improvised, but there’s a smoothness to these performances that make it difficult to declare where improvisation begins and ends—and demonstrate her interesting harmonies. It’s only her harmonies, really, that make this piece “jazz”; neither this performance nor the longer “Meditation #2” is in any sort of jazz tempo.

At 22 minutes, “Meditations #2” is the longest number on the CD. Hines manages to keep it interesting; she builds the piece slowly, piece by pianistic piece, until her right-hand arpeggios begin to build against her minimal left-handed figures. There’s an eerieness to her harmonies that at times strongly suggests Debussy, and it is these harmonies that keep this music from being as blandly contemplative as, say, George Winston. Once again, it’s hard to know for certain what is through-composed and what is improvised. Around the twelve-minute point Hines plays her way briefly into Keith Jarrett territory, all open eyes and sunlight on haystacks—then moves on into another lattice of arpeggios.

“Variations on My Shining Hour” and “Variations on Detour Ahead” are shorter tracks. On these, Hines uses these familiar themes (“Detour Ahead,” of course, being associated with Bill Evans), as points of reference for her own musical explorations. “Variations on My Shining Hour” drifts in and out of a subtle but palpable tempo; it swings, then it doesn’t, and that gives it a tang of tension. Hines’ fingers tease out the familiar phrase of “Detour Ahead” like it’s made of glass and will shatter under too much scrutiny; this strange caution makes this “Variation” one of the most winning looks at Bill Evans in some time.

Jazz Meditations is a very good CD. I now wonder what Hines would sound like in another small-group jazz setting, specifically a piano trio—or did she, once again, already make that album?

*- Paul Olsen, All About Jazz, 2005*

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Beatles tunes are showing up fairly often on jazz discs these days. On The Fred Hersch Trio + 2 (Palmetto, 2004), the pianist/leader included an early Fab Four hit, “And I Love Her”; Brad Mehldau's Day is Done (Nonesuch, 2005) immersed his trio in “Martha My Dear” and “She's Leaving Home.”

And now Boston-based pianist Pamela Hines opens Drop 2 with a seven-plus minute take on “I Will,” a lovely McCartney ballad. In hindsight, the tune seems a bit overlooked, lost in the big shuffle of the “White Album,” The Beatles (Capitol Records, '69), the group's great two-record set. The melody is so simple and pure and pretty, and Hines and her trio with drummer Bob Guilotti and bassist John Lockwood treat it with respect, applying delicate understatement to the original before they go jazz exploring, without losing sight of the original melodic path.

The trio picks up the tempo on the Van Heusen/Burke standard “It Could Happen to You,” with an insistent rhythm behind Hines' lively keyboard. And if the opener is a highlight, the Hines-penned title tune, a gorgeously dark-toned, inward-looking ballad, gives it some competition.

In a reprise of Hines' offering from last year, Hall Sings Hines, the pianist invites vocalist April Hall into the studio to sing two of her (Hines') songs, “Golden Romance” and “Green Line.” A superb melodist, Hines also pens a memorable lyric on these two tunes, which sound like American Songbook classics.

The set is filled out nicely with standards: “East of the Sun,” “The Boy Next Door,” and the Rogers and Hart gem, “This Can't Be Love,” which closes the show on a bright, jaunty romp

*- Dan McClenaghan, All About Jazz, 2006*

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The sixth album from Boston-based pianist Pamela Hines, Drop 2, is a solid piano trio session with two originals voiced by singer April Hall. Pamela Hines is a 1998 graduate from the New England Conservatory with a Masters in music. In addition to her previous recordings, Hines was also featured on Marian McPartland's NPR Piano Jazz series in 2000. While her previous albums have included horns, this new effort is essentially a piano trio project.

 Hines begins the album with a version of the Lennon/McCartney song of optimism, “I Will.” Previous covers of this song have proven that it is transferable to the style of Ben Taylor as a love song; bluegrass fiddler/vocalist Alison Krauss imbued the song with a similar feeling of hope through per her vocals and instrumental work, in a way that the Beatles' original version does. What this trio accomplishes is something different indeed...

 With a brisk bit of activity at the drum kit, Bob Guilotti starts off an uptempo version of the Jimmy Van Heusen standard “It Could Happen To You.” ...On Hugh Martin's standard “The Boy Next Door,” Hines leads the trio on a meaningful ballad treatment. Bassist John Lockwood, who gets several solo opportunities, provides an insightful one on this track.. The title tune affords a fine opportunity for Hines to show the lyrical side of her playing, and the closing uptempo take on Rodgers and Hart's ”This Can't Be Love” provides a spirited conclusion.

*-Michael Gladstone, All About Jazz, 2007*

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 A musician of high caliber, Pamela Hines will be one of the greats

Pamela Hines was influenced by George Russell, and after hearing her play, you can tell why. The album opens up with an 8-minute rendition of The Beatles' "I Will". Beatles freaks might be scratching their head going "wait a minute, that song is around two minutes, how does she stretch it to the 8 minute mark?" Very well, thank you, and it's a song that shows how she adds her own perspective and vocabulary to the White Album track, by turning it into a rainy morning ballad. Bassist John Lockwood eventually walks in with a solo and one can almost imagine the two speaking to each other, musically, hoping the rain never ends as they say to each other "if you want me to, I will". I'm not a Beatles purist by any means (at least not all the time), and this is one of the best Beatles covers I've ever heard, jazz or otherwise. The tempo is turned up considerably for "It Could Happen To You", the old standard from And The Angels Sing, where Hines, Lockwood, and drummer Guilotti play that thing until it can't be played, making it swing until the listener is in a deep sweat. "East Of the Sun" has a nice bossa nova groove that also suits Hines very well, going along the way in a Dave Brubeck-like manner while Lockwood and Guilotti become the motor of a powerful car. The narrative between Lockwood and Guilotti in the second half of "East Of The Sun" makes one wish they did this for another minute or so, as it sounds as if they know mama's out of the house, so they have some time to turn the house around. The song fades out eventually, but it would have worked if the recording ended naturally. What the fade does is re-creates the bossa nova vibe of the 1960's, when people were releasing single after single, hoping that their song would be the hit to move a generation. There's a nice feeling to it, where all three are aware of each other and their capabilities, and let things fall where they may. There are also two Hines compositions featuring the vocals of April Hall, and while I tend to not like vocal tracks on an album of strong instrumentals, Hall is not an interruption. In a way she offers a temporary break from the dynamic of the music, with the shift in emphasis moving from them to her and the words. Traditional jazz never sounded any better, but can be enhanced among musicians of high caliber, of which Pamela Hines is one *--Reviewer: John Book, Music For America. 2007*

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Return, features Pamela Hines leading a stellar trio with special guest Jerry Bergonzi on tenor saxophone. Hines shines no matter what the setting she is put in, but this instrumental release certainly puts her in the driver’s seat and exhibits Pamela's true talent as a pianist.

