

YANIV TAUBENHOUSE

MOMENTS IN TRIO VOLUME THREE

ROADS



WITH RICK ROSATO AND JERAD LIPPI



YANIV TAUBENHOUSE PIANO
RICK ROSATO BASS
JERAD LIPPI DRUMS

1. **BLUE FOREST** 7:42
2. **RUSH HOUR TRAFFIC** 7:31
3. **PRAYER** 10:19
4. **YOU'D BE SO NICE TO COME HOME TO** 4:21
5. **SAILING OVER THE HORIZON** 5:54
6. **MORNING NIGHT** 8:56
7. **BOO BOO'S BIRTHDAY** 6:44
8. **FLOW** 8:12
9. **STAR EYES** 8:02
10. **ROADS** 5:44

All tracks composed by Yaniv Taubenhouse (ASCAP)
except #4 by Cole Porter, #7 by Theloniou\$Monk,
and #9 by Gene de Paul & DonRaye

All tracks arranged by Yaniv Taubenhouse (ASCAP)

Recorded by Robert L. Smith at Sear Sound
Studios, NYC, January 14, 2020

Mixed by Robert L. Smith at Defy Recordings, NYC

Assisted at Sear Sound by Owen Mulholland

Mastered by Pieter De Wagter at Equus Studio
Bruxelles, Belgium

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Executive Producer: Jordi Pujol



Life is filled with crossroads, some more significant than others, although their impact on the grand scheme of things is not always revealed right from the get-go. It is evident when a major turning point is on the horizon, like relocating to a new place or facing a critical career decision. On the other hand, some crossroads might initially seem more mundane, such as where to go out for dinner or which path to take on an afternoon stroll through the park. But even a trivial decision could potentially lead to a meaningful encounter or create a certain opportunity that otherwise would not have occurred. That's why every life intersection might be significant, but we can only possibly understand and appreciate its significance in retrospect. As habitual creatures, humans naturally follow routines, but even when we pursue a path we've already taken before, our experience is going to be slightly different as we are never exactly the same nor is our environment or surroundings.

The **roads** artists take affect their creative process, but it's the creative journey itself that often leads artists to their path, so which came first: the chicken or the egg? Even when artists have clear visions and aspirations, the **roads** to them can be hazy, or sometimes the **roads** might be clear, but the destination is not. Although we think we might know which path to follow to a specific destination, we often end up in a completely different place as the artist's goal or vision is continually shaped by his/her experiences along the way.

It is crucial for artists to stay focused on their vision, but also to remember that the magic often happens when least expected and one should remain open and receptive to those moments when they arrive. In music, the magic happens between the notes and in jazz, especially in a trio, it's the subtext of the conversation between the three musicians that creates those special moments. These interactions often occur when one musician comes up with a musical idea and the other two are quick enough to respond with a complimentary phrase. If the road is the musical journey, then perhaps the song is the vehicle that transports us. Or if the song is the road, then the musical instruments might be the vehicle. It's really up to the imagination to decide but either way, there are no journeys without **roads** and without journeys the **roads** would be empty. As we move forward on our path, the contour of our journey is revealed, and the map of our unique path unravels.

While composing the songs for this album, I found myself dedicating a significant amount of time to discovering titles that would respectfully serve the music. On a musical journey, song titles are like road sings, sometimes with a very clear message, and



sometimes with a rather abstract and even confusing one. This part of the process has led me to ponder the significance of titling a piece of music and what I am consciously and subconsciously trying to achieve when naming my own compositions. There are different types of song titles and not all serve the same purpose. One conclusion I came to is that titling a piece of music could also be limiting, as a title can never fully describe what only the music can speak. This makes me think of composers who chose titles that simply describe the form, emotion, or function of their compositions and in many cases numbered them as well. Titles such as sonata, concerto, fantasy, dance, happy, sad, fast, slow etc... which are not very personal, allow the listeners' imagination to connect directly to the music without preconditioned musical and visual expectations in mind. Looking back on some of my older compositions made me realize that my titles often reflected a personal experience or tried to convey verbally how my emotions and imagination respond to the music. Sometimes though, my titles aim to describe the atmosphere the music is striving



to create. In retrospect, most of the titles on this album have an emotional or imaginary association towards how I perceive those compositions. So, I guess the titles on this album are quite personal after all.

