



*** New Release ***
from
Cheryl Fisher

- 2 Bio*
- 3 Discography*
- 4 Quote Sheet*
- 5 Photos*
- 6 Articles*
- 15 Contact*

Cheryl Fisher

Bio

BIO
Download Printer
Friendly



With three albums to her credit, Fisher is already recognized as one of the greatest female singers in the history of Canadian Jazz.

- FESTIVAL INTERNATIONAL DE JAZZ DE MONTREAL 2001

(Cheryl Fisher) is one of the best jazz singers we've ever produced in this country.

- GABEREAU LIVE!

Cheryl Fisher embodies the essence of jazz vocal. She has a smooth, swingin style.. each phrase, line and solo is flawless.

- JAZZNOW

One of the top jazz singers to emerge from Canada during the past decade, Cheryl Fisher has a beautiful voice, is both a fine scat singer and a subtle improviser who embraces superior lyrics, and has the knack for perfectly placing notes. Her five recordings are each quite worthy with **Moments Like This** giving listeners a softer side to the singer along with the opportunity to hear her interact with such greats as Oliver Jones, Ira Sullivan and Eric Allison.

Growing up in Edmonton and Victoria, Cheryl remembers, "Our house and our grand parents' home were always filled with classical music. I am the fifth out of six children and we all took music lessons. We were singing four and five-part harmonies as a family before I could walk." Originally she was most interested in the music of Motown, but a turning point came when she worked as the record manager at Victoria's Sony Store at 16. Cheryl discovered the CTI label and especially George Benson's White Rabbit which turned her on to jazz. She began working seriously as a singer while attending college, and found that jazz suited her best. "I don't like things that are fixed and repetitious. Jazz encourages the free movement of your interpretation and improvisation on any given song on any given day. That's for me."

Cheryl gained important experience singing in

Look Out - One of Canada's best kept secrets is getting harder to contain ... Cheryl Fisher sweeps out... to claim new musical territory and to extend a vocal command that deepens with each new recording.

- THE WASHINGTON POST

Sophisticated singer Cheryl Fisher's great sense of time, bold phrasing and subtle emotional control are talents that lend an effortless air to the music...

- TORONTO STAR



She's a real jazz singer with a sultry, bluesy sound capable of working through the intricate melodies ...as well as belting out sassy numbers... in a direct, take no prisoners, style.

- CADENCE

Canada with P.J. Perry, Tommy Banks and Bob Erendson, spent a period in Paris studying and performing with pianist Olivier Caillard, and in the United States worked with John Stowell, Dan Brubeck, Sir Roland Hanna and John Handy among others. Her recordings **Slow Hand Jazz, Too Late To Hurry, God Bless The Child** and **Joyride**, which trace her evolution, gave her a strong international reputation and led logically to Moments Like This.

Moments Like This is a historic CD since it is the first meeting on record by Oliver Jones and Ira Sullivan. It is creative in the way it casts a fresh light on a variety of vintage standards. But most of all, it is notable for featuring Cheryl Fisher fulfilling the potential that she showed at the 2001 Montreal Jazz Festival when she was billed as "one of the greatest female singers in the history of Canadian jazz."

Canadian broadcasting icon Vicki Gabereau welcomed her as a guest on her nationally broadcast television show introducing Cheryl as "...one of the best jazz singers we've ever produced in this country."

In 2000 Fisher attained her Master's of Music degree in Jazz Vocal Performance from the University of Miami School Of Music. Her mentors include including Mark Murphy, Nancy King, Roberta Gambarini and Madeline Eastman.

Cheryl

Cheryl Fisher Discography

(DISCOGRAPHY)
Download Printer
Friendly



JOYRIDE
(Life In The Jazz Lane)
(2007)

Featuring:
Terry Clarke - Drums
Neil Swainson - string bass
Phillip Strange - piano
Reg Schwager - guitar
Eric Allison - woodwinds



GOD BLESS THE CHILD
(2000)

Featuring:
Tommy Banks -Piano
P.J. Perry - Alto Sax
John Stowell - Guitar



TOO LATE TO HURRY
(1997)

Featuring:
John Stowell - Guitar
Randy Porter - Piano



SLOW HAND JAZZ
(1996)

Featuring:
Tommy Banks - piano
Tommy Doran - drums
P.J. Perry - Alto Sax
Mike Lent - Acoustic Bass



MOMENTS LIKE THIS
(2009)

Featuring
Oliver Jones - Piano
Ira Sullivan - Woodwinds & Brass
Eric Allison - Woodwinds

'Moments Like This' is an historic CD since it is the first meeting on record by Oliver Jones and Ira Sullivan. It is creative in the way it casts a fresh light on a variety of vintage standards. But most of all, it is notable for featuring Cheryl Fisher fulfilling the potential that she showed at the 2001 Montreal Jazz Festival when she was billed as "one of the greatest female singers in the history of Canadian jazz."