A multi-faceted pianist is not an easy task to locate in today's jazz scene. Many pianists today have moved into a realm of groove oriented jazz, with no traces of swing anywhere to be found. Hines exemplifies the term well-rounded creating a pocket for the players to lay into with a deep sense of swing and driving force. Her ability to cover all styles of jazz clearly and with astounding technique comes through on her latest offering, proving once and for all that Hines is a seasoned composer, pianist and contributor to the jazz genre.

Bassist, John Lockwood who has toured the U.S. and Europe with Joe Henderson, Freddie Hubbard, Gary Burton, the Mel Lewis Big Band, and The Fringe, has also performed with the Buffalo Philharmonic, the Boston Pops, MIT Symphony, Pat Metheny, Dizzy Gillespie, Woody Shaw, Toots Thielemans, Stan Getz, and Art Farmer. Lockwood, a long time collaborator with Hines, lays the foundation for the trio to build upon. Not only does Lockwood clearly define the rhythmic vocabulary of this release, but he also exhibits the abilities to create texture between each cut, truly complimenting Hines' originals and original arrangements of well placed standards. Drummer Bob Gullotti, has performed with J.J. Johnson, Kenny Werner, Joe Lovano, Attila Zoller, and the Nelson Riddle Orchestra and has over 30 recordings to his credit. Gullotti creates multi-layers and multi-textured colors within this Hines outing. The interaction between Hines, Lockwood and Gulloti should be the measure that all jazz releases should be measured by.

Special guest artist saxophonist, Jerry Bergonzi is the spicy sprinkle added to two Hines originals "Very" and "Return." Bergonzi's impeccable rhythm and poignant note choices ring true as each step is taken in these highly enjoyable compositions. Bergonzi is an international tenor sax man extraordinaire; Michael Brecker was once asked if he still practiced daily. His answer was "As long as Jerry Bergonzi is around, no tenor player can rest on his laurels." For those in the know, this is the supreme compliment.

Return is a mixture of driving hard core energy, soft inner reflections and heart-rending compositions. Hines truly exemplifies the epitome of jazz with this release and clearly defines herself as a solid member of the next generation of greats.

*- Jeff Becker, Jazz Sensibilities, 2008*

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Jazz pianist Pamela Hines has impressed me with her last two albums with the kind of playing that I feel should put her up there with some of the greats, as she’s already up there. For her new album she takes the Christmas route and eases up a bit in her approach, but it allows the listener to hear the subtleties in her playing with an applied, delicate touch.

New Christmas (Spice Rack) may sound short with a 9-song line-up, but five of the songs clock in at over five minutes, one that comes close to reaching the seven minute mark (”Custom Santa”). The playing that I found on previous albums is still here, hearing her solo in “What Chance Have I?” makes one hope this will be the kind of Christmas music that will be on mainstream airwaves for the next forty years. For this album she brings in a group of three ladies who alternate with eack track, and then coming together for two tracks. Patricia Williamson, April Hill, and Monica Hatch have all had their share of awards and accolates, and in these songs they show why they’ve made an impression on thousands of jazz fans. I was most impressed by Williamson’s voice, who can do a bit of jazz scat with ease (as she does in “Gift Of Giving”) and then caress the mic ever so nicely in “Custom Santa”. Add to this the great rhythm section of bassist Dave Landoni and drummer Miki Matsuki, and Hines was definitely with good company during these sessions, and that strength only helps make Hines play like the professional she is. Regardless of the holiday, Hines is the kind of player that should be heard year round, and in a better world she would be world famous

*- John Book, Run-off Groove Magazine, 2008*

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About this title: On her sixth album, pianist Pamela Hines comes back with a mix of original compositions and classic pieces. She's got a very strong piano style, with elements of Bill Evans coming through in a number of places. Her sensitivity to the song is foremost, above any overwrought soloing, though her soloing comes as a well-crafted surprise as well. The band provides excellent backing for her to work off of, holding themselves to the background when she's in the throes of a good passage but coming to the fore when called for as well. Hines' ability to move between emotive, pensive down tempo pieces and bouncing, jumping up tempo pieces is worth hearing for those who have already become fans of Hines and newcomers looking for a classic touch on the keys alike. Return might not be the most descriptive title, only in that it implies she's been gone. This album posts notice otherwise.

*-Adam Greenberg, All Music Guide, 2008*

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 Before the holidays slip away completely, I need to mention Boston jazz pianist Pamela Hines.

She has assembled an outstanding trio of vocalists to assist on this disc of all-original holiday music. They include (left to right) Patrice Williamson, April Hall, and Monica Hatch. All three are Boston-area vets, and all three have added much to Ms. Hines fine work both on the piano, and with the pen.

Ms. Williamson’s swinging treatment of ”Custom Santa” is a great way to open the set. April Hall’s “What Chance Have I?” hits a lost-love theme. My favorite track is “Christmas Joy,” with vocals by Ms. Hatch, set off by a delightful solo by Ms. Hines. This isn’t sleigh bells here, folks - it ain’t Perry Como, nor is it “Sing Along With Mitch.” But if you’re tired of finding nothing else to go into the machine along with Vince Guaraldi, this is the disc.

Ms. Hines showing us top-notch stuff both as a composer and a pianist - it may well be time to begin new traditions.

This disc is highly recommended.

*- Girlsingers.co., 2008*

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In a world crowded with holiday music, pianist and composer Pamela Hines gives us something new. Make that nine new original songs for the Christmas season. It’s a nice change from the usual rehashing of “Silver Bells” or “Silent Night.” Instead of those usual Christmas standards, Hines has assembled three of Boston’s top jazz vocalists, April Hall, Monica Hatch and Patrice Williamson, to interpret a set of her own holiday compositions. They take turns singing on seven of the tracks backed by Hines on piano, Dave Landoni on bass and Miki Matsuki on drums. New Christmas also features two instrumentals.