Creativity has a road of its own where the destination isn't clear nor is the direction. The analogy might be someone walking in an open field, searching for a particular flower, though not a specific kind, and only upon finding it, does it become clear that that's the exact flower he/she has been looking for. Every journey has a path of its own as does the creative process, and at the end of the day, every composition rides its own unique journey. There is no perfect recipe for creativity, but we can be certain that one of the key components is the element of surprise, which keeps the process interesting and fresh. Still, the nature of the human mind is to continually search for answers and wisdom, which is great as long as it's not at the expense of letting go and staying open to the infinite possibilities of the imagination and creative mind.

Every journey needs a guide, and its outcome is heavily dependent on the quality of that guidance. Once the destination is established, we need the right directions in order to get there but sometimes guidance is needed just for figuring out where we want to go, to help us envision that destination. Guidance can simply be a voice of wisdom that anchors us, or a reference point that we can return to that grounds things and lends perspective. But along every journey there are quests and other unexpected issues that need to be resolved and so a good guide is someone who has experience traveling a similar path but who also knows when to encourage you to venture off on your own.

In the creative process the artist may be his/her own guide but outside sources can be helpful as well. When composing, guidance can be musically related but not necessarily so, as long as it inspires the imagination to engage creatively. Inspiration is similar to the guide who helps figure out which destination we are going towards. While composing, I often think of and try to connect with composers whose work I find inspirational. Whether it is related to specific musical textures or more conceptual ideas, it is always good to stay connected in mind and spirit to the musicians whose music inspired me to create my own. Guidance can appear in the form of wisdom suddenly channeled from within the process or from remembering something written or told in the past that only now makes sense and has relevance to the current creative process.

In Jazz, the melody and harmony of the song, also known as the "head", is like a motorhome, that's where we begin and finish our trip and it stays with us for the duration

of our journey. The head is also the guide of the song, but guidance can come from any element of the composition or from outside of it. The improvised content of the song is the journey itself. Improvising over the same form and chord changes is like riding in the motorhome, which remains the same while the landscape around it constantly changes. The beauty of music and art in general is that the road never stays the same and the paths and destinations are infinite.

Faith and trust play an important role in jazz and the creative process in general as we don't always know when and how we are going to arrive at our destination.

One must see, acknowledge and act on the unexpected opportunity when it arrives in order to cherish it and make something interesting out of it. Let's say a person ends up at a different location than he/she had originally planned on a trip, this may be seen as a loss or a mistake and one could simply turn back, or it might be perceived as an opportunity to explore something new that could be exciting and end up being even more thrilling than the original plan. It's the same when an artist creates a new piece, and in jazz and improvisation in general, that's when the subconscious mind takes over and creativity flourishes. The beauty of playing in a trio is always having partners on the journey and the stronger our connection, the greater our trust in each other is while exploring the unknown and endless possibilities together.

The essence of music cannot be described in words and yet here I am trying to write about what it means to me. Music has a language of its own and it lives in a unique dimension, completely separate from the day to day drama of life, and yet, it is so much a part of it. Art longs to set itself free from the ordinary, and its form and aesthetics enable us to appreciate and connect to it both emotionally and intellectually. The path of creativity is filled with question marks and whereas direction and vision are important, it's the unknown that often brings the most creativity to the process, like the unexpected turns and discoveries on a planned journey. It's important to stay open and know that while **roads** and destinations may always change based on the surroundings and experience, our real home is something internal which is with us no matter where we go.

If music is the road then it's one with infinite paths. There are plenty of destinations on the way but none of them is final, in fact, each one is a realization of where the next one might be and a hint of how to proceed on our journey. And so, the story unfolds through the venture of **roads**.

—Yaniv Taubehouse



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