

MYRIAD₃



PRESS

MYRIAD3



Ottawa Citizen / jazzblog.ca

Jazz Fest Preview: 5 Questions for Myriad3

By Peter Hum

June 23rd, 2014

[<http://ottawacitizen.com/entertainment/local-arts/five-questions-for-myriad3>]

These are exciting times for the Toronto-based trio Myriad3.

For one thing, the co-op group that consists of pianist Chris Donnelly, bassist Dan Fortin and drummer Ernesto Cervini has a new sophomore record, *The Where* to spread the word about. Furthermore, Myriad3 this Thursday will get to present its music in Confederation Park minutes before funky supergroup Earth, Wind & Fire whips the masses into a Boogie-Wonderland frenzy.

Below, the band reflects on the record in their back pockets, the opportunities they look forward to, and more.

1. In Ottawa, you're playing before Earth, Wind & Fire hits the stage. What do you think of that? Will this "opening slot" mean anything about your performance will change?

We're VERY excited about this. Whether we're performing at a jazz club or opening for EW&F, it's very difficult to anticipate how our performances will change. We're always making last minutes set changes to better fit ourselves in the circumstances.

2. How would you compare the new CD, *The Where*, to your first CD?

The material on *The Where* was written and arranged specifically for MYRIAD3, as opposed to the last album, which was more of a collection of previously written compositions. They also really lent themselves to post-session work in the studio (editing, overdubbing, enhancing the songs etc.). We're very fortunate to have the opportunity to explore that side of music making with Peter Cardinali and Alma Records.

2. Regarding one track on the new CD, *Bebop Medley*: Why?

We ask this question all the time. It's usually answered with head shaking and nervous laughter.

4. Did any of you see the Polaris Prize long list published last week? If so, any thoughts?

CHRIS & ERNESTO: We didn't recognize most of the artists on that list. We have lots of good listening ahead of us.

DAN: It would be great if the Polaris reflected more of what's happening outside the indie-rock and pop world. Having said that, there are a few really nice records on the long list this year (though I haven't heard the majority of them.)

5. Name some music that you're listening to these days that's really knocking you out.

CHRIS:

Disasterpeace: *Rise of the Obsidian Interstellar*

Henry Homesweet: *Lo-Bit Bassment*

DAN:

Jamie Reynolds: *Counterpart*

Oscar Pettiford: *The New Oscar Pettiford Sextet*

Steve Lacy: *Evidence*

Nate Wood: *Fall*

ERNESTO:

Andrew Downing / Jim Lewis / David Occhipinti: *Bristles*

Myriad3 plays Thursday, June 26, in Confederation Park, opening for Earth, Wind & Fire.

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All About Jazz

Myriad3: The Where

By Dan Bilawsky

Published August 20th, 2014

[<http://www.allaboutjazz.com/the-where-myriad3-alma-records-review-by-dan-bilawsky.php?width=1280>]

4.5/5 Stars

Myriad3—the Toronto-based trio of pianist Chris Donnelly, bassist Dan Fortin, and drummer Ernesto Cervini—may be the most noteworthy small group to emerge from Canada in years. Tell (Alma, 2013) introduced the band to the world, marking Myriad3 as an outfit with a post-modern outlook, respect for the traditions of this music, and the smarts not to let that respect get in the way of what it set out to do.

Audacity, assurance, and the spirit of cooperation shine through on Myriad3's mind-blowing sophomore release. This band can do just about anything—and do it really well—but there's no arrogance or showboating here. Much of this music is built around quick and dynamic shifts, surprising twists, sectioned off passages, and a willingness to get one's hands dirty. The album opens on the chiming piano chords and layered development of "First Flight," but light-to-heavy adjustments, declamatory statements, throbbing bass, and more come further down the road; this song is the first indication that a welcome case of multiple personality disorder may be at work here.

Development, perhaps more than anything, seems to be on the mind of these three men. Myriad3 works with kaleidoscopic movements, creating soothing music box sounds that start to doubt and question themselves ("Little Lentil"), delivering a powerful and angular miniature enhanced by Cervini's horn overdubs ("Der Trockner"), and allowing lyrical and semi-elegiac tones in a formalist framework to evolve into something more powerful ("The Strong One"). Elsewhere, mystery and suspense prevail in a loose environment ("Don't You Think"), aggression wins out ("Brown"), and tongues are planted firmly in cheeks with a nod to Monk ("Bebop Medley").

Much is often written about what's wrong with jazz today, but better to focus on bands like Myriad3 and albums like *The Where*: both serve as strong reminders about what's right with jazz in the post-millennial epoch.

