



nagel heyer 2078

**Carolyn Leonhart and Wayne Escoffery**  
**If Dreams Come True**



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- 01 **If Dreams Come True** 6.32  
B. Goodman, I. Mills, E. Sampson
- 02 **Nothing Left To Say** 6.10  
W. Escoffery, C. Leonhart
- 03 **Never Too Soon** 6.36  
K. Barron, lyrics by C. Leonhart
- 04 **Not Without You** 7.52  
W. Escoffery
- 05 **Angel Face** 7.40  
H. Jones
- 06 **Key Largo** 5.42  
B. Carter
- 07 **Free To Love** 7.26  
M. Leonhart, C. Leonhart
- 08 **Desert Moonlight** 6.07  
L. Morgan
- 09 **Earth Calling** 7.06  
W. Escoffery, C. Leonhart

**Carolyn Leonhart** vocals  
**Wayne Escoffery** tenor and soprano sax  
**Toru Dodo** piano  
**Hans Glawischnig** bass  
**Jason Brown** drums on 01, 02, 04 & 09  
**Carl Allen** drums on 03, 05, 06 & 08

All arrangements by Wayne Escoffery.  
Recorded on November 17 and 18, 2006 at The Studio,  
New York, by Jon Rosenberg.  
Assistant Recording Engineer: Eiji Takasugi.  
Mixed on March 1 and 2, 2007 at Soundgarden, Hamburg,  
by Ben Ahrens. Mastered on July 3, 2007  
at Blue Noise Studio, Hamburg, by Ben Ahrens.  
Cover photos: Jimmy Ryan. Booklet photos: Elmar Lemes.  
Makeup by James K. Fackrell.  
Cover by woellergestaltung, Hamburg.  
Produced by Frank Nagel-Heyer.

Wayne Escoffery plays a Yanagisawa S-9930 custom  
solid silver soprano sax and endorses Yanagisawa Saxes.  
Carl Allen uses DW drums, Sabian cymbals, Pro-Mark  
sticks and Evans drumheads.



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Those who have heard *Intuition* (2004), Wayne Escoffery's second release for Nagel Heyer, will recall the vocalist who tackled Wayne's adventurous reworking of *I Should Care*. She is Carolyn Leonhart, Wayne's wife, one of the most accomplished and versatile singers of her generation. With *If Dreams Come True*, Carolyn formally enters the Nagel Heyer fold, but with a twist: This new release represents her and Wayne's collaborative vision — deeply informed by the jazz tradition, but future-focused and as personal as it gets.

The daughter of famed bassist Jay Leonhart, Carolyn has been singing standards „since she could speak“, says

Wayne. „She's been in high-level musical situations since she was very young, and her knowledge is incredible.“ Gigging steadily on the jazz circuit, working for over a decade with Steely Dan and an array of other bands, she's gained a formidable set of skills. And she shares Wayne's desire for exploration — not just making old songs new, but writing new songs as well.

She debuted as a leader in 2000 with the compelling *Steal The Moon*. „Wayne stepped in to help with my second album, *New 8th Day*,“ she recalls. „And I realized that in addition to saxophone, he's got a powerful voice as an arranger and producer. So we started collabora-



ting, and we found there were moments that were amazing." Wayne concurs: "We've really developed a group concept together over the last few years", he says. "This CD is our sound, for the first time."

The span of the repertoire is impressive. There are songs by Benny Carter, Benny Goodman and Lee Morgan, all boldly reconceived and beautifully played. There's a beautiful tenor sax feature for Wayne, the rare *Angel Face* by Hank Jones. And there are new songs, such as *Nothing Left To Say* and *Earth Calling* — "our first compositions together", Carolyn notes. Wayne arranged all the material, and he and Carolyn surrounded themselves with the finest players, none of them strangers to the artistic goals at hand.

"They've been playing with us for so long that it was really a breeze", Wayne says of

the band and the recording. "One of the tricky things playing behind Carolyn is that she doesn't just want pretty accompaniment, she wants energy and experimentation, and that's what these arrangements require. But you have to do this without overplaying and drowning out the vocal. You have to complement the singer but still be creative." Carolyn expands on this: "I don't want the musicians behind me, I want them with me. This band really gets it, that we're all equal forces." Her point is especially clear on Wayne's challenging *Not Without You*, which finds Carolyn singing the tricky melodic line without words.

Couples can be wary about working together, and this one was no exception. "We both thought it was really important to respect each other's space", Carolyn explains. But finding the same wavelength

was no struggle, and results began to flow. With their talent, their compatible aims and their mutual love and respect, the two are poised to make more beautiful music together in the years to come.

*David R. Adler*

*David R. Adler writes for Jazz Times and many other publications.*

**Toru Dodo**  
**Carl Allen**  
**Hans Glawischnig**  
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