Hines’ assured, elegant playing weaves its way through all the numbers, providing the thread that ties the set of ballads and mid-tempo tunes together. It’s important to note that Hines’ compositions have holiday-related lyrics, but they are jazz tunes and can be listened to throughout the year. The music has the feel of old standards. She wisely avoids the usual bells or chimes that often distinguish Christmas music.

The jazz foundation is obvious from the opening track, “Custom Santa,” which is warmed by Williamson’s deep, rich voice. The singer offers an extended scat on top of the trio’s easy playing. Williamson sings on two other numbers. Hall, who has appeared on three of Hines’ earlier CDs, sings on the ballad “What Chance Have I?” Hatch, who is at home on both the jazz and classical stage, is featured on three songs, “Starlights,” “Christmas Joy” and “Ellen on Christmas.”

Again, this is not your typical holiday album filled with traditional Christmas songs. Listeners looking for something off-the-beaten track should try New Christmas.

*- Jazzreview.com, 2009*

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Pamela Hines - New Christmas (Spice Rack Records SR101-13) Now, before I write about this album I should explain that I am not a Christmas person… So when a new album of original seasonal songs arrives here it didn't exactly set my pulse fluttering. But I have to admit that the opening track of composer/pianist Pamela Hines new album, New Christmas, piqued my interest. Custom Santa, sung by Patrice Williamson, is a rather upbeat bluesy number with some melodic scat singing. Indeed, along with Ms Williamson, this album is a showcase for several women vocalists - Monica Hatch and April Hall also provide the vocal cream on top of Pamela Hines' trio settings… it is a lovely collection of mostly romantic (sometimes bluesy) songs with Christmas as the theme, set to intimate jazz settings. Ideal for late nights in front of the log fire after the party guests have left. A refreshing change to what you would usually expect from a festive album and all the better for it.

*- Borderland, UK, February, 2009*

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It's not often that a composer gets it into her head to write a pile of new holiday songs, given the huge number of classics readily available. Nonetheless, pianist Pamela Hines put together nine new ones in 2008, recording with a series of Boston-area vocalists and an occasional straight-up trio piece. The compositions themselves are fine works, giving the vocalists chances to shine in their unique styles, all worthwhile. The star of the album, though, as always with Hines, is the piano. Hines has a strong sensibility to her playing, giving a full sound to the proceedings, arpeggiating through her solos with ease, accentuating the emotions that the composition calls for. Her playing alternately drives the music and sparkles before it. It can rush powerfully in a solo or twinkle delicately in an introductory section. Hines not only plays with incredible skill, but she writes to her own strengths, not just to fit within constraints, but to showcase just how far she can take a musical concept instrumentally before placing it back in the lap of the vocalists. Her theme-free (that is, non-holiday) albums may be a better starting point for those who haven't heard Hines yet, but for her existing fans (and possibly a few neophytes as well), this Christmas album will do quite well as an addition to the collection.

*-Adam Greenberg, All Music Guide*

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AUGUSTA, GA - Simplicity creates brilliance in the latest release by Pamela Hines entitled "New Christmas." A silky intermingling of talented vocal work over the power of Hines’ piano with the backing of her trio creates a sense of pure release in the music throughout this record.

Within the record, listeners are treated to a talented pianist with an ability to compose powerful creations that infect the senses as the keys jingle and jangle throughout the work. Within this piano-driven experience, Hines’ common trio companions shine with a delicate brilliance that can be felt in the tones strung by Dave Landoni and the smooth rhythmic creations of Miki Matsuki.

Circling this instrumental enticement, listeners are introduced to the powerful beauty of three wonderful Boston vocalists in the form of April Hall, Patrice Williamson, and Monica Hatch. Each of these women offer a different melodic groove to compliment the style and range of Hines’ trio.

The record swings into the darkness while calling forth light in the midst of what feels like complete ease. In so doing, the raw vibrations behind the vocals lie down beneath the soft keys for an insurmountable feeling of originality and poise. Within this careful composition, Hines and company shine like pearls glistening against the bluest ocean backdrop.

Built with a precise sense of urgent ease, the latest release by Pamela Hines is a special reminder of the beauty beneath the surface of any ordinary instrumental construction.

*-J. Edward Sumerau- Atlanta Metro Spirit, January, 2009*

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It's always tempting to say that any bright young musician who plays the ivory keys with a sound that's delightful and, sometimes, defined by silence has descended artistically from musicians like Bill Evans. These kinds of generalizations can be overzealous; but despite the clear influence in the case of pianist Pamela Hines' This Heart Of Mine, her ability suggests more than simple imitation.

Pamela Hines' melodic lines sing, seemingly drawn from a school of unconscious thought pioneered by the likes of melodists such as Hank Jones. Hines also swings in and out of impressionist harmony. Nevertheless, she has something that is much more her own: a subconscious feeling for rhythm and inner pulse of harmony and especially melody. She extracts and plays a beautiful bassline with every melody, a quality akin to Latin American pianists (like Pedro "Peruchin" Justiz and Frank Emilio Flynn).

Here lies the finest quality of This Heart of Mine, where Hines explores some fine literature of the piano in its pristine manner, within the construct of creating a solo record. This is a challenge. A pianist must, for instance, be capable of nuanced interpretations of the word "reflection" in the medley of {Duke Ellington}}'s "Reflections in D" andThe Beatles' "Across the Universe." Ellington's version is a sensuous kind, one where you can almost hear the rustle of silk, while "Across the Universe," a play on Ellington's tune, is wistful and ruminative. To unite the thoughts without missing a beat comes from an inner understanding of both complex emotions and how they play out. Following this, to negotiate the twists and turns of harmony and rhythm of Bud Pwell's "Celia" is very creditable. Tommy Flanagan's "Freight Train" is another kicker of an interpretation and an exercise in dexterity, all while never missing a beat.

Emotions are Hines' forte and she describes the events that opened her eyes to transposing the Jimmy McHugh/Harold Adamson standard, "Where Are You"—this version shifting from a more indigo shade to a brighter blue mood. Her own "Bonnaire" shows courage and flair for leaping into a musical territory that is rhythmically very daunting. This is in sharp contrast to the feeling of longing that permeates her other composition, "Release." There is much more saudade in the Jimmy McHugh/Dorothy Fields classic, "I'm In The Mood For Love." The slow treatment works beautifully as the sound of tonal silence is perfectly pitched.Ralph Towner's superb guitar piece, "Icarus," is another exquisite transcription to piano.