MYRIAD3 *JazzTimes*[®]

Jazz Times
Myriad3 - The Where
By Scott Albin
October 14th, 2014

[<http://jazztimes.com/community/articles/143475-the-where-myriad3>]

The Toronto-based Myriad3 is Canada's answer to groups such as The Bad Plus and E.S.T, bearing a similar open-minded perspective and unpredictability. While firmly in the jazz camp, other subtle influences are at play as well, for on their drives to gigs the trio of pianist Chris Donnelly, bassist Dan Fortin, and drummer Ernesto Cervini might be found listening to the hard rock of the Deftones, the electronica of Squarepusher, or the Minimalism of Steve Reich. Their 2012 debut CD, *Tell*, was a no-frills live in studio affair, but for this follow-up horns and synths were added on some tracks at the suggestion of producer and arranger Peter Cardinali, which proves to be an enhancement rather than a distraction. The well-balanced rapport and interaction of the Myriad3 is perhaps symbolized by the fact that of the nine engaging originals heard on *The Where*, each musician contributed three.

Donnelly plays an relentless metronomic ostinato to launch his "First Flight," with Fortin's bass and Cervini's drums accentuating his gradually varying motifs that advance forward and then look back. The pianist's improv expands upon this material with a boisterous classical bent, only to return to the opening gambit. "Undertow" was adapted by Donnelly from segments of another of his compositions, "Metamorphosis," the title tune of his own 2011 album. There played as a solo piano piece, here the mixture of acoustic and electric piano, horn-sounding synths, electric bass, and clattering drums change the character altogether. Donnelly's piano solo does bring out a sweeter lyrical essence, but the staccato percussiveness of the finale between him and Cervini could easily have fit in with the previous "First Flight." For "The Strong One," Cervini's deliberate clapping drums and Donnelly's unfurling of the ethereal theme present an appealing contrast. As composer Cervini turns to a robust back beat, Donnelly slowly intensifies his attack until the piece takes on a more emphatic aspect in keeping with its title, only to revert on a dime to the calmer opening.

Cleverly arranged by Donnelly, "Bebop Medley" captures the pianist skillfully performing a variety of boppish motifs that are interrupted by snippets of Bud Powell's "Un Poco Loco" theme, and, at one point, by Thelonious Monk's "Monk's Mood." A fun ride for a stimulating 3:40. Fortin's "The Where" was inspired by an article "about a guy kayaking in a canyon, mapping it for Google." The loping rhythms established by the bassist and the trickling, wistful melody seem to indeed evoke the kayaker at work. The ebb and flow of the pulsations, Donnelly's hypnotic working of a catchy phrase, and his later spirited interaction with a forceful Cervini all exemplify the restless energy and inquisitiveness of this trio. "Little Lentil", written for his then unborn son, finds Cervini on glockenspiel playing a charming music box-like melody and sparse variations upon it. Fortin's arco bass and Cervini's insistent brush patterns add texture, and Donnelly later enters to solo and render the reprise, giving the theme a refreshingly different nature from the glockenspiel. The staccato initiation of "Brown" recalls rhythmically the earlier "Undertow," grabbing one's attention immediately and never letting go. Fortin's ominous ostinato and Donnelly's rumbling dissonant clusters, and then the pianist's swirling motif, bring proceedings full circle to the thrusting start of things.

Fortin's circular bass line and Donnelly's lightly-intoned musings match up perfectly on the former's "For All the World," but eventually disperse as each breaks free from the parameters spiritedly. Alas, the track ends just as they are taking full flight. Cervini picked up on, and recorded on his cell phone, an "interesting pattern of accents" made by his laundry dryer, and the tune "Der Trockner" was born, to which Cardinali added horns, all played as well by Cervini. Fortin plays off these accents, as does Donnelly and Cervini's (drums) sprightly interludes. The trio reunite in lively counterpoint at the end, but the looped dryer's cadence has the very final say. The sparse intro to "Don't You Think" contains Donnelly's singular notes placed between Fortin's intermittent, judicious phrases, along with Cervini's delicate, shimmering shadings. Composer Fortin next comes to the forefront with greater dramatic urgency, only to subside and allow the pianist and drummer to stretch out a bit, although still restrained compared to the other tracks on this stimulating CD. This is the laid back side of the generally adventurous, provocative Myriad3.