'Joyride (Life In The Jazz Lane' features Canada's best jazz musicians including Neil Swainson, Terry Clarke, Reg Schwager, Eric Allison and Japan's jazz piano giant Phil Strange.

The tour for 'Joyride' included one of the last performances at the Montreal Bistro and culminated with a sold out performance at the 600 seat Broward Center For The Performing Arts in Ft. Lauderdale (video).

Featured on 'God Bless The Child' is horn man Eric Allison. Fisher and Allison completed a cross Canada tour together with guitar great John Stowell, promoting 'God Bless The Child' which culminated in an encore performance at Festival International de Jazz de Montreal.

...you immediately realize you're in the presence of a musician for whom singing jazz is as natural as breathing.

- JAZZ ON CD, LONDON

...it is safe to say the Cheryl Fisher is a bone fide jazz singer... given her range and sonority, her voice could easily be taken for that of an alto-sax endowed with the gift of speech.

- DOWNBEAT

It's no wonder why Fisher has turned so many heads her way over the past few years and continues to do so as one of Canada's most important jazz singers"

- IAJE, CANADA

With the release of 'Too Late To Hurry' featuring jazz luminaries, pianist Randy Porter and guitarist John Stowell, Fisher's reputation has spread further into the international markets.

Her work continues to receive regular airplay across North America, and has been featured on film, radio and in jazz publications in Europe, the United States, Canada, Brazil, and Eastern Europe.

Her performance work and original jazz compositions have earned her a twice-aired live hour long feature on the American NPR Radio Network.

Since Fisher's debut CD, 'Slow Hand Jazz' featuring Canadian jazz legends P.J. Perry on alto sax and Tommy Banks on piano, she has been a regular performer on the international jazz circuit. Both her live performances and her recordings continue to receive glowing reviews for their originality, emotional depth and outstanding technical excellence in both national and international jazz publications.

Fisher was honoured at the Festival International de Jazz de Montreal (1996) where she was billed as "**Canada's New Diva of Jazz**"

Scott Yanow, author of 10 jazz books and writer for Downbeat, Jazz Times, Cadence & Coda magazines says, "Cheryl Fisher has a beautiful voice, is both a fine scat singer and a subtle improviser who embraces superior lyrics, and has the knack for perfectly placing notes.

Cheryl

Cheryl Fisher

Quote Sheet

QUOTE SHEET
Download Printer
Friendly

With three albums to her credit, Fisher is already recognized as one of the greatest female singers in the history of Canadian Jazz.

Festival International de Jazz de Montreal 2001

THE WASHINGTON POST Look Out - One of Canada's best kept secrets is getting harder to contain. With her fourth CD Joyride: Life In The Jazz Lane, Alberta born Cheryl Fisher sweeps out of western Canada to claim new musical territory and to extend a vocal command that deepens with each new recording. Joyride is a vocal portrait of an evolving artist (...) a memorable recording that can stand proudly beside any other recent vocal disc, whether from Canada or anywhere else.

TORONTO STAR Sophisticated singer Cheryl Fisher's great sense of time, bold phrasing and subtle emotional control are talents that lend an effortless air to the music though she seems in full charge. ... her fourth disc (Joyride:Life in the Jazz lane) is likely to spread the appreciation nationwide.

JAZZNOW Fisher is an extraordinary vocalist who cunningly uses her instrument in such a way as to delight the senses with her exquisite phrasing.

DOWNBEAT ...it is safe to say the Cheryl Fisher is a bone fide jazz singer, one who approaches her material, whether standard or self-composed, with the ear of an improvising hornman. Indeed, given her range and sonority, her voice could easily be taken for that of an alto-sax endowed with the gift of speech.