Clearly, Hines, an extremely mature piano brain with a deft touch, plays with great care to read music creatively. Still, her greatest strength comes not from that musical brain, but from her heart and soul.
 *-Raul d'Gama Rose. All About Jazz, October, 2009*

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Cadence Magazine's Jerome Wilson wrote," Spectrum is by an all-female trio from the Boston area that mostly deals in light exotic rhythms. “Calypso Impulsivo” is, as advertised, a lively calypso, “Unless” and “Minorman” are based on Latin forms and “Waltz Accordion” touches on the tango. These three women put together a forceful sound which is best shown on the calypso and “Little Steps” an up-tempo, straight ahead piece where Pamela Hines gobbles up the piano and her partners, Shalom-Kobi and Matsuki, keep a furious pace with her. “Waltz” is actually a pretty combination of tango rhythms and French accordion melody that again shows Hines’ piano dexterity, “Spectrum” is a busy romantic swirl with elegant flute and tenor sax spots, and “Mist” is an eerie haunted house abstraction that resolves into a subdued but strong Mid-Eastern groove. This trio writes and plays solid, interesting music." January, 2011
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Pianist Pamela Hines exhibits an intuitive nature when it comes to punctuating her notes and making distinctive accents that intensify the mood of her music. Her new CD, This Heart Of Mine is a collection of original tunes and covers that demonstrate her ability to mold expressive vignettes and bridge her vamps and counterpoints into classic ballroom-style jazz forms. Her notations depict her emotions even as she covers compositions written by Cole Porter and Duke Ellington. At times, her sequences are embroiling, and at other moments they exhibit a serenity along the ruminations. Hines’ playing creates an imaginary world as she looms cascading falls and melodic swells in the piano keys producing settings which are conducive for deep contemplation and transition into unbridled fun around the corner. She travels through a gamut of musical ideas that honor the

giants in jazz while infusing harmonious style changes in American standards.

Hines’ interpretation of Duke Ellington’s number “Reflections In D” shimmers with the glossy resonance of a harp as she merges the ambling riffs with fringes of moonlight-embossed strokes inspired by John Lennon’s “Across The Universe.” Her take on Bud Powell’s “Celia” displays classic piano jaunts with vaudeville-tweaked sprees as her keys twinkle with a sprightly edge on them. The luminous texture of Hines’ brushed sweeps in the title track are aurally pleasing while sustaining a mysterious shadow in her counterpoints that lurk beneath the surface.

The perky vamps that Hines injects into Cole Porter’s “Love For Sale” makes it seem like a new song as her meanderings roam in unscripted sentences. The reposing slopes of “Where Are You?” contrast the quick-step tempo of “Freight Train” as the bop-style of the rhythmic patterns make it sound like a period piece. The soft, lacy frills of “Eternal Flame” and “I’m In The Mood For Love” are seductive reeling a romantic aura which switches gears to a lively showtunes vibe in Cole Porter’s “What Is This Thing Called Love?” before closing the album with Ralph Towner’s “Icarus” giving the illusion that her piano keys are gently flying through the air.

Artists often say that they play with passion and it shows with Pamela Hines. She wears that passion on her sleeves as her notes depict what she is going through like an autobiography set to music. This Heart Of Mine bares pieces of Hines’ soul even as she covers other artists works making their material a reflection of herself. *- Susan Frances, JazzTimes.com, November, 2009*

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|  SPICE RACK  PAMELA HINES TRIO/Moon Germs: So now we find out this jazzy piano lady went to college on a full basketball scholarship. That explains the head fake on the opening track where she turns in a swinging version of Let's Fall in Love" that you almost won't recognize and may forget what it is a few times before it runs it's course. This time around, she's showing us that swing is the thing as this hot, upbeat set showcases some splendid originals as well as opening things up in new ways on established ballads and funk tunes. Sure handed fun stuff as always but not just another entry in her canon, Hines seems to not know how to play at any less than the top of her game. Hot stuff. 10122 - Mid-west Record 10/2010 |

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Recording the real first varied-style, high energy album of her career, pianist Pamela Hines unveils Moon Germs, titled after the [Joe Farrell](http://www.pamelahines.com/php/musician.php?id=6643) composition, with longtime band mates, bassist [John Lockwood](http://www.pamelahines.com/php/musician.php?id=20418) and drummer [Bob Gullotti](http://www.pamelahines.com/php/musician.php?id=21630), on an eclectic blend of driving rhythms and freer interpretations of modern jazz. With this album, Hines attempts a different approach and a new twist to some familiar music. She wastes no time accepting the challenge, proceeding to play the opening "Let's Fall In Love" as an up-tempo piece in 5/4 time.

"Itchy" is the first of two pieces featuring trumpeter [Darren Barrett](http://www.pamelahines.com/php/musician.php?id=11891) and tenor saxophonist Greg Dudziensky as special guests, with an intricate melody that weaves between modern and a New Orleans groove. Hines' ballad "Lavender," is the only other quintet number, offering a warm melody and structure. [Johnny Mercer](http://www.pamelahines.com/php/musician.php?id=9338)'s classic, "Fools Rush In," is the first tune taking the trio into cushy ballad territory, incorporating a series of sensitive piano lines behind Gullotti's delicate brush work.

Originally a funk-oriented blues, the title track is revamped and rearranged, leaving no trace of its funk origin and developing a more modern jazz texture, showcasing Gullotti 's rumbling drum solo. Speaking of revamping original compositions, the 1944 Bronislau Kaper jazz standard, "Invitation," is hardly recognizable in two versions called "Variations On Invitation," as Hines and crew recast the piece as a free jazz number, the album closer providing an alternate take.

Referred to as a trio in the [Bill Evans](http://www.pamelahines.com/php/musician.php?id=6592) tradition, Hines' group grinds out the piano legend's original, "Show Type Tune," in spectacularly high energy, bop-ish fashion, worthy of comparison. The brief "Zonegar" pays tribute to master saxophonist [George Garzone](http://www.pamelahines.com/php/musician.php?id=6966), a founding member of the 1972 The Fringe trio, which also included Hines' band mates Lockwood and Gullotti.

An unconventional reading of modern jazz, Hines ventures into new and exciting territory, presenting a unique approach to a select number of jazz standards to accompany the vibrant originals included on Moon Germs—a truly entertaining, accessible and challenging piece of work.

*- Edward Blanco, All About Jazz, 10/2010*

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Pamela Hines great technique and intuitive playing shows from the first track, Arlen classic Let's fall in love. Hines plays nicely with the melodies and rhythms in a kind of bebop version.