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!earshot: the national campus and community radio report

Myriad3: The Where (ALMA)

By Steve Marlow

July 16th, 2014

[[http://earshot-online.com/reviews/DisplayReview.cfm?](http://earshot-online.com/reviews/DisplayReview.cfm?DiscID=150851#.U8cTCs9HcNg.twitter)

[DiscID=150851#.U8cTCs9HcNg.twitter](http://earshot-online.com/reviews/DisplayReview.cfm?DiscID=150851#.U8cTCs9HcNg.twitter)]

Myriad3's third album is a continuation of where their first album, *Tell*, left off. The trio of Toronto musicians, brothers Chris and Ernesto Cervini (piano and drums, respectively) and Dan Fortin (bass), have each worked as session players and band leaders in their own right. Their sound is a bit hard to describe. While it's based in the sounds of the 60s and 70s, the jazz also has a modern feel to it, with elements of neo-classical and rock. The lead off track, "First Flight", has a Phillip Glass feel, with repeated phrases on piano and bass underpinning the song. This style runs through most of the tracks on the album, but doesn't overwhelm it. Instead, it seems to accentuate and draw the listener in. These structured elements reveal themselves only after repeated listens, adding a new element to the recording. While the album is forward looking, this isn't an avant-garde album. There's a nice piano ballad ("The Strong One") along with dabblings in funk ("Brown") and some near-electronic sounds ("Der Trockner"). The odd bits never take of the melodic bits and vice versa. This is a great modern jazz album that gets deeper each time you listen to it, and it's pretty accessible to anyone without a background in jazz.

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Bop-N-Jazz

Critical Jazz

Myriad3: The Where (ALMA)

By Brent Black

August 2nd, 2014

[<http://www.criticaljazz.com/2014/08/myriad-3-where-alma-2014.html>]

Myriad 3 continues to expand the parameters of modern jazz, the future is now!

5/5 Star Review

Brent Black / www.criticaljazz.com

The Toronto based trio of Donnelly, Fortin and Cervini released the critically acclaimed Tell in 2012. Now we have the sophomore release The Where which bypasses the sophomore slump and shows an exponential growth for this cutting edge ensemble. A release of melodic invention and subtle nuances, Myriad 3 takes their eclectic DNA and creates a unified spatial depth of field. Three lyrical voices with a synergy of musical thought. A true collective.

Ernesto Cervini offers up a rich harmonic tapestry with "The Strong One" which pairs nicely against the whirling dervish of syncopated propulsion created with pianist Chris Donnelly's "Brown." The avant gard approach from Dan Fortin's "For All The World" certifies Myriad 3 as a band willing to move outside the box of predictability and introduce odd meters without getting in their own way. Odd meters and changing dynamics have a lyrical sense of urgency, the band gets in and gets out. A minimalist approach to an impressionistic sound.

The sound is on occasion reminiscent of something from the ECM catalog while the modern fusion influences are undeniable. Myriad 3 takes this eclectic approach and by doing so they create their own sound, no other trio sounds like Myriad 3.

One of the best ensembles in modern jazz.

MYRIAD3



New Canadian Music

Myriad3: The Where (ALMA)

By Kerry Doole

June 24th, 2014

[<http://www.newcanadianmusic.ca/releases/t/the-where/myriad3/2014-06-24>]

Myriad3 is one terrifically talented cutting edge jazz trio, comprising keyboardist Chris Donnelly, bassist Dan Fortin and drummer Ernesto Cervini. The fact that they write individually adds stylistic variety, while a dynamic group chemistry ensures a coherent sonic vision. They earned international rave reviews for debut disc *Tell*, and on *The Where* they up their game with interesting sonic touches (synths and, from Cervini, clarinet, sax, flute and glock). Their tunes range from playful to meditative, and are captured cleanly by veteran producer Peter Cardinali. A record definitely deserving of JUNO recognition next year.

Myriad3 close out a national jazz fest tour in St. John's (June 27) and Montreal (June 28), followed by three nights at Toronto's Jazz Bistro (Aug. 7-9), their first U.S. tour, fall European dates and another western Canada tour in November.

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**Step Tempest
Duo, Trio, Quartet!
By Richard B. Kamins
August 22nd, 2014**

STEP TEMPEST

CREATIVE MUSIC SHOULD CHALLENGE US, MAKE US THINK AND MOVE US FORWARD. MUSIC CAN MAKE ONE'S LIFE BETTER AND FULLER, ONE OF LIFE'S GREATEST PLEASURES.