CADENCE She's a real jazz singer with a sultry, bluesy sound capable of working through the intricate melodies . . . as well as belting out sassy numbers . . . in a direct, take no prisoners, style.

JAZZ NOTES Cheryl is an exotic bird, perhaps the closest female singer yet to a mellow trumpet, and has a feeling for rhythm few singers share . . . [She creates] the same kind of excitement that Miles created with the most ordinary of tunes . . .

VOX ultimately her music has a universal appeal which steps outside and around the generic boundaries of category and formula, into authenticity.

CRESCENDO INTERNATIONAL, LONDON The discovery for me was the band's vocalist, Cheryl Fisher . . . she has a beautiful voice and that special feel for a tune that enables her to bring it alive.

JAZZNOW Cheryl Fisher embodies the essence of jazz vocal. She has a smooth, swingin style wrapped in an apparently strong grasp of melody and jazz theory. Each phrase, line and solo is flawless.

JAZZ ON CD, LONDON She will play with a melody in a way that makes you wonder why nobody has ever phrased it in that manner before . . . you immediately realize you're in the presence of a musician for whom singing jazz is as natural as breathing.

GABEREAU LIVE! (Cheryl Fisher) is one of the best jazz singers we've ever produced in this country.

SENATOR TOMMY BANKS Now on her fourth CD, Joyride, we have another lovely batch of 'nobody-else-sounds-like-Cheryl'. Take a ride in the jazz lane.

Cheryl

Cheryl Fisher Press Photos

PRESS PHOTOS
Download Printer
Friendly

Photos for web and print.



Click on photos to go to download page

Cheryl

Cheryl Fisher

Articles



Arts and Leisure



UM music program brought her to South Florida Seeking degree, singer also gets mate, career

By Matt Schudel

It was going to be two years and out for Cheryl Fisher. She had come south from her native Canada to enroll in the graduate jazz program at the University of Miami's School of Music in 1998 with the goal of earning a master's degree in jazz singing. "I wanted to go home and teach," she says. "This was going to be a very rare degree there."

But while she was methodically building her future, that funny thing called life got in the way. She had planned to go straight back to Calgary, but that was before she met Eric Allison, a longtime South Florida jazz musician, and was married last year. Something of a minor star in Canada, Fisher is trying to gain a musical foothold on American soil.

"I'm hoping to find my niche here," says Fisher, who may be a complete unknown in the United States but is well-regarded in her homeland. She has been profiled on nationwide television and has performed twice at the prestigious Montreal Jazz Festival. She has been hailed as Canada's "new diva of jazz" and as "one of the greatest female singers in the history of Canadian jazz"—all this in the country that gave us Diana Krall.

Fisher has been singing jazz for 20 years, but she has never been merely a "jazz singer." She is a mother, a teacher, a student, a songwriter and a record label owner. For years, while singing in nightclubs in Edmonton and Calgary, she was teaching English and special education by day. She designed a curriculum for children with learning disabilities that was adopted throughout Canada. "I've had so many different ways of touching people," says Fisher. "I think it helps me see a broader spectrum of my audience."

Fisher was born in Edmonton, Alberta, and was one of six children. "Music was a central, integral part of my family life," she recalls. All the children in the family learned to play an instrument (piano, in her case) and to sing. "We were doing three- and four-part harmonies in the car." Fisher married young and had a son, now grown, whom she raised alone after a divorce.

Living in Calgary, she met some musicians and asked for the chance to sing. She had grown up as a fan of Motown, but during Calgary's oil boom of the 1980's she found herself working in lounges that—hard as it is to believe—actually wanted jazz. She learned on the job and found a new vocation. She is unusual among singers because she is more inspired by instrumentalists than by other singers. Her favorites are pianist Bill Evans, guitarists Joe Pass and Pat Metheny and "early Miles Davis."

In 1988, she moved to Europe for two years, where she had nothing less than a revelation. "That was the place I started to believe there was something I could offer," she says. "I will never forget being on the cobblestoned streets of Paris, and we started playing. All of a sudden, this little crowd began to gather. I looked out, and there was a sea of people. There were kids and grandparents, people of all backgrounds, and all these people were listening to me sing. I thought, wow, this is unbelievable."

