

# TRYPTIQUE

FERN LINDZON

COLLEEN ALLEN

GEORGE KOLLER



1. **WONDERING** 5:07  
D. Wilde (SOCAN)
2. **CANARIOS** 4:02  
F. Lindzon (SOCAN)
3. **RETRATO EM BRANCO E PRETO** 7:10  
A.C. Jobim, C. Buarque (Corcovado Music Corp.)
4. **SATIN DOLL** 6:40  
D. Ellington, B. Strayhorn (Sony ATV Harmony)
5. **EUCALYPTUS** 6:21  
S. Mackinnon (SOCAN)
6. **COMPASSION BLUES** 5:47  
G. Koller (Small Wood Big Fire, SOCAN)
7. **THEMES** 5:24  
F. Stone
8. **DO LOOK** 6:20  
F. Lindzon (SOCAN)
9. **ZEYNEBIM** 4:28  
Karl Berger, trad. Turkish
10. **A FLOWER FOR AMADEUS** 4:40  
Moe Koffman (SOCAN)
11. **APRÈS UN RÊVE** 6:41  
Gabriel Fauré
12. **NEWS FOR BOB** 4:43  
G. Koller (Small Wood Big Fire, SOCAN)



**FERN LINDZON**

Piano

**COLLEEN ALLEN**

Flute, Saxophones

**GEORGE KOLLER**

Bass



Tracks 1, 2, 5-8, 10, 12



Tracks 3, 4, 9, 11



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### 1. WONDERING / Doug Wilde

Doug is one of our favourite Canadian composers. His beautiful sense of melody, forward motion and harmonic rhythm makes his music so much fun to play.

### 2. CANARIOS / Fern Lindzon *after Gaspar Sanz*

While researching Velazquez's *Las Meninas*, Fern discovered Spanish Baroque composer Gaspar Sanz and was inspired to arrange some of his delightful compositions into a contemporary jazz setting.

### 3. RETRATO EM BRANCO E PRETO / Antônio Carlos Jobim, Chico Buarque

This is Fern's arrangement of this breathtaking and rarely heard composition.

### 4. SATIN DOLL / Duke Ellington, Billy Strayhorn

Fern was inspired to arrange this Ellington classic as an encore to a concert of his *Peer Gynt Suite*.

### 5. EUCALYPTUS / Steven Mackinnon

This song was an anniversary gift to Colleen from her husband Steven. As Colleen says, "It's a love song about a person, a place and a thing."

### 6. COMPASSION BLUES / George Koller

Indian Classical ornamentation meets the blues and opens a door of expression.

### 7. THEMES / Freddie Stone

Equal parts freedom and structure. Just the way Tryptique loves to play.

### 8. DO LOOK / Fern Lindzon *after Bach*

Fred Hersch says, "every musician needs two books. Bach Chorales and The Charlie Parker Omnibook".

### 9. ZEYNEBIM / Karl Berger, *trad Turkish*

Three single line melodies interweaving, developing and played freely. We love playing this evocative piece.

### 10. A FLOWER FOR AMADEUS / Moe Koffman

George played on the original recording. It's based on Mozart's *A major Piano Sonata* arranged by Doug Riley.

### 11. APRÈS UN RÊVE / Gabriel Fauré

George is featured on Fauré's soaring melody with a little extra flavour by Tryptique.

### 12. NEWS FOR BOB / George Koller

George wrote this song for his friend and mentor, Bob Erlendson.

Produced by TRYPTIQUE

Recorded by DARREN MCGILL at UNION  
SOUND COMPANY, March 28 & May 16 2024  
Mixed by VIC FLORENCIA  
Mastered by DAVID TRAVERS-SMITH

Thank you to JIM GELCER for playing in our creative weekly Saulter Suite sessions, ROSE LINDZON for her inspiration and beautiful artwork, STEVEN MACKINNON, STEINWAY PIANOS, MICHAEL FISHER for videography and of course, OUR FAMILIES.

Graphic design by YEŞİM TOSUNER

Band photo by BO HUANG & YAN

Hair and makeup by IVY LAM

Artwork, "Mythology" (front cover) and "The Impossible Dream" (disc), by ROSE LINDZON.

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Tryptique, it's how we finish  
each other's phrases.  
It's about trust, beauty and  
exploration.  
Of sound, tonality and form.  
It's about going on a journey together.  
Listening, reacting,  
and being immersed in a whole  
that's greater than the sum of our  
three parts.

FERN





Fern, George and I have been friends and colleagues for many years. In fact our paths have crossed for my entire musical career. During the pandemic, or *The Grand Pause*, as George called it, we were fortunate to play weekly, socially distanced of course. During those sessions we amassed an incredibly varied repertoire. Our conversations are deep, flow easily and cover diverse topics, so not surprisingly, the musical language follows suit. This recording represents the vast scope of our musical landscape through connected conversational playing.

COLLEEN



I simply love the vibes with Colleen and Fern. In the Tryptique trio, we create chamber jazz with full use of space, allowing for free exploration while working within forms. Our repertoire is unlimited in scope with diverse styles and genres, and we often put the spotlight on Canadian composers in our live performances. It is playful and textural, sometimes referencing counterpoint and simultaneous interplay that one might hear in contemporary classical, Dixieland or third stream jazz.

GEORGE