[<http://steptempest.blogspot.ca/2014/08/duo-trio-quartet.html>]

"The Where", the second CD from the Canadian group Myriad3, shows more of the rhythmic excitement, melodic adventure and sly humor that made their 2012 debut on the ALMA label "Tell" such a treat. They display a great sense of balance. Each member - Chris Donnelly (piano, synth), Dan Fortin (acoustic and electric basses, synth) and Ernesto Cervini (drums, percussion, bass clarinet, clarinet, flute, alto saxophone, glockenspiel) - contributes 3 originals with the 10th song a 3-part medley of standards. "First Flight" (composed by the pianist) shows how the band understands the dynamic range of modern trios like The Bad Plus; Donnelly, like TBP's Ethan Iverson, has a classical bent and leavens that with blues and pop music flourishes. There is a captivating groove to "Undertow", which also features catchy synth work and Cervini's bass clarinet in lockstep with Fortin's bass line. The pianist truly pushes the envelope with "Brown" which opens with a piano groove not unlike The Rolling Stones "jail" 45 "We Love You" from 1967 but soon quiets down, first to a rhythmic left hand piano solo then to a more impressionistic take before going headfirst into a rhythmic frenzy to the finish.

Cervini contributes the handsome ballad "The Strong One"; taken at a deliberate pace, the melody line reminds this listener of John Lennon, how some of his later ballads had an understated feel. The drummer also composed "Little Lentil", another deliberate pace, this time with the melody shared by the piano and glockenspiel. It takes a moment to hear the charming brushwork of the composer. There's a mechanical rhythm throughout "der Trockner" (German for dehydrator), Cervini's 3rd piece, and one that spotlights his fine drumming and ability as a reed section. Donnelly's exciting solo and Fortin's thick electric bass lines feed off the drummer's feisty drumming (he sneaks in a few reed section fills as well).

The title track is the first of Fortin's 3 compositions. Opening with a short bass ostinato, the pianist's quiet, Satie-like, phrases rise up out of the rhythm section. This is one of the band's more "conversational" pieces as they seem to feed off each other's energy. His energetic "For All The World" has the feel and energy of a "prog-rock" song while "Don't You Think", with its tolling piano chords and deep bass notes, closes the program on a somber tone.

The "Bebop Medley" is reminiscent of the multi-tempo version of "C-Jam Blues" that appears on the debut CD. It swings mightily but is also mighty goofy and probably works better in concert.

I really enjoyed the debut CD from Myriad3 and now "The Where" is growing on me. The fact that they expanded their sound palette, that they employed the studio, the synths and the reeds, that each member can compose, that they are a cooperative and not a "pianist with rhythm section", all that is good. One gets the feeling that the group is even more dynamic in person (on September 4, they embark on a 10-day, 6 gigs, tour that includes 5 dates in the U.S.) With the incredible amount of piano-bass-drums trios in the world, it's tough to stand out of the crowd. Myriad3 does just that, with style and imposing musicianship. For more information, go to www.myriad3.com.

MYRIAD3

Something Else! Reviews
MYRIAD3: The Where (2014)
By S. Victor Aaron
Aug 30th 2014



[<http://somethingelserreviews.com/2014/08/30/myriad3-the-where-2014/>]

Toronto's Myriad3 is about three, bandleader-quality jazz musicians making jazz fun and imaginative again. And they're digging deeper in their bottomless bag of tricks.

Chris Donnelley (keys), Dan Fortin (basses) and Ernesto Cervini (drums, percussion, reed, flute) put little in the way of constraints when they get together to create music; the only steadfast rule they appear to be following is that they conjure it up all together as a group. Only now, it's even more so. Whereas 2012's *Tell* was essentially seeking to capture the stage magic in the studio, *The Where* uses their live persona as a starting point and the studio to enhance these kernels of modern jazz songs without worrying too much about what artificial slot the final product winds up in.

Set for release September 2, 2014 on Alma Records, Myriad3's second album goes further at the prodding of their producer and record label head Peter Cardinali. Cardinali realized this group had only scratched the surface on its potential. To push them further, songs received significant treatments after the primary recording sessions. A synth flourish added here, Cervini's one-man horn section added there; overdubs are embraced, and in this case, push the art forward.

"First Flight" serves as a transition of sorts to this new tweak to the band's approach. It's at least partially through composed, but the band, especially Donnelley, finds the flexibility to stretch out and inject in-the-moment energy into the composition. "Undertow" had its beginnings as Donnelley's solo composition "Metamorphosis." In the hands of these three with Cardinali it transformed into a contemporary, dynamic song that's creative in its use of the left side of the piano and Cervini's bass clarinet to track with Fortin's adventurous bass line. A judicious use of a little synthesizer and electric piano is present, yet this tune relies on time-honored traits for making it work.