Returning to Canada, she continued to sing and recorded the first of her three albums on her own label, Catfish Records. Even with her success, Fisher wanted to learn more about the music she was performing. "I had reached my ceiling," she says. "I'd never had a vocal lesson before. You can only go so far on your own."

Because no Canadian university offered a graduate degree in jazz singing, Fisher came south to the University of Miami, which has one of the strongest programs in the country. She got up at 6 every morning and concentrated on her studies, learning music theory and proper vocal techniques. "She's very dedicated," says Rachel Lebon, one of her UM professors. "Our master's program is probably the most challenging one around. There are very few people who are able to complete their degree in just two years."

Fisher is now an adjunct professor of voice at the university. In the fall of 1999, Allison was teaching jazz history at UM—the first time he ever taught—when Fisher lent him a rare documentary on Bix Beiderbecke, a brilliant and doomed cornetist of the 1920's.

"Bix Beiderbecke brought us together," Allison jokes. They were married in September 2000, and this past summer embarked on a three-week Canadian tour, culminating in Fisher's second appearance at the Montreal Jazz Festival.

"It was exhausting but invigorating," says Allison. "The audiences were great, uniformly. I fell in love with the country and the people. No matter where we were, you could tell the people appreciated quality. The hippest audience was in Medicine Hat, in the middle of the Alberta prairie."

"I would love for us to become another Cleo Laine and John Dankworth," says Fisher, speaking of the popular British jazz couple. "Music is a wonderful thing to share."

"I love connecting with the audience," she says, "but I'm not a performer who lives to be onstage. My main focus is to touch people, to move them through music."

Cheryl

Cheryl Fisher

Articles

ARTICLES
Download Printer
Friendly



Vol. 32 No. 2

CHERYL FISHER,
JOYRIDE: Life In The Jazz Lane,
CATFISH 10313

By Alan Bargebuhr

By Alan Bargebuhr

In A Mellow Tone / i Can Dream, Can't I? / j'Adore / Speak Low / // Forget You / Joyride / The Girl's Colors / Heart's Desire / Beautiful Love / Lets Get Lost / Dear Bix // Found Love (Up Jumped Spring) / Girl Talk 53.55,

Fisher, vcl, arr; Phillip Strange, p; Neil Swainson, b; Reg Schwager, g; Terry Clarke, d; Eric Allison, ts, as, flt, cl, arr. 2005, Toronto, Canada.

Cheryl Fisher's fourth CD, her first since earning a master's degree in "Jazz Vocal Performance" at the University of Miami, is truly a gift from Canada, where her talent has already been well and duly recognized. She's a singer with both intelligence and a certain reckless audacity, plus the vocal technique to synthesize her conception of a Performance with the execution thereof. Her soprano voice is warm, clear and free of affectation, and her grasp of rhythmic phrasing as confident as it is fluent. There is both textural depth and breadth to her sound. She can be considered, therefore, a natural born Jazz singer, with the requisite instinct for improvisatory adventure. Even though there is some overdubbing of Eric Allison's panoply of horns (as on "Can't I?"), to suggest production pretensions, this is a session on which the singer and her tight bright backing band are, for the most part, sweating happily together.

Cheryl prefaces "Mellow" with a bustling verse of her own devising, backed by Neil Swainson's resonant bass, gears down into the familiar Ellington classic, and demonstrates her vocal control with a deliciously sustained insistence on the phrase, "joy unknown," before she defers to some Farlowish guitar from Reg Schwager. Joy known, I'd say.

The entire band is present for the boppish take on "Can't I?" with our vocalist contributing some horn-like vocalese/scat midway through. "Speak Low," is lifted on the strength of her interpolated digression into an interior song of her own, designed to comment on Ogden Nash's lyrics. This is apparently not an altogether innovative vocal ploy, as it has been utilized by no less a paragon of the vocal arts than Meredith D'Ambrosio, who, according to this CD's notes, has anointed it as the "paraphrase song."

"Forget" is a soaring ballad from the Broadway show, "Scarlet Pimpernel," and "Heart's Desire," a more reflective ballad, both of which receive nicely shaded readings. The latter carries one of Dave Frishberg's more conventional lyrics, wed—in this case—to an Alan Broadbent melodic line. "Bix" returns us to the antic Frishberg we all know and love, even though I came away thinking that here Ms. F. makes a slight miscalculation, in as much as she treats it as more an earnest plea than the melancholy rumination I've always thought it to be.

