Interview Jenny Evans CD "THE FOUR SEASONS OF LOVE"
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The Four Seasons Of Love. How did this project start?
Paulo Morello was suggested as a guitar player for one of my concerts. We'd never played together before but he arranged some songs for me to sing at that concert. Afterwards he gave me one of his compositions which only had Portugese lyrics up till then and he asked whether I would be interested in writing English ones. I had an idea for a first line for this song „Love comes like a breath of Spring". Then I thought why not start a new project with songs about the four seasons – et voilà!

Why did you decide to use neither piano nor drums for this project?
I love transparency in music and after our first rehearsal with Paulo on guitar, Sven Faller on bass and Felix Sapotnik on reeds and flute I realised that this line up was very tightly structured but still had plenty of open space for jazz. One doesn't miss either drums or piano.

Wasn't it difficult to create different tonal colours with such a small group?
That's the great thing about this line up. Every song has it's own individual atmosphere and the musicians and their creativity, their adventurousness and musicality really inspired me. They also went along with my crazy ideas.

What sort of crazy ideas?
For instance a Shakespeare song that in the early 40s was originally set as a swing number. I wanted to take a completely different approach and we got into a sort of African rhythm pattern. Or no changes just slapping the bass's body and clapping one's hands. Or letting me sing a capella.

Very many songs have been written about the various seasons. Above all about Spring and Autumn. How did choose the songs for this project?
Over the last ten years or so I've given Spring concerts, Summer concerts, Autumn concerts and also released a Christmas CD. But as on all of my CDs I also wanted to present songs that weren't part of the Great American Song Book: originals and jazz versions of classical themes.

Jazz versions of classical themes? What does that entail?
The same way as renditions of jazz standards or pop songs. I think that jazz musicians should always discover their own versions whether they're played live at a concert or whether they're recorded in a studio. Jazz gives us the scope to act and react. It doesn't mean that you have to create really complicated harmonic structures. The song itself is the most important component for me. My renditions are always very personal also as heartfelt reactions to what my musical colleagues give to me. Maybe it sounds a bit New Agey but I think that when feelings are reproduced that's what can really move the audience, isn't it?

The preparation of your CDs has often taken years up to now, Jenny. How long did you take for this CD?

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We gave our first concert Four Seasons concert in Spring of 2010. The arrangements for the CD were worked out from the ideas that I had worked on alone. Paulo also gave me two further originals to write lyrics to. After the initial spark for the new project was ignited he played me a phrase for the song "The Four Seasons Of Love" on his guitar and in no time at all he sent me the complete composition that I then wrote the lyrics to. So you could say that in comparison to my other CDs this one was produced fairly quickly.

How do you write your lyrics, Jenny?
I always let myself be inspired by the melody. That's what makes lyrics different from poems. A lyrical compostion has its own dynamics, its own dramatic structure; the melody develops, goes its way, has its peak or its highlights. That's how the tonal impressions are made that I describe with my lyrics. If a melody doesn't tell me a story then I can't write lyrics to it. Over the years lots of musicians have asked me to write lyrics to their compositions. My best lyrics are those that have been written in a very short time. The structure and the dynamics of a compostion dictates the way my lyrics turn out.

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