Cervini's "The Strong One" is a fetching ballad that one could easily make an indie rock song out of, but the three use grace and well-placed punctuation to add further depth. "Bebop Medley" is as advertised, but instead of the fragments of these classic bop-era tunes being introduced sequentially, they're randomly interspersed throughout the performance. Mostly Other People Do the Killing nods in approval at this audacious tactic.

Cervini controls the pacing of Fortin's "The Where" with a strong current of rhythm churning underneath Donnelley and Fortin's soft waltz. Cervini's glockenspiel captures the initial attention on "Little Lentil" but take a close listen to his sublime brushing of the drums as Donnelley spins the pretty melody with an unhurried ease.

The album ends strong, too. Cervini devised a song from the intriguing pattern emitted from his laundry dryer's timer that became "der Trockner," showing that this band embraces finding inspiration from unlikely sources. Fortin employs a cat-like bass pattern in-between Donnelley's spare chords for his composition "Don't You Think," a song that's clever in a low-key way.

There's no sophomore slump lurking anywhere near Myriad3's second album. *The Where* is a solid step up from a level that was already high. No one should think jazz is stuck on neutral after listening to this trio, and one senses that they are just getting started.

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JAZZ DA GAMA

JAZZ DA GAMA

MYRIAD3: The Where

By Raul da Gama

Oct 28, 2014

[<http://jazzdagama.com/reviews/cds/myriad-3-the-where/>]

There are magical and twisted enigmatic conundrums in almost everything about Myriad 3 on The Where. Firstly their name: the contrary meaning of their name—not simply a myriad sounds from several instruments but a myriad ideas regardless of the different personalities that make up the group, all of this with just three members who make the delightful and musical noise. Then there is the cryptic nature of the titles of their songs, so far removed from the nature of the music that this too becomes a mysterious excursion in inventiveness, elasticity and music that, once again, moves in several directions in the course of any given song, which means the possibilities are limitless at any given point in the melodies, harmonies and rhythmic expeditions. This is a simply exquisite experience especially when the music morphs idiomatically slipping artfully as the stream of consciousness idiom was to writers such as James Joyce in Ulysses. Is it Chris Donnelly's Irish-ness that has something to do with this maddeningly beautiful and the skittering modal manner in which the songs are guided? Probably not... All of these musicians are equally capable of an exquisite twisted-ness and they all seem to bring this musical personality to this recording, and to their first one as well, the equally epigrammatic Tell.

This sense of ideation might have worn thin over two albums, but the point is these musicians seem to have a bottomless store of ideas, that appear to flow once the music is counted off. This makes for a rare kind of excitement—the kind that comes only once and awhile when all of the forces of genius, creativity and ideation come together in a series of cataclysmic moments all strung together to make up the proceedings of an album of some one hour in length. Therein lies the suggestion that Myriad 3 might also be one of Toronto's best kept secrets, something that is no longer so, of course as of 2013, when Tell was recorded. That and this album, The Where has revealed several things. Firstly that each of the three musicians are fine composers who first made their names as sessions men whose trenchant musicality was known all over Hogtown—bassist Dan Fortin's probably in Montreal, Québec as well. While Chris Donnelly and Ernesto have declared their intent to bring their ingenuity to bear on every recording they have made as sessions players and in their own right as well. And this has stood them in very good stead as they approached these two group recordings.

The Where is characterised by its drama spread over what seem like ten sections of a dramatically laid out symphony featuring a micro-mini orchestra. The whole is a work of searing intensity that manages with remarkable skill—and little or no humility—to achieve a brilliant flash in the final of its 10 movements. The term “The Where,” like the song of the same name suggests a small symphonic fantasy that seems to come out of nowhere to function as a slow middle movement of this symphonic poem. There are no lyrics, but there very well could have been in which case there would have been an oratorio added to the instrumental music. At any rate, even without words, this is a sequence of musical sections that make up a symphonic whole in the grand manner with “Bebop Medley” as its centrepiece. Other songs of repute are “Undertow” where the ingenious Mr. Cervini surreptitiously creeps in on bass clarinet and “Little Lentil,” which also happens to be one of Mr. Cervini's own quirky compositions. But each musician hold sway alone and together with virtuoso brilliance that makes both Tell and The Where a story of continuing intrigue and great expectations.

MYRIAD3

Myriad3 creates dramatic, percussive music (review)

Ottawajazzscene.ca

Friday, 27 June 2014

By Alayne McGregor

[<http://ottawajazzscene.ca/reviews/35-show-reviews/10036-myriad3-creates-dramatic-percussive-music-review?cxn=tw&cxk=myriad>]



Myriad3 plays the Montreal Jazz Festival tonight (Saturday, June 28 at 10 p.m.) in a free concert at Scène CBC.