Cheryl takes "Beautiful" for a scorching up tempo ride, with bits of wild scat strewn about. Phillip Strange solos effectively. She opens "Lost" with the rarely heard verse, then validates her audacity with more scat and some O'day-ish phrasing. "Joyride" and "J'Adore" are her own tunes, and suggest a somewhat puckish turn of mind, as exemplified by such lines as, "and in my heart I keep you still/part of this against my will." She converts Freddie Hubbard's "Spring" into her own "Found Love," with some relatively less pungent original lyrics, but the arrangement, with unison flute `n scat, works well, lending the track a certain cheerful vivacity. "Girl Talk" is bossa-fied, with crisp drum breaks from Terry Clarke, as Ms. F. delivers the lyrics and scat with the brazen insouciance one might expect from someone burning rubber "in the Jazz lane."

A strong session from north of the border, one that deserves to be heard on both sides of same.

Cheryl

Cheryl Fisher

Articles

ARTICLES
Download Printer
Friendly



CD Reviews

Cheryl Fisher
Joyride
Catfish Records, IPJ10313

By Nick Lavigne

With her fourth album *Joyride*, Canadian jazz vocalist Cheryl Fisher continues to match her technical brilliance and emotionally vibrant voice with her unique approach to music. It also doesn't hurt when you surround yourself with some of the country's best jazz musicians either. Here, Fisher is supported by Neil Swainson on bass, Terry Clarke on drums, pianist Phillip Strange, guitarist Reg Schwager, and the multitalented reed player/husband Eric Allison. Having earned a masters in music at the University of Miami School of Music, and being honored at the Festival International de Jazz de Montreal, it's no wonder why Fisher has turned so many heads her way over the past few years and continues to do so as one of Canada's most important jazz singers.

Joyride kicks off with the Ellington classic "In a Mellow Tone" with Swainson swinging the band along with his buoyant bass lines underneath Fisher's relaxed phrasing of the melody into the doubletime solo section. Right away it's easy to hear how sonically beautiful this album is going to be. Engineer Dennis Patterson does an incredible job making each instrument resonant and clear, capturing the charming acoustic nuances of jazz music.

The Knighton/Wildhorn song "I'll Forget You" is delivered in a dark and somber manner, creating a beautifully haunting yet moving atmosphere. The empathy flows effortless within the ensemble as Fisher sings the lyrics as only someone who has experienced them can.

"*Joyride*," the poignant title track penned by Fisher, displays her talents as a thoughtful and tasteful composer. Strange and Allison keep the energy and integrity of the song alive throughout their solos before Fisher powerfully restates the melody on this joyful track. Nothing cools down as they move into the jovial "The Girls Colors." Clarke and Swainson keep the pocket deep as Fisher and Allison flawlessly execute unison lines together. Fisher's ability to confidently and cleanly employ eighth notes and triplets with the accuracy of a horn is impressive to say the least.

Cheryl Fisher and her band have created an album in which one could easily lose themselves in, which is a fantastic testament to all involved. With its clever arrangements and superb musicianship, this ensemble makes everything on *Joyride* sound easy, simple, and more importantly, enjoyable. *Joyride* will easily please casual listeners of jazz as well as the most die-hard fans of the genre.

Cheryl

Cheryl Fisher

Articles

ARTICLES
Download Printer
Friendly



Cheryl Fisher
Joyride: Life In The Jazz Lane
Catfish Records IPJ10313

By Dorothy L. Hill

Cheryl Fisher, vocals; Terry Clarke, drums; Neil Swainson, string bass; Phillip Strange, piano; Reg Schwager, guitar; Eric Allison, saxophones, flute and clarinet.

Long established in Canada, Cheryl Fisher took off two years to earn a master's degree in Jazz vocal performance from The University of Miami and now has released her fourth CD.

Fisher leads off with an original verse on "In A Mellow Tone" with easygoing graceful vocals backed by Swainson laying down the beat on bass and Schwager accompanying on an inventive guitar excursion. These two members of the band were long associated with George Shearing and that influence is apparent in their sensitive accompaniment.