Pamela Hines is also a great composer and most of the compositions on this albums are Hines originals. Itchy is a good example of Hines compositional talent, with interesting, constant tempo changes between Bebop and a more funky groove.

Variations on invitation is another interesting Hines original with piano playing reminiscent harmonically and in the use of spaceto the master Thelonious Monk.

Hines is just as good playing ballads like Mercer Fool rush in and Pamela own Lavender and Complications. Her piano style in these slow pieces is more minimalist, making every note count.

In moon germs the CD tittle track Hines shows her versitality in a almost avantgarde arrangement.

In Christopher Street there is a touch of Bossa and the whole band swing hard on Bill Evans Show Type Tune and in Hines Zonegar.

Pamela Hines (piano), John Lockwood (bass), Bob Gulloti (drums), Greg Dudzienski (tenor sax), Darren Barrett (trumpet)

Let's fall inlove, Itchy, Fools rush in, Moon germs, Lavender, Complications, Variations on invitation, Show type tune, Zonegar, Christopher Street

*- Jazztimes.com 10/2010 Wilbert Sostre*

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**Review By: D. Oscar Groomes**
**Pamela Hines**
Moon Gems 3/4
O's Notes: Pianist Pamela Hines leads a quintet with John Lockwood (b), Bob Gullotti (d), Greg Dudzienski (sax) and Darren Barrett (t). They play seven originals and four standards.

They swing on "Itchy" and sooth us with "Fools Rush In". Pamela dances across the keys on "Zonegar" while Lockwood walks his bass, then solos with Gullotti trading blows. Of note are "Variations On Invitation" and "Christopher Street".

Hines persists as the central figure in the mix and she performs well.

**O's Place- Dec 2010**

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The soothing sounds of instrumental jazz are known to lessen the wear &amp; tear

of the average day like none other. Some of the best around is on display with

"Moon Germs,' the latest album from Pamela Hines Trio.<BR><BR> Hines works

splendidly with her group, which includes John Lockwood and Bob Gullotti. In

unison, the trio creates a sound designed to evoke memories of the all time

greats. This music would fit in well in the hopping coffee houses of Miles

Davis' prime. Of all the songs contained in "Moon Germs," I enjoyed

"Variations On Invitation" the best. Penned by Hines, it is a smooth sailing

journey into sonic harmony. I could see this track seeing major action on the

charts.<BR><BR> Sometimes, decisions aren't that difficult to make. With the

holidays approaching, great music is always a sure bet for happy loved ones.

Give the gift of "Moon Germs" to your favorite jazz fan this

season. -Christopher Llewellyn Adams October, 2010 issue, Cashbox Magazine

*-****01/22/11 Albums By Susan Frances- Jazztimes.com***

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**Pamela Hines**

**Moon Germs**

Pianist/composer Pamela Hines toys with melodic patterns and conjures up rippling improvisations that are creatively-driven while treading the line of experimental. Her latest CD, Moon Germs from Spice Rack Records runs through a gamut of expressions from the fiery discharges of “Let’s Fall In Love” to the luxuriating coils of “Fools Rush In.” Joined by bassist John Lockwood and drummer Bob Gullotti and featuring special guests Greg Dudzienshki on tenor saxophone and Darren Barrett on trumpet, Hines’ mix of originals and jazz standards all have earmarks of her individual penmanship and perceptive ingenuity to make notes jump off the page.

The title track is a testament to Hines’personalized style as the notes fly through the air coursing dynamic expressions and performing somersaults around the buoyant beats of the rhythm section. The slow and sensual score etched by the saxophone nestles against the melodic strokes of the keys through “Lavender” producing glistening lines that glow like streaks of moon beams on a sandy beach, and the attractive ambience of “Complications” is imbued with soothing bebop motifs. The heavily pronounced imprints made by her piano keys in “Variations On Invitations” are paired with agile drumbeats, and the shuffling glides of “Show Type Tune” are infused with a swing polish. The jumping keys wrapping around “Zonegar” are fringed by wiggling top hat strikes, which switch to a caressing stride in “Christopher Street.”

Hines keeps the energy level high and the music continually frolicking with an easygoing manner. She and her trio devise tunes that are pleasurable and intelligently configured as melodic patterns crisscross and weave into each other using equal servings of bebop and swing. There is an undertone of optimism in her tracks that can persuade the darkest of moods to turn sunny.

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**Pamela Hines Trio – Moon Germs (Spicerack)**

Posted on: December 24th, 2010 by Elmore Reviews

For slightly more than a decade, Bostonian Pamela Hines has been steadily establishing her chops and audiences. With Moon Germs she advances her mission and creed most admirably.

Hines’ vamps and solos are invigorating joyrides; whether playing the center on a spirited rendering of Harold Arlen’s ’30’s chestnut “Let’s Fall In Love,” or boldly exploring the margins on a high flying rendition of Bill Evans “Show Type Tune,” this girl has got it all. On the Monk-ish, “Variations on Invitation,” her creativity shines. Speaking of her own compositions, the genre twisting “Itchy” swings effortlessly from bebop to groove, giving her two guest horn men, trumpeter Darren Barrett and tenor-saxophonist Greg Dudzienski, ample room to weave, dodge and dance. Stalwart bassist John Lockwood and drummer Bob Gullotti are two locked-in-tight guys any girl can rely on, and their emphatic bedrock and interplay controls the energetic tunes.

Though some critics have dismissively labeled Hines as “mainstream,” Moon Germs, as well as 2007’s acclaimed Return, goes a very long way to prove that shrinking minority wrong.

*—Mike Jurkovic*

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[**CD Reviews**](http://www.pamelahines.com/images/modules.php?op=modload&name=News&file=index&catid=8)**:** [**Pamela Hines, Moon Germs - Spice Rack Records, 2010**](http://www.pamelahines.com/images/modules.php?op=modload&name=News&file=article&sid=11791&mode=thread&order=0&thold=0)

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| Posted by: editoron Sunday, February 13, 2011 - 05:11 PM |

[Review by: Geannine Reid](http://www.pamelahines.com/images/modules.php?op=modload&name=News&file=index&catid=&topic=9HYPERLINK%20modules.php?op=modload&name=News&file=index&catid=&topic=9)

Pamela Hines is an ever progressing, ever producing jazz pianist. Her technique and intuitive abilities are present in aspect of her playing, whether interpreting standards or blazing trails with original compositions Hines is prolific while still maintaining a cohesive melody throughout.

