

# L.A. JAZZ SCENE

## SEPTEMBER 2009

### THE SCENE

#### Libbie Jo Snyder Group at Hollywood Studio Bar and Grill

Flutist and vocalist, Libbie Jo Snyder presented an excellent show Saturday evening, August 8<sup>th</sup>, 2009 at Hollywood Studio Bar and Grill to a fully packed audience. Their room is very good sound-wise. Snyder is an accomplished vocalist and flutist, playing flute, alto flute, bass flute and piccolo. Classically trained, she also plays first chair flute in the Los Angeles Lawyers Philharmonic.

For this particular evening – a two and a half hour show, Snyder decided to dedicate the first set to legendary and late, great songstress, composer and pianist, Blossom Dearie. She got the inspiration from a real dream she had about taking a walk with Dearie a few days before this gig and talking to her about her composition “Bye, Bye Country Boy,” that Snyder likes a lot.

The trio backing her: Jane Getz-piano, Bill Markus –bass and Paul Cohen-drums and vocals. Getz and Snyder have recorded and collaborated on composing songs and produced a CD together, *The Flute and Voice of Libbie Jo*. The Jane Getz trio started off the evening playing two good selections, “But Not For Me,” with Cohen playing drums and doing the vocal. For her first number, Snyder sang the Lennon/McCartney song “Fool on the Hill.” Markus performed an eloquent bowing solo. Continuing was an original composition of Snyder’s on her bass flute, a novel number, “Bass Flute Blues.” Everyone shone on this number.

Snyder then began her story about Blossom Dearie, who passed away this last February, but enchanted many of us since the 1950’s with her splendid musicality. Markus played a stirring bass riff to start off backing Snyder’s rendition of Dearie’s “Bye, Bye Country Boy.” Her voice is smooth and

compelling, bringing the listener along into the story of the song. During Jimmy McHugh’s “Don’t Blame Me,” (and talking of sad songs in the Dearie dream), I noticed how defining and crisp Getz’s piano playing was. Markus and Cohen backed her and Snyder to a “T”!

Other numbers that played well to the audience were, “Gee, Baby Ain’t I Good To You,” sung by Cohen and another original by Snyder “We will Muddle Through,” a calypso/reggae composition with her playing piccolo walking through the aisles that had the audience well entertained.

Some time back she sent her CD to Dearie that has the Gershwin gem, “S’Wonderful” on it. Dearie sent back her comment and thanks, saying “S’Wonderful,” which the group performed, finishing the set. Snyder sang and played flute beautifully.

For the second set Snyder announced several musicians in the audience and asked them to sit in, including yours truly on a couple of numbers “On Green Dolphin Street,” along with vocalist Dolores Petersen doing a very nice job. Poet and Pulitzer Prize nominee, Michael C. Ford, then read his poem, “After Monk,” while the group played Thelonious Monk’s classic piece, “Blue Monk.” The audience was enthralled! Another bassist, Cody Robbins, a student at Berkeley School of Music in Boston, sat in with the group on a fine version of “All Blues,” giving quite a good bass solo as well. A tune I had not heard of before, “Tomorrow Never Knows,” composed by Lennon/McCartney that had Snyder’s voice and flute in grand fashion closing the show.

This was an unusually entertaining show and the entire audience gave a lot of applause during and at the evening’s conclusion. Libbie Jo Snyder has a new CD in the works that she and Getz have collaborated on titled *Wall of Enchanted Words*. Be sure to see: [www.libbiejo.com](http://www.libbiejo.com).

Glenn A. Mitchell



L-R Jane Getz, Bill Markus, Libbie Jo Snyder and Paul Cohen at Hollywood Studio Bar & Grill in August