"J'Adore" is a gorgeous original with flute accompaniment and Fisher shaping the melody with poetic precision. Fisher explores a dark sentimental "I'll Forget You" with dusky intonation. The title cut, "Joyride," features a subtly flavored piano solo and elegantly spare tenor saxophone solo to complement Fisher's rich phrasing. A delightful samba romp on "The Girl's Colors" demonstrates Fisher masterfully exploring a tricky torrent of words and soaring scatting. Fisher wrote lyrics for the Freddie Hubbard tune retitled as "I Found Love (Up Jumped Spring)" and her vocals fluidly work around the melody. A highlight is the Dave Frishberg tune "Dear Bix" punctuated by Fisher's poignant touch to the lyrics and smartly set off with an exquisite clarinet solo by Allison.

Fisher is an extraordinary vocalist who cunningly uses her instrument in such a way as to delight the senses with exquisite phrasing.

The intelligently written liner notes were written by Matt Schudel of The Washington Post. His description of the tunes and their origin is succinct and enjoyable reading. This CD contains a total of thirteen tracks and every one is superb. Most highly recommended!

Cheryl

Cheryl Fisher

Articles



London, England

CHERYL FISHER
Too Late To Hurry
Royalty Records

By Earl Okin

JAZZ ON CD

There's a fine line for jazz singers to tread between instantly recognized individuality and contrived gimmickry. Too many recent young singers have stepped unwarily across that line. They should listen to Cheryl Fisher and learn! I heard Miss Fisher a few years ago when she was in London and immediately recognized a unique "voice". If she was good then, she's even better now.

This new CD mixes a series of classic but not over-performed standards with some poetry-based, self-penned new songs, with accompaniments ranging from a sextet down to solo backing group she's chosen some young musicians whom I didn't know but perhaps I ought to have done. They're good! Pitched in what I might call the Modern-mainstream style, this expensive sounding CD should appeal to Jazz lovers of all but extreme tastes. Despite the studio-based nature of this collection, one is given the impression of a bunch of professionals having fun together. Nevertheless, despite all the talent on display here, what stays with you afterwards is the smoky, vulnerable yet surprisingly resilient voice of Cheryl Fisher, her musicality of phrasing and the warmth of personality that comes through everything she does.

My advice is – buy this CD and play it to study, to enjoy, to dance to or to play behind that romantic dinner...but play it! And, when it comes to an end just press the replay button—because you'll want to.

Cheryl

Calgary Mirror

Great Escapes

Alberta's jazz diva Masters her craft

By Alex Frazer-Harrison

When you think of jazz, places like Bragg Creek and Sylvan Lake don't immediately come to mind.

Yet for Alberta's own jazz diva Cheryl Fisher, not only does she celebrate the beauty of the vocal style known as jazz—she's also sharing pieces of her life in Alberta with audiences around the world.

"If it is a good tune, it touches people on a universal level," Fisher said on the phone from her home in Sylvan Lake.

"The feeling of being comfortable and at home...it's all universal.

"My daughter-in-law tells me my style is 'acid-folk'," she laughed.

"I think in jazz there's a lot of room for new approaches."

Fisher has been a well-known face on the local jazz scene for several years now, appearing in clubs and recording two popular CDs, *Slow Hand Jazz* and *Too Late to Hurry*.

Fisher came into jazz by way of pop, and credits musician Ernie Castle and a relative who used to teach opera at the University of Calgary for steering her in the direction of jazz.

"Jazz is having a huge resurgence—there's a new generation of swing lovers who are really young," she said, adding jazz appeals to music lovers wanting to go to that next level above swing music—she compares it to drinking champagne.

"You start off liking stuff that's sweet and bubbly...Baby Duck...but as you listen to jazz more and more you want to listen to other types of jazz—you get tired of Baby Duck and want to try a drier wine."

Fisher enjoys composing her own music, or writing lyrics to older instrumental pieces. Although she says she isn't "up to snuff" yet to accompany herself on piano, she doesn't rule that out in the future.

This fall, Fisher returns to the University of Miami School of Music to complete her Master's degree in Jazz Vocal Performance. But before she goes, she'll be showcasing at two locations in Calgary over the next couple of weeks—audiences will be able to hear some of the songs she plans to perform as part of her thesis next year.

Fisher said she wants her degree so that she can better communicate with fellow musicians, "in their first language."