2014 Ottawa Jazz Festival, Day 7: Myriad3 (Great Canadian Jazz), Earth, Wind & Fire (Concerts Under the Stars)
Confederation Park
Thursday, June 26, 2014

Myriad3 is the Toronto-based trio of pianist Chris Donnelly, drummer Ernesto Cervini, and bassist Dan Fortin. If not precisely a super-group, this group consists of three prolific composers who had thriving separate jazz careers well before getting together in 2012.

Although I had enjoyed hearing Donnelly and Cervini before, at Café Paradiso and elsewhere, I had missed the first time they'd played Ottawa this March – so I was particularly looking forward to this concert.

Their hour-long show primarily featured music from their new album, *The Where*, which was only released a few weeks ago, plus a few numbers from their first album, *Tell* [Alma Records, 2013]. All three contributed compositions, but they fit well into a unified whole, each piece becoming a conversation among all three.

Listening to them, I was immediately reminded that their instruments – piano, bass, drums – are essentially percussive. Beginning with forceful piano chords and hard drumming in “First Flight”, they consistently used individual quick notes on bass and piano, rather than sustained notes, to develop their melodies. It gave their music a strong forward push, and a danceability that was unfortunately not acted upon by the audience.

Their one non-original hinted at a possible origin for this style: Donnelly had rearranged Oscar Peterson's arrangement of the Duke Ellington classic, “C Jam Blues”, and you could certainly hear the Peterson-style strong bass lines and hard swinging in both piano and bass in that number.

Their songs also had a huge dynamic range: moving from full-out to quiet and back again, sometimes very quickly: Fortin's “The Strong One” changed from formal and stately to all-out frantic in only a minute or so. Donnelly's “For All the World” swept the listeners up in its momentum and its intersecting patterns. It steadily built from its initial single notes and simple chords on piano to insistent piano chords and hard drumming, until it resolved into light notes again. Cervini's “Fractured” (dedicated to trumpeter Nadjé Noohuis) was a mosaic of sound, with contrasting riffs building and changing throughout.

Their set was consistently fast, dramatic, and well-performed – what you would think would grab the attention of a park audience. But all around me I heard a loud buzz of conversation, sometimes almost drowning out the stage. I could see a few people listening, but the majority in all directions were chatting or on their phones. It was louder than I ever remember a festival audience before; hugely noisier, for example, than at the Great Canadian Jazz show the previous evening.

The difference was likely in the audience, which had already filled two-thirds of the park. The headliner was Earth Wind & Fire, and I suspect that their core listeners simply aren't into jazz, and especially not jazz with some complexity. Or they were only there for EWF, and saw Myriad3 as an opening act who could be talked over with impunity.

If I had been programming the festival, I would have switched Myriad3 with that night's 10:30 p.m. act, the Dirty Dozen Brass Band – who could have at least drowned out the talkers. But if the Ottawa Jazz Festival is going to program Canadian jazz groups as opening acts for groups which attract a primarily non-jazz audience, this is going to be a continuing problem.

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Midwest Record

The Midwest Record
Volume 38/Number 274
Chris Spector, Editor and Publisher
Myriad3: The Where (ALMA)
Aug 1, 2014
[<http://midwestrecord.com/MWR839.html>]

There's only one of two ways you can follow up an auspicious debut and were happy to say that Myriad 3 took the high road to hit all the high notes. The cutting edge piano jazz trio goes for some conscientious swing here charting the course for their own, new genre. Still tasty throughout, they play jazz through an art/rock sensibility but avoid the ponderousness of the dinosaurs that wound up inspiring punk. Wonderful nu jazz for nu ears, Myriad 3 is really on to something here and we're glad to see their explorations continuing, especially since we were too young to be there when cats like Monk were doing something new. Check it out.

MYRIAD 3 THE BUFFALO NEWS

The Buffalo News

Discs: Myriad3, 'The Where'

By Jeff Simon

Aug 7th, 2014

<http://www.buffalonews.com/gusto/disc-reviews/discs-myriad-3-the-where-20140807>

[3 Stars]

The idea is a familiar one by now. Heaven knows we've been hearing minor and even drastic re-creations of piano trios in jazz – acoustic and otherwise – for a long while now, what with E.S.T., The Bad Plus, Medeski, Martin and Wood and the music of Brad Mehldau (which, when electrified, goes a long way away from Bill Evans, Michel Petrucciani and Keith Jarrett).

This is the second disc by the young Canadian trio Myriad 3, composed of Chris Donnelly on piano and synthesizer, Dan Fortin on bass and Ernesto Cervini on drums and percussion.