Her brilliance shines through on her latest release Moon Germs. From traditional cuts like “Let’s Fall in Love” where Hines creates fluid lines that compliment the history of the tune to modern jazz cuts like “Itchy” with interesting tempo changes laced upon funky grooves and well placed interaction.

Hines’ dexterity and capabilities as a pianist are decisive and articulate, keeping the listener engaged. Joined by Bob Gullotti on drums and Greg Dudzienski on tenor sax the trio sound is distinctive as they traverse a well-balance mix of standards and free interpretations that highlight each members strengths and the trio as a interconnected unit.- ejazz. Feb, 2011

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| Issue #22.31 :: 02/23/2011 - 03/01/2011 |  |  |
| Pamela Hines' "Moon Germs" |  |  |
| BY DOUGLAS REID |  |  |
| **Pamela Hines' "**Moon Germs"Spice Rack Records2010Pamela Hines is an ever progressing, ever producing jazz pianist. Her technique and intuitive abilities are present in every aspect of her playing, whether interpreting standards or blazing trails with original compositions Hines is prolific while still maintaining a cohesive melody throughout.Her brilliance shines through on her latest release Moon Germs. From traditional cuts like “Let’s Fall in Love” where Hines creates fluid lines that compliment the history of the tune to modern jazz cuts like “Itchy” with interesting tempo changes laced upon funky grooves and well placed interaction, every nuance is on display.Hines’ dexterity and capabilities as a pianist are decisive and articulate, keeping the listener engaged. This is clearly recognizable on a Bill Evans classic “Show Type Tune.”Joined by Bob Gullotti on drums and Greg Dudzienski on tenor sax, the trio sound is distinctive as they negotiate a well-balance mix of standards and free interpretations that underscore each members strengths and the trio as a unified ensemble. |  |  |
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 " Spectrum is by an all-female trio from the Boston area that mostly deals in light exotic rhythms. “Calypso Impulsivo” is, as advertised, a lively calypso, “Unless” and “Minorman” are based on Latin forms and “Waltz Accordion” touches on the tango. These three women put together a forceful sound which is best shown on the calypso and “Little Steps” an up-tempo, straight ahead piece where Pamela Hines gobbles up the piano and her partners, Shalom-Kobi and Matsuki, keep a furious pace with her. “Waltz” is actually a pretty combination of tango rhythms and French accordion melody that again shows Hines’ piano dexterity, “Spectrum” is a busy romantic swirl with elegant flute and tenor sax spots, and “Mist” is an eerie haunted house abstraction that resolves into a subdued but strong Mid-Eastern groove. This trio writes and plays solid, interesting music."

*- Cadence Magazine. 2011, Jerome Wilson*\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_

The genius of Charles Mingus, as I have always understood it (and keep in mind I have an extremely limited amount of actual musical knowledge), was that he found a way to both maintain a strict allegiance to the popular art form known as “jazz” as well as allow for enough room for trends in modern music's evolution – you know, allow room for innovation. Now, before all you jazz purists get on your high horse and start berating me for even mentioning Mingus in this review, calm down. I am not saying that pianist Pamela Hines and her trio ARE Charles Mingus, but rather that they take the same basic principle and applies it to their own musical identities and creations. Exciting without being too far out, traditional without being terribly boring and redundant, and most importantly high musical aptitude is how I would best describe this music. So go on, listen, I promise you will not be disappointed

Sounds Like: Bill Evans, Thelonious Monk

Recommended Tracks:

Moon Germs (Track 4)\*\*\*\* – inventive tracks, modern, free, and classic all in one...plus a sweet drum solo

Variations on Invitation (Track 7)\*\*\*\*\* – my favorite for what it's worth; another of the more “free” selections

Zonegar (Track 9)\*\*\* – Fast tempo and technical...good radio song if anything

*-Name: Jonathan Cohen - KAMP Radio, Arizona Date Reviewed: 12/08/2010*

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Cadence Magazine's Jerome Wilson wrote," Spectrum is by an all-female trio from the Boston area that mostly deals in light exotic rhythms. “Calypso Impulsivo” is, as advertised, a lively calypso, “Unless” and “Minorman” are based on Latin forms and “Waltz Accordion” touches on the tango. These three women put together a forceful sound which is best shown on the calypso and “Little Steps” an up-tempo, straight ahead piece where Pamela Hines gobbles up the piano and her partners, Sation of tango rhythms and French accordion melody that again shows Hines’ piano dexterity, “Spectrum” is a busy romantic swirl with elegant flute and tenor sax spotst” is eerie haunted house abstraction that resolves into a subded but strong Mid-Easte

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This album caught me by surprise, because I’m a fan of **Pamela Hines** but I heard vocals and thought “whoa, she’s singing now?” I had to look at the CD cover and be reminded that the album is credited as April Hall…being the vocalist throughout Lucky’s Boy (Spice-Rack). I continued on with the album and will say that if you are a fan of Hines’ awesome piano work, you will love the match with Hall, and vice versa.

All of the songs are Hines originals, which is a bit bold but when you’re as talented and skilled as Hines, there’s no reason to go through the tried and true when you’re capable of doing it yourself. All of these songs could become standards for this and the next generation, which is good because songs like “Twilight Joy (Winter In New England)” and “Where I Started” could easily be sung by jazz and pop singers of yesterday and today. Hines plays as a storyteller, so to have the addition of her lyrics sung by Hall. Perfect musical match, and while I would definitely see them in a live setting, I also hope they will continue to work together in the future in some capacity, even if it’s on an occasional basis.

*Sep 14, 2011- John Book-*

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SPICE RACK
PAMELA HINES TRIO/Lucky's Boy: This jazz piano lady is never afraid to up her game and push the envelope, and she continues to do so with out losing her footing or her grip. Adding a vocalist to her program of all originals, her touch, tone, style and taste continue to amaze and engross. Playing with the abandon that comes with really being in the music as opposed to merely into the music, this is a jazzbo dream date that turns your headphones into the club you'd like to hang out at every night. Top shelf piano jazz once again from one of the contemporary leading lights of the genre. Hot stuff.
10125

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**Pamela Hines is reviewed by Jazzreview**



by: Eric Prinzing

Lucky's Boy is a 2011 release by veteran New England pianist Pamela Hines. Hines is joined by the stellar rhythm section of John Lockwood on bass and Les Harris, Jr. on drums. Also present is April Hall on vocals, whose bluesy style fits well with the proceedings. The entire set is devoted to Hines' originals.

