



DIANA PANTON

if the moon
turns green...





1. destination moon (alfred - fisher) 3:22

2. i'm old fashioned (kern - mercer) 3:19

3. it's like reaching for the moon (sherman - lewis - marqusee) 2:44

4. if the moon turns green (coates - hanighen) 4:34

5. reaching for the moon (berlin) 3:37

6. quiet nights of quiet stars (jobim - fr. barouh - eng. lees) 5:07

7. moonlight serenade (miller - parish) 4:55

8. there ought to be a moonlight saving time (kahal - richman) 3:25

9. a little girl a little boy a little moon (king - warren) 3:27

10. moon and sand (palitz - engnick - wilder) 3:43

11. i've told ev'ry little star (kern - hammerstein II) 2:52

12. a handful of stars (shapiro - lawrence) 3:28

13. oh you crazy moon (burke - van heusen) 3:50

14. so many stars (bergman - mendes - bergman) 5:00

15. fly me to the moon (in other words) (howard) 4:26

16. moon river (mancini - mercer) 3:28

total time: 61:42



" Quand tu regarderas le ciel,
la nuit, puisque j'habiterai
dans l'une d'elles,
puisque je rirai dans l'une d'elles,
alors ce sera pour toi comme
si riaient toutes les étoiles."

- Antoine de Saint-Exupéry,
Le Petit prince

INTRODUCING DIANA PANTON

Diana Panton has quietly become one of the brightest lights on the jazz scene today. Her work has been consistently praised by listeners and music critics alike for her ethereal vocals, exceptional song selection and emotional intensity. "Her diaphanous vocal sound never insists and her high speed vibrato is like the beat of a hummingbird's heart - natural, untainted and pure." (Lesley Mitchell-Clarke, *Wholenote Magazine*). Her keen aesthetic sense has attracted the attention of some of the jazz world's most respected masters.

"if the moon turns green..." Diana's sophomore album won the first place jury-selection to perform at the 2007 Jazz à Juan Révélation in France where she was voted Première Dauphine by the Juan public. CBC radio host Tim Tamashiro named her one of Canada's TOP 5 Jazz Vocalists. Since then, Panton's impressive catalogue of internationally acclaimed albums have garnered numerous honours, including two JUNO wins (Canadian equivalent of GRAMMY), two Silver Disc Awards in Japan, five JUNO nominations, nine Hamilton Music Awards, a host of National Jazz Award nominations, Canadian and American Independent Music Award nominations.

We thought it fitting to offer this album first.



May, 2018

I feel extremely lucky to have had music to keep me occupied in my retirement. Till 1990 I supported a family by working in accounting, a trade I learned from Colin C. Kerr, who had a record company that was the first to record Galt MacDermot ("African Waltz", "Hair"). My love of music goes back much further, I joined the New Jazz (later Emanon) jazz society in 1950 when I was 15 and even earlier was reading magazines like "Band Leaders", "Metronome", "Down Beat" and "Hit Parader" — the latter gave me the lyrics to the songs that I was hearing on the radio. I got into jazz radio in 1962 and have spent the greater part of the following years getting important music and information to a public basically starved for this kind of material. Songs (and singers) have always played a big part in my listening habits and in my "retirement". I have been lucky enough to hear a number of great singers live, these include Billie Holiday (twice, once on the same bill as Dinah Washington), Ella Fitzgerald, Carmen McRae, Lee Wiley, Mary Ann McCall, Morgana King, Mark Murphy, Kurt Elling, Roberta Gambarini, Sheila Jordan and Dorothee Berryman. The first time I dined with the latter I brought her a CD of what I considered "obscure" songs. This was one of things I did that helped spark one of the nicest and most unexpected of friendships, one that led (after a couple of years) into being hired directly as her personal researcher for her weekly four hours of jazz on "Espace Musique" — a dream job if there ever was one. My attendance at her last record session led to a thank you as "mon ange gardien de la musique" (my musical guardian angel) and when serious illness struck last December, she and another wonderful singer, Monique Fauteux, ('Harmonium') became my guardian angels and are a good part of the reason I am here to write these notes - a second set for a wonderful singer that I have yet to meet or hear live. The first, her debut session, was on my top 10 list the year it was released. It was a session that I was proud to be involved with and one that I spent a lot of time promoting, verbally to anyone who'd listen, and on "Dobbin's Den", my radio show on CKUT. It's had multiple exposure on Dorothee's show. As well a chance meeting with Ross Porter led to airplay and interviews on Toronto's jazz station. Diana is another of "Sheila's Girls", as students of the aforementioned Sheila Jordan are known. Sheila suggested that Ms. Panton get me to write the liner notes for her record debut and, with Ms. Jordan bowing out, saying she can't write, here I am again. The same two superb musicians, Don Thompson and Reg Schwager, who made that CD such a success, are back.