And that, she says, will translate into even better music, compositions and performances for her audiences.

Cheryl Fisher and Friends perform July 23 and 24 at Charlie's Wine Bar and Grille, 501 17 Ave. S.W. Call 229-2090 for more information.

Later, from Aug. 5 to 7, Fisher will team up with guitarist Allan Vance at the Embarcadero, 208 17 Ave. S.E. Call 263-0848 for more information on that gig.

Fisher returns to the University of Miami later in August.

Cheryl

Cheryl Fisher

Articles

ARTICLES
Download Printer
Friendly



A South Florida Guide to Red Hot Jazz,
Blues, Swing & Big Band Music

Vocalist Cheryl Fisher

By Ginny Crawford

"One of the greatest female singers in the history of Canadian jazz"

The quote above is how the Festival International de Jazz de Montreal billed Cheryl Fisher this year at her encore performance there. A musical transplant from Canada to our South Florida scene, she will make a series of appearances in October to promote her newest CD, "God Bless the Child/Live in Concert", released nationally across Canada this past summer. Fisher has just returned from an extensive and successful tour of Canadian festivals, performing and promoting the new release.

This CD is her third production and represents a new level in her musical, composing and arranging talents, the seeds of which are already evident on two previous releases, "Slow Hand Jazz" and "Too Late to Hurry." Cheryl Fisher spent several years performing in Canada and on the international scene, working clubs in Paris and London as well as in the US, performing and studying with great artists like Scott Hamilton, Mark Murphy, Nancy King and Madeline Eastman. With a recently earned Masters Degree in Jazz Vocal Performance from the University of Miami under her belt, she's now pursuing her goal to broaden her already established Canadian recording and performing career and dedicate more of her time to writing. While studying at UM she met her faculty instructor, saxophonist/flautist Eric Allison, where a mutual love of Bix Beiderbecke brought them together. Now married, their musical collaboration is beautifully reflected on two selections from "God Bless the Child," Michael Franks' "You Were Meant For Me", and Charles Mingus' "Goodbye Porkpie Hat". She refers to the musicians on this album as "hand-picked jewels." They include Canadian jazz giants saxophonist P.J. Perry and pianist Tommy Banks, as well as guitarist John Stowell, pianist Phil Strange, and reedman/husband, Eric Allison.

Jack Sohmer, Jazz Times and Downbeat writer/reviewer has written of her talent in the liner notes: "Cheryl Fisher is a bona fide jazz singer, one who approaches her material, whether standard or self-composed, with the ear of an improvising hornman. Indeed, given her range and sonority, her voice could easily be taken for that of an alto sax endowed with the gift of speech...she does not engage in feats of vocal acrobatics or tortured restructurings of the composers' original melodies...an approach more like that of the still under-appreciated Sheila Jordan...an understanding of what jazz line improvisation is all about...a jazz singer of striking originality."

On Friday, October 5th she will be interviewed from 1-2:00 p.m. on WLRN's (91.3 FM) Tropical Currents radio show hosted by Ed Bell. The Cheryl Fisher Trio will perform on-air featuring Eric Allison on reeds and Bob Hanni on guitar.

Wednesday, October 10th, at 7:45 p.m. she will be featured in the Gold Coast Jazz Society's "Hit Parade of the 1940's" concert at the Amaturio Theater in the Broward Center for the Performing Arts. Accompanying her will be some of South Florida's finest musicians. This performance will be repeated at noon on Tuesday, October 23rd, for the Broward County Main Library, 100 S. Andrews Avenue in Fort Lauderdale.

On Sunday, October 28, from 2:30-6:30 p.m. there will be a CD Release Party at O'Hara's Pub, in Fort Lauderdale featuring Cheryl's sextet.

Don't miss a chance to see why this jazz singer has won raves from reviewers like Canadian broadcasting icon Vick Gabereau for being "one of the best jazz singers we've ever produced in this country" and Bill Somers of Jazz Notes who describes Cheryl as "an exotic bird, perhaps the closest female singer yet to a mellow trumpet, she has a feeling for rhythm few singer share...(She creates) the same kind of excitement that Miles created with the most ordinary of tunes".

This month offers multiple opportunities to hear how this commanding, natural performer is capable of transforming a chatty crowd into a rapt audience with her musicality and personal warmth.