Pamela Hines' songwriting tends toward the reflective, both lyrically and instrumentally. Ballads make up the bulk of this set, but even the more uptempo tunes have a thoughtful and pensive feel. That is not to say that this album is gloomy or depressing. Indeed, a clear and positive hope is present in all of these songs, it is just that Hines expresses her ideas calmly and carefully. An upside of this approach is that there is no falsely manufactured excitement on this recording; the songs create their own interest through subtle displays of virtuosity.

Hines has undeniable chops, but her solos always serve the music. Her playing is generally understated, but it is also evident that she possesses great range. "Dreamerman" and "Spectrum," for example, contain knotty, winding and harmonically complex solos, but even here her playing never loses its sense of direction or purpose.

There are many good songs here, but the album's closer, "Spectrum," stands out in particular. Despite the song's complicated rhythms and Hines' inquisitive soloing, the music always seems intuitive—a testament to Hines' confidence and complete command of her material. The musicians explore every corner of this difficult composition with daring and skill. Lesser musicians could have easily stifled this song, but the players here make it breathe and swing.

The lyrics, though always interesting rhythmically, can sometimes feel a bit awkward, as references to angels, starlight and newly fallen snow can seem a bit cliched. But this is a minor complaint. Because of Hines' sensitive playing and Hall's vocal interpretation, one never doubts the sincerity of the lyrics, so any shortcomings are quite easy to forgive. Furthermore, this album never relies on anything but Hines' compositional and instrumental talent, which is all over this recording.

For those looking for an original voice and emotional playing, who are perhaps a bit bored with blowing sessions and standards, this recording is for you. Recommended.

Posted by Kari-On Productions Blog at [1](http://karionproductions.blogspot.com/2012/01/pamela-hines-is-reviewed-by-jazz-times.html)

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12/25/11 • [*Albums*](http://jazztimes.com/sections/albums) • [*By Wilbert Sostre*](http://jazztimes.com/contributors/23671-wilbert-sostre)

CD Review: Pamela Hines Trio & April Hall - Lucky's Boy

Now living in Boston, Pamela Hines grew up in Acton, Massachusetts and has a Masters Degree from the New England Conservatory.

On her previous album Hines demonstrated she has the ability to compose interesting and complex jazz instrumentals. On her new release Lucky's Boy Hines shows she is just as good as a songwriter. A lot of the songs on this album have the quality of a Jazz standard, starting with the swingin "Dreamerman", the Cole Porter inspired "Porter Please" and the tempo changes of "Where I Started". Hines piano playing all throughout is as always sharp, poetic and refined.

The exquisite, soulful vocals of April Hall deliver every lyric with emotion and conviction. Especially on the jazz waltz "Lucky's Boy", and the ballads "Idle Chatter" and "Welcome Blues"

"Spectrum" is the more experimental and complex track on the album, both harmonically and rhythmically and the track "Moment" shows how Bossa Nova is part of the vocabulary of almost every jazz composer. *– Jazz Times.com*

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##### 08/11/12 [Albums](http://jazztimes.com/sections/albums) [By H. Allen Williams](http://jazztimes.com/contributors/35907-h-allen-williams) (Jazz Times.com)

##### Pamela Hines, A Composers Story

## Interview/Review

Pamela Hines is the epitome of what is great about jazz, her ability to create edgy jazz instrumentals in one cut, then turn on a dime and bring forth the most inspiring rendition of an arrangement of a classic standard, not to mention her ability to write complex but listenable melodies for vocalists is truly the cornerstone of her appeal as a composer and pianist. Hines is one of those jazz artists I predict will remain a household name long after she leaves this journey for her next adventure, her impact on jazz is permanent, but continues to inspire listeners, like a welcomed friend you look forward to seeing. She is a composer you have to drink in and savor to truly absorb the entire message. One listen will not give you the story or pinpoint the answer, she is an artist you have to spend time listening to her discography to hear the theme to her message and once you do, it will be time well spent and you will come out the other end with a satisfying experience, thankfully you can revisit over and over again through her recordings.

I got a chance to delve into some questions I too wanted to know about Pamela and her processes, and I am sure some of you wondered some of the same questions as I. We spoke about composing and working with vocalists, an art-form many instrumentalists today have not mastered, but should. Also, we spoke about the future of jazz and its impact on the next generation. Join me, as we journey through the interview together.

H. Allen Williams: Pamela, I have had the pleasure of reviewing some of your previous works, including this second outing with vocalist April Hall, entitled Lucky’s Boy. What is the determining factor in deciding to record an album that features lyrics, especially when you are such a well-known composer instrumentally?

Pamela Hines: With all lyric projects it has always been a purpose of bringing more people to the music and finding a way to inspire listeners With Hall Sings Hines, I attempted to use pop lyrics to cross over a younger generation to jazz. I perform “I Go For You” in clubs today and it always gets a response from younger crowds. With New Christmas I tried to tie in stories around the holiday season and also wrote a few lighter cuts, that I hope will become new holiday standards for today’s era. With Lucky’s Boy I was again trying to bring a larger, broader audience into the music. This time I used more traditional chord changes and more intricate lyrics, but the intent was the same. Bring more people into the music. It has always been about various ways to get to the improvisation and creativity. I try to create an interesting and creative vehicle for me to enjoy as a pianist, for band members to enjoy as instrumentalists and when I do write for vocalists, for it to be a way to bring people to my art through words and chord changes that represent the emotions. It has been years of focused and persevering intent, always with the goal of inspiring listeners…there are times in the music where the joy between the band and the audience is palpable and when that happens on stage I feel like I can almost touch the energy in that moment where everything comes together. But, the essence of my compositions are still the edgy instrumental pieces where there are less predictable chord changes and melodies. “Spectrum” is probably a good example of how a more ideal composition can come together with vocals.

If you look at the body of work of legendary composers you will see that they composed for all types of scenarios. We know only a handful of the songs Ellington, Mary Lou Williams and/or Oscar Peterson composed. When I write a tune, I try to make it interesting as a trio vehicle first.

H. Allen Williams: What is your compositional process, what inspires you when writing, even instrumentally?

Pamela Hines: It usually starts with a simple melody in my head or a type of tune, like a fast paced jump, etc. Then I place underneath the melody chords that are sometimes predictable, sometimes unexpected, depending on the intent. I know when I start on one, a whole bunch come out and I follow it until I’ve written enough. I also have a stack of half-finished ideas on the piano that need to be developed and completed.