The music here is wildly and impressively eclectic. "The Strong One" is, paradoxically, a tender and very beautiful modal ballad.

It's followed by the appropriately named "Bebop Medley," which surreally juxtaposes Bud Powell's "Un Poco Loco" with, among other things, Monk tunes, Dizzy Gillespie's "Manteca" and lord-knows-what. The end result is a collection of fragments without meaning – rather cheekily and intentionally so.

The title composition by bassist Fortin, he says, "came from a New York Times article I was reading about a guy kayaking in a canyon, mapping it for Google. The idea that all information – who, what, where – can be commodified left me thinking for a while." And writing fascinating music.

The other nouveau piano jazz trios would get this disc. Gillespie too, maybe. It's hard to dislike a disc where the drummer got an idea for a tune from the rhythmic accents made by his clothes dryer.

I'm not sure Monk and Bud Powell would like it at all, though. It really is a different musical beast altogether from conventional acoustic piano trios in jazz.

MYRIAD3



Info-culture

The Where par Myriad3 – nouvel album disponible le 2 septembre

31 Août 2014

[<http://info-culture.biz/2014/08/31/the-where-par-myriad3-nouvel-album-disponible-le-2-septembre/>]

Myriad3 est apparu sur la scène du jazz international en 2012 avec son premier album Tell, recevant éloges et excellentes critiques au Canada et aux États-Unis. Avec The Where, le trio Myriad3 expérimente et progresse, confirmant que les attentes placées en lui sont justifiées.

Originaire de Toronto, le groupe opère comme un collectif ou chacun des membres : Chris Donnelly (piano), Dan Fortin (basse) et Ernesto Cervini (batterie) agissent tantôt comme leaders et tantôt comme accompagnateurs. Le trio offre une musique originale évoluant entre le jazz moderne, le pop, le classique et l'héritage des grands noms du jazz.

Le nouvel album musical de dix pièces musicales est sur étiquette Alma/ Universal et sera disponible le 2 septembre.

Quand on sait que Myriad3 a été à la base un heureux accident, on n'en revient pas de voir le résultat et on se dit que c'est le destin qui a réuni Chris, Dan, et Ernesto sur la même scène en 2010. Depuis, cette belle équipe a effectué plusieurs tournées aux États-Unis, en Europe et au Canada incluant la première partie du légendaire groupe Earth, Wind and Fire cet été à Ottawa.

First Flight (Donnelly)
Undertow (Donnelly)
The Strong One (Cervini)
Bebop Medley (arr. Donnelly)
The Where (Fortin)
Little Lentil (Cervini)
Brown (Donnelly)
For All the World (Fortin)
Der Trockner (Cervini)
Don't You Think (Fortin)

Suite à sa tournée américaine de septembre, Myriad3 s'envolera vers l'Europe pour sa seconde tournée dans les vieux pays, et on leur souhaite tout le succès qu'ils méritent et une longue continuité.

MYRIAD3

**Critique du Salon
The Where - Myriad3
Par Olivier Dénomée
2 Septembre 2014**

Critique de salon

Pour tout savoir du meilleur et du pire de la musique

[<http://critiquedesalon.wordpress.com/2014/09/02/the-where-myriad3/>]

C'est un peu un hasard qui a amené Chris Donnelly, Dan Fortin et Ernesto Cervini à travailler ensemble pour former le trio jazz Myriad3 en 2010. Le band, basé à Toronto, pige ses influences un peu partout, le mettant dans le très large spectre du registre smooth jazz. Cependant on a affaire à un style un peu moins éclaté que Badbadnotgood, aussi de Toronto.

Après un premier album en 2012, le band revient avec *The Where*, un second opus très assumé où les membres du trio se partagent successivement la vedette. Par exemple, dans *First Flight*, qui débute l'album, c'est clairement le pianiste Chris Donnelly qui a le lead, appuyé par ses comparses dans une pièce instrumentale plutôt tendue (d'où le titre, sans doute), mais avec des moments plus légers et agréables. Une première piste très imagée. Mélodiquement, *Undertow* est encore plus intéressante encore.

Ne vous fiez pas au nom de *The Strong One*, composé par Ernesto Cervini, qui est en fait digne des plus belles ballades à la E.S.T.. La piste *The Where* qui a donné son nom à l'opus est aussi un petit bijou musical, une composition chargée musicalement, mais toute en douceur malgré tout.

Little Lentil met de l'avant le piano dans le registre aigu, rappelant de la musique pour enfant (ou, vaguement, une piste de *Final Fantasy X*, pour les grands enfants). Dans un registre un peu plus «corsé», notons *Brown* et *Der Trockner*.