Other than Jerome Kern and Johnny Mercer's, "I'm Old Fashioned", the songs here have to do with the heavens — 11 concern the moon, 4, the stars and the night — many of them are of the obscure variety, baring a close resemblance to a "Moon" CD by the late Mel Torme, that Ms. Berryman introduced me to. Included here are Harry Warren's "A Little Girl, A Little Boy, A Little Moon" which was recorded by vocalist Billy Bartholomew in Berlin back in 1928, the only other version I could find — talk about obscure! Mancini, Mercer, the Bergmans, Berlin, Kern, Alec Wilder, Bernie Hanighen, Gene Lees, Jobim, Burke, Van Heusen, the names are familiar, most of the songs aren't. None as obscure as "A Little Girl, . . .", they include "It's Like Reaching for the Moon" by Al Sherman, one previously recorded by Billie Holiday with Teddy Wilson, Carmen McRae, Tony Bennett and Carol Sloan; Berlin's "Reaching For The Moon" was introduced by Nellie Lutcher in 1947; Hanighen and Paul Coates, "If The Moon Turns Green" another one recorded [later in her career] by Billie; Alec Wilder's "Moon and Sand" which was done superbly by Kenny Burrell and Gil Evans, is rarely heard as a vocal, Betty Blake did a version in the 60's; likewise Burke and Van Heusen's "Oh, You Crazy Moon" brings an obscure session to mind, a live set that had Red Mitchell playing cello, Glenn Miller did multiple recordings of this one (and of "Moonlight Serenade") and among the vocal versions are ones by Bea Wain, Ella Mae Morse and Barbara Lea; Marvin Fisher's "Destination Moon" (Nat Cole as an instrumental and as a vocal by Beverly Kenney); "Moonlight Saving Time" by Irving Kahal and Harry Richman, was recorded on a number of occasions by Blossom Dearie (it's famed hockey writer Stan Fischler's favourite song by the way). Moving on to the "Star" songs, there's "I've Told Every Little Star" which both Annie Ross and David Allyn had recorded; "So Many Stars" previously done by Sheila Jordan, Mark Murphy and Helen Merrill; "A Handful of Stars", again recorded umpteen times by Miller, with earlier vocal versions by Dinah Washington and Rebecca Kilgore. Beautifully done in very personal versions are better known songs such as "Corcovado" ("Quiet Nights") with English lyrics by Canadian Gene Lees, Mancini's "Moon River" and Bart Howard's "Fly Me To The Moon" which started life as "In Other Words". The amount of research Diana put into the material included here is evident and the results are, again, memorable.

The backing by Don and Reg is, as expected, first-rate, adding much to the success of this session! Those two are probably best known to the International jazz world for their work with, the now retired, George Shearing. More info on their background and Diana's can be found in my liner notes to her debut CD.

Again thanks to Diana, Don and Reg for the wonderful music, to Drs. Vanka and Taguchi and all the medical personnel who attended to me during my recent stay at the Royal Victoria Hospital. My continued personal thanks go out to Bill W., Dorothee B., Monique F., Sheila J. and, above all, Diana for once again asking me to pen these notes, an honour indeed!

Len Dobbin

Friend to Jazz Since 1948

(Montreal, Canada)

Diana Panton — vocal
Reg Schwager — guitar
Don Thompson — bass, piano

To Mary and Oci among the moon and the stars

Special thanks to:

The songwriters for their gems
Don and Reg for their invaluable contribution
Len Dobbin for his notes and dedication to this music
Chad, Michael and Heidi for their expertise and artistry
Sabrina, Laurel and Harrison for their aesthetic insights
My family and friends for all you do
You, the listener, for supporting our creation through your interest and purchase

Recorded at Inception Sound Studios, Toronto, August 2006
Produced by Diana Panton
Co-produced by Don Thompson
Recorded and Mixed by Chad Irschick, Inception Sound Studios
Mastered by Chad Irschick and Dave Hermiston , Inception Studios
Photography by Michael Chambers
CD design concept by Sabrina Musa, Diana Panton, Laurel Panton
CD final layout and design Heidi Schlitt @ Indie Pool

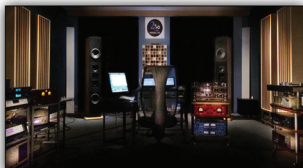
2xHD Mastering: René Laflamme
2xHD Executive Producer: André Perry

www.dianapanton.com

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2xHD Mastering by: René Laflamme
2xHD Executive Producer: André Perry

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