

TIM WEISBERG

The *Hollywood Reporter* recently described Tim Weisberg as "an amazing performer. He always seems to stay on top of the music. It is his graceful physical expression of the music that makes him a stunning live performer."

Weisberg's excellent concert and album reviews are indicative of the respected position he holds within rock, jazz, and folk circles, for his flute has gained the enthusiastic acceptance of adherents of all forms of contemporary music.

In 1963, Tim, who was classically trained, began a musical metamorphosis concerning the direction of his flute, experimenting with free-form improvisational styles. Frustrated at having to maintain so many of the conventional forms he had been taught, Tim was encouraged by his professor at San Fernando Valley State College to pursue his musical ideas, no matter how controversial they seemed. Following this advice, Weisberg aroused the attention of his peers, including Paul Horn, who asked Tim to record with him in 1969. That same year, Tim appeared with Cannonball Adderly at the Monterey Jazz Festival before forming his own group and embarking on an extensive college tour.

The following year, Tim Weisberg opened the 1970 Monterey Jazz Festival with his own group, which featured close friend and noted vibraphonist Lynn Blessing. The performance elicited excellent response from the press and a series of college, club and concert appearances (with Cheech & Chong, Paul Butterfield, Dave Mason, and the Mahavishnu Orchestra). Tim's first A&M album, TIM WEISBERG, was released shortly afterwards.

With the release of Weisberg's second A&M album, HURTWOOD EDGE, the breadth and depth of Tim's music became more clearly defined to his rapidly growing following. The compositions, many of which were written by Tim and Lynn, incorporated rock, ballad, and classical forms. Many national rock critics included the album on their list of personal top-ten unheralded albums of 1972.

DREAMSPEAKER, Tim Weisberg's third album for A&M, continues the flutist's exploration of the many musical moods within him. The emphasis now is on hard and fast rock and roll, with some of the best rock musicians on the Los Angeles scene giving Tim spectacular support. Jim Gordon, Larry Knechtel, and Mike Melvoin, along with Lynn Blessing, Rick Jeager, Jim Krueger, and Doug Anderson from Tim's own group, all contribute to the rock preciseness of "Do-Dah" and "Night Watch."

On the other end of the musical spectrum is Weisberg's sensuous, symphonic "Castile," with its echoes of "Iberia" and "Bolero"-ish rock tempos setting the scene for some of Tim's most spectacular flute flights. The orchestral setting for this piece is the work of Bob Alcivar, who directs the thirty musicians (string, brass, woodwinds) used on "Castile." Adding to DREAMSPEAKER's repertoire are "King Arthur's Carousel," complete with chorale overtones, and the "Scrabble" suite, which gives the listener ample opportunity to experience Weisberg in all his musical forms: rock, jazz, and ballad. The album is produced and engineered by Dick Bogert. DREAMSPEAKER is yet another brilliant progression in the development of Tim Weisberg's strong musical concept.