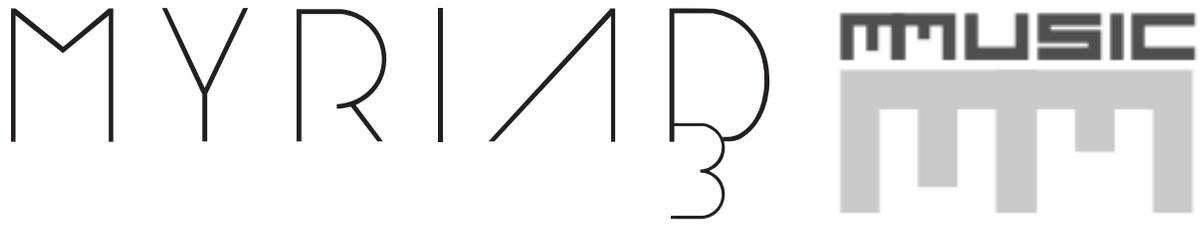
Les amateurs de jazz plus conventionnel seront servis avec un arrangement appelé *Bebop Medley* qui nous amène dans une énergie beaucoup plus survoltée et chargée. Pour ceux qui s'intéressent à un registre plus doux de la formation, cette piste sera au contraire parmi les moins intéressantes de l'opus.

Les amateurs de jazz à légère tendance rock trouveront aisément leur compte avec l'album *The Where*, offrant plusieurs belles mélodies et des belles compositions sachant mettre en vedette la contrebasse et la batterie, pas juste le piano. Plusieurs pistes sont très imagées et créeront un univers pendant quelques minutes avant de nous transporter dans un autre univers.

Le jazz contemporain est confronté à une réalité difficile : les amateurs de jazz «pur» se font de plus en plus rares et il faut démocratiser ce genre en le rendant plus alléchant pour un grand public, mais en même temps on veut continuer à faire du jazz virtuose et expérimental par moments. Myriad3, comme bien d'autres, ne fait pas exception avec un album qui contient à la fois des pièces très douces à l'oreille qui se laisseraient écouter même par des néophytes du jazz, et d'autres qui nécessiteront quelques bonnes écoutes pour bien cerner toutes les idées derrière l'œuvre. C'est, malgré tout, un album plutôt équilibré qui plaira à ceux qui ont aimé le Jérôme Beaulieu Trio et qui veulent quelque chose dans le même registre, même légèrement plus jazzy.

À écouter : *Undertow*, *The Strong One*, *The Where*

7.6/10



mmusic (Spain)

Myriad3 - "The Where" (2014) / Jazz innovador de altísima calidad.

By Miguel Angel V.

September 2014

Lo hemos hablado muchas veces. Bajo esa etiqueta del Jazz ya no hay clichés clásicos, marcados por un género musical peculiar, quizá el único dentro de la música con vida propia para desarrollarse a sí mismo, crecer, fusionarse hasta parecer otro, fagocitarse hasta que simula desaparecer y evolucionar como ningún otro. Bajo el paraguas del Jazz se puede refugiar cualquier música que quiera unirse a él, sin que el gran género pierda ni un ápice de personalidad.

En todo ese escenario de bandas interesantísimas que experimentan y hacer evolucionar el jazz está la que os traigo hoy: Myriad3. Con dos discos en su haber, el último, "The Where" me parece una auténtica maravilla, un auténtico ejercicio de jazz moderno, actual, contemporáneo, que sabe beber muy bien de los clásicos, que lo conoce y adapta a sus propios tiempos y su propio estilo. Algo muy difícil que sólo se pueden permitir aquellos que tienen los conocimientos y el virtuosismo suficiente para hacerlo. Para ser osado no basta con ser valiente, también hay que conocer muy bien el campo en el que te mueves... Y no os perdáis el anterior, del 2012, "Tell"... otra joya musical...

Myriad3 nos muestran un jazz creativo, atrevido... y partiendo de una formación clásica nos regalan un discazo de este nuevo jazz tan interesante: "The Where" es un trabajo para tener en cuenta y seguir con mucha atención. He disfrutado mucho con este disco.

Tell (del disco "Tell" -2012-) [VIDEO]

Que lo disfrutéis...

MYRIAD

Tom Hull - on the Web

Tom Hull on the Web
Music Week
By Tom Hull
August 25th, 2014

[<http://www.tomhull.com/ocston/blog/archives/2185-Music-Week.html>]

Myriad 3: The Where (2014, ALMA): Canadian piano trio, hits a semi-popular niche like EST even if they aren't the influence [cd]: B+(**)