Cheryl

Cheryl Fisher

Articles

ARTICLES
Download Printer
Friendly



Fisher in fast lane

By Mike Bell

It seems odd when **Cheryl Fisher** talks about having a little trepidation before she went to Toronto to record her latest CD *Joyride: Life In the Jazz Lane*.

The vocalist says she was a little intimidated by the reputations of the players she was about to record with.

I'm certain the musicians could say the exact same thing about Fisher.

The one-time fixture on the local scene—she now divides her time between Alberta and Florida—is one of this country's brightest and best jazz voices, having honed her instrument over the past two decades performing and studying at home and abroad.

"There are no shortcuts to mastering your craft—there are just no shortcuts," says the woman, who also teaches the art. "You have to put the hours in, you have to spend the time and you have to get the experience."

That experience—earned everywhere from Paris to Vancouver—is clearly evident on her third and latest disc.

Joyride is a sleek open-air ride through contemporary jazz, driven by superb playing and, primarily, Fisher's cool, alluring delivery that sounds as effortless and as magical as merely drawing a breath.

It's also Fisher at her most accessible—something she says she had to learn was an OK thing to be, which she did when she was, not surprisingly, studying in the U.S.

"There's nothing that will break you out of your shell than when you're put into situations where you're dealing with 20-year-old divas who want to be the next **Whitney Houston** and are willing to do anything to succeed," she says of her time at the U of Miami.

"It was a real eye-opener for me...I realized it was OK to be centre stage, you're supposed to be centre stage, you're supposed to be comfortable in that spotlight."

The spotlight deservedly shines on Fisher tonight as she celebrates the release of *Joyride: Life In the Jazz Lane*.

Cheryl

Cheryl Fisher

Articles

ARTICLES
Download Printer
Friendly

avenue
CALGARY
MAGAZINE

Her Venus Signature

By Diana Murray

When the muse and her mirror meet, a unique energy is created. So artist Barbara Bickel and jazz diva Cheryl Fisher discovered when they began collaborating in May; the results can be seen and heard at the Centre Gallery, November 18 to December 20.

"Her Venus Signature" is a powerful combination of female artistic expression. Bickel's mixed media figures act as the canvas that shapes the stories to be told and Fisher's musical compositions give voice to the storytelling.

The two women met three years ago at one of Bickel's exhibition openings, got to know one another and decided to join forces. Both had wanted to work with another female artist because of a strong conviction that "collaboration with other women in art is so much more inspiring."

It was the philosophy of American artist Hannah Wilke that moved them. A fearless advocate of the female-based art form, Wilke coined the term "Venus Envy," which she defines as the envy of the beauty and sexuality of women. According to Wilke, because of Venus envy, women's power and beauty are seen as threatening forces and act to separate women from other women and also from men. "Her Venus Signature" is an exploration of how Venus envy has affected and shaped the lives of these two women.

In the months leading up to the exhibition, Bickel would work on a painting, then give it to Fisher who would write a piece of music to go with it. Sometimes this process worked the other way with the song coming first. Fisher, known primarily as a jazz singer (she's performed in Paris jazz clubs, at Montreal's Jazz Festival and released *Slow Hand Jazz*, a highly acclaimed CD on the market), has delved into a style that is "not necessarily what I'm known for." Instead of jazz, the music she's written lends itself more to a "classical, New Age" sound.

The result is a 20-piece art exhibit, with 16 accompanying songs that will be performed live on the two opening nights, November 22-23, and recorded for the remainder of the exhibit.

Call the Centre Gallery at 243-4615 or 237-0383 for more information.

Cheryl

Cheryl Fisher

Contact

CONTACT
Download Printer
Friendly

BOOKING / United States / Europe

Wonderland Music Productions, Eric Allison
1674 Coral Terrace
North Lauderdale, FL
33068



Ph 954.718.9282



mail: Eric@ericallison.com

BOOKING / Canada

Catfish Music House
5123 - 48th Avenue
Sylvan Lake, Alberta
T4s 1G6



ph 403.887.2345



mail: jazz@cherylfisher.com

CHERYL ONLINE

www.cherylfisher.com
www.myspace.com/cherylfisherjazz
www.youtube.com/cherylfisher

DISTRIBUTOR

Indiepool Canada
CD Baby
Jazzconnect

Cheryl