

# SHEILA COOPER

CANDID  
CCD79849



## Tales Of Love and Longing

- 01 WINTER MOON - Carminchael/Adamson 4.54
- 02 HE'S FUNNY THAT WAY - Morel/Whiting 4.11
- 03 I'M A FOOL TO WANT YOU - Wolf/Heron/Sinatra 7.58
- 04 I DIDN'T KNOW ABOUT YOU - Ellington/Russell 6.42
- 05 HOW DEEP IS THE OCEAN - Berlin 4.54
- 06 LONELY WOMAN - Coleman/Guryan 5.01
- 07 I GRAVITATE TO YOU - Cooper 4.02
- 08 BODY AND SOUL - Green/Heyman/Sour/Eyton 3.23
- 09 SO IN LOVE - Porter 7.14

SHEILA COOPER - VOCALS & SAXOPHONE  
FRITZ PAUER - PIANO

*"Sheila is a singer on her horn and with her voice, and that's the best playing for me." - Lee Konitz*

Being able to extract meaning out of a written melody takes just as much know-how as being able to blow properly on changes. Sheila Cooper does it the right way - she sings the melody perfectly, with incredible feeling and interpretation, then will improvise her own variations on the alto saxophone. It takes an uncommon talent in music to master both muses, and devotion to the great songs that's above and beyond the call of duty.

This new Viennese project with a format of voice and piano duo is one of the hardest, for it leaves the performer exposed and, therefore, vulnerable; it's something that veteran performers, like Lee Konitz, Tony Bennett, and Nancy King, wait until later in their careers to do. Sheila takes it the whole way and goes *The Full Monty* - a set of duets with another instrumentalist, incorporating her wonderful saxophone playing as well.

Sheila has the help of a very special musical partner to make this work: Fritz Pauer, who turns 64 this year, has been an important part of the international music scene for over 40 years. Like many Europeans of his generation, Fritz started with traditional classical music but then was exposed to all varieties of jazz, playing everything from Dixieland with Fatty George and Swing with Oscar Klein to Bebop with Hans Koller (not to mention Art Farmer and Carmell Jones) to the classical - jazz crossover of Frederich Gulda.

Although there are just the two of them on "So In Love" however it seems like the first thing we hear is a third musician like they somehow resurrected that great Viennese virtuoso Anton Karas. What sounds like a zither turns out to be Fritz Pauer playing the inside of the piano. Cooper and Pauer put over the mood of being "So In Love" that you can't think properly, of not knowing which end is up but at the same time, finding that there's a kind of nobility and even righteousness to being in this condition, of suffering but wanting to suffer.

From Cole to Coleman, there's "Lonely Woman", one of Ornette Coleman's most frequently-heard compositions, and virtually the only one to have a lyric, and a very infrequently-sung one at that. Fritz plays it like he knows Ornette's music well, beginning again with a rather disorienting, distancing effect in the intro kind of a Twilight Zone effect. Coleman wrote it as a dirge, in the old New Orleans funeral sense, but the lyric (by Margo Guryan) makes it into a torch song. The song becomes a bit of both, a song about the death of love that's every bit as sad as something you'd hear at a memorial service, the woman is lonely because someone close to her passed on.

Hoagy Carmichael's "Winter Moon" is another mesmerizing ballad associated with the alto, thanks to the great Art Pepper, who played a killer solo on Hoagy's own recording of 1956. Here the duo extract a full range of emotions relating to loss and longing. The sparseness of Pauer's playing behind Cooper conveys the bleakness of the snow-covered winter landscape, and her wisdom in playing and singing the melody with minimal, embellishment, paints a mental picture of entire forests of trees without leaves waiting for the hope of spring.....

The Cooper-Pauer duet on "How Deep Is The Ocean" is much more playful, and joyously so, while her unaccompanied solo on "Body And Soul" combines Coleman Hawkins phrases with a Konitzian kind of probing tone, as if she weren't playing the tune so much as exploring it. Cooper's original "I Gravitare To You" is going to be very popular and is outright cheerful (especially that attractive descending line at the end of the bridge) and the nicest of the more upbeat numbers is "A Kiss To Build A Dream On," - slow but hardly sad, a song and a performance that, like the kiss itself, is full of hope and promise the speaker is alone with her "fancies", not with a ravaging depression.

However the "piece de resistance" is surely Sheila's interpretation of the classic "I'm a fool to want you" on which she gets "inside" the lyrics in a heart wrenching performance like no one else has ever done and which might just be the definitive reading of the song. Miss Cooper has produced a classic album of the genre.

### The Plot

RELEASE DATE: 22nd OCTOBER

- National & Regional press campaign.
- Advertising in national music publications.
- An aggressive online marketing campaign with exclusives on music video and digital single content.

Sheila Cooper LIVE!  
Nov 2 & 3, 2007  
Pizza Express Jazz Club,  
Dean St, Soho.



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