H. Allen Williams: What led you to become a pianist originally?

Pamela Hines: Originally? I heard a lady play our upright in our basement when I was around 7. With jazz, my initial influences were Ella, Oscar, Evans and Garner. These days there are so many brilliant artists to name that I could not even attempt to get them all in.

H. Allen Williams: What does the word “jazz” mean to you?

Pamela Hines: The fundamentals of it..improvisation, chord structure, form, history, rhythm…creativity to its maximum that connects to the limitless divine nature in all of us.

H. Allen Williams: If you were speaking to a youthful audience, that knew nothing about jazz or your experience as an artist, what would be the most important message you would desire them to gain from your music?

Pamela Hines: Come to all new types of music with an open mind. Start simply. I feel like we actually need to “develop” our ears. That’s why vocal jazz is sometimes a good connector, because young audiences have the lyric to hold on to. Then you slip in a few unusual chords, keep it going and you’re on your way to a jazz fan.

H. Allen Williams: In your vast discography, to date what recording do you feel best represents Pamela Hines? Or is there really only one?

Pamela Hines: I think instrumentally 9-45 and Moon Germs are good representations. I did not feel so rushed and stressed in the recording of these and my originals are representative of my philosophy that you don’t HAVE to have any one type of chord under anything. You can. But you don’t have to. For the vocal originals side, I’m not sure. I think it has more to do with being authentic to your own creativity and being flexible with jazz vehicles to voice that inner authenticity.

H. Allen Williams: What singular recording in jazz has influenced you the most as a musician/composer to date?

Pamela Hines: “How Deep is the Ocean” by Bill Evans and Mark Murphy singing “September 15th” (sorry that’s two!!)

H. Allen Williams: What events or musicians are currently influencing the way you see the future of jazz?

Pamela Hines: I am noticing crowds at the jazz venues and they are enthusiastic. It is a myth that when jazz musicians play they are expressionless and only play to themselves. I experience and see jazz musicians having a ball, loving the music, loving the audience and together having those great moments when it all comes together. There are so many monstrous pianists and jazz artists out there now because of accessibility digitally. I think we need to allow new standards into our jazz books. Keep playing all the great tunes of the past 100 years but keep writing new ones to keep the genre fresh.

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**CRITICAL JAZZ- January, 2013**
by Brent Black

Pamela Hines 3.2.1 Spice Rack 2013



Preconceived notions and running out of coffee are the Achilles heel for most critics. I have to admit that having reviewed over 50 piano trios in the past year alone, predictability may make for a nice riff on George Gershwin, Cole Porter, or even Herbie Hancock with the culmination as something you may hear in one of your finer hotels cocktail lounges.

Pamela Hines are her latest release 3.2.1 are proof positive that one should never judge a book by it's cover. Standards may be the backbone but with stellar arrangements and Yoron Israel on drums and Dave Clark on bass and they are on point every step of the way. While having never seen Pamela Hines live it would not be reaching to say her skills at the piano bench are key in making what could be an ordinary yet talented trio recording into an extraordinary and highly entertaining trio. Thanks to the dynamite arrangements here it is easy to imagine Hines working group as a real ensemble and not Hines working as a potted plant with bass and drums.

Hines tackles two Bill Evans covers but not a riff on the legendary harmonic master instead she would simply seem to allow Evans harmonic influence to guide her harmonic sense of purpose as she establishes her own distinct artistic voice. While Evans was more of a two handed pianist than most realize, Hines has taken to a slightly more organic approach, contemporary yet old school in nature. The Evans tunes "34 Skidoo" along with "B Minor Waltz" and "Loose Blues" are reborn and a reminder of what true artistic interpretation is all about. This particular trio has an all most live quality to this recording, especially with the solo standard of "I Guess I'll Hang My Tears Out To Dry." For the curious the aptly titled 3.2.1 refers to the combination of performances here with trio, duo and solo arrangements making this top of the line piano jazz. As a composer for vocalists, Hines hits on the cerebral as her compositions are complex yet they are deceptively accessible.

Clark is a first call lyrical bassist and Yoron Israel rounds off an impressive rhythm section with finesse and the ability to play musical conductor without every overshadowing Clark or Hines. Far more than a human metronome, Israel is a driving force in the lyrical excursion Hines takes on 3.2.1

To be perfectly honest, piano trios have become tired, predictable and in some cases down right boring with the same handful of artists running through the same set list of standards with no real lasting effect. Hines is an artist that has the gift of a natural and incredibly organic ebb and flow and 3.2.1 is exceptional on virtually every level.

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# Pamela Hines Trio: 3.2.1. (2013)

By

[**DAN MCCLENAGHAN**](http://www.allaboutjazz.com/php/profile.php?id=141)**,**

Published: January 28, 2013



Pianist Pamela Hines has been busy on the jazz scene for fifteen years, producing many excellent CDs featuring her quartets and quintets, as well as pairings with several top-notch vocalists. A first-rate composer of engaging and memorable tunes who put out one of the coolest Christmas albums, New Christmas (Spice Rack, 2008), she should be better known. 3.2.1, a superb, mostly trio affair, might just push her profile closer to where it belongs.

Most of Hines' recordings, including New Christmas, have relied heavily on her own compositions. 3.2.1. takes a different tack, leaning on standards with an emphasis on material by pianist [Bill Evans](http://musicians.allaboutjazz.com/musician.php?id=6592), starting right off with his "34 Skiddoo." Here, however, Hines and trio mates [David Clark](http://musicians.allaboutjazz.com/musician.php?id=26573) (bass) and [Yoron Israel](http://musicians.allaboutjazz.com/musician.php?id=7890) (drums) sound feistier—happier, even—than the normally introspective Evans.

On "B Minor Waltz," the trio cools things off a bit, showcasing Hines' exquisite touch and Israel's supple brush work, but the bounce in the trio's step is still there, riding Clark's warm heartbeat. The classic "East of the Sun" takes things out on the edge, an up-tempo high-wire roll, with Hines sounding particularly caffeinated.

The album title refers to its music being presented with the trio on seven tunes, a duo on one and solo on another. The old American Songbook chestnut, "I Guess I'll Hang My Tears Out to Dry," is laid down as a piano solo rumination, its sweet reverence