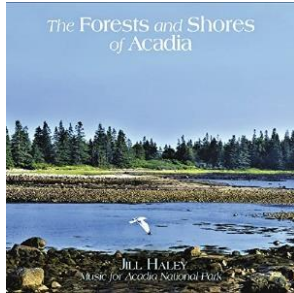


Jill Haley

The Forests and Shores of Acadia

jillhaley.com



When you play **The Forests and Shores of Acadia** by composer and multi-instrumentalist Jill Haley, you are immediately drawn into a world of pastoral beauty. From the first climb up Blueberry Hill to the final sail into Compass Harbor, you get Jill's signature sound of gentle, soothing music from a true master of the genre. *The Forests and Shores of Acadia* is eleven tracks of aural, contemporary bliss that are guaranteed to transport you to a world of towering pine trees, rocky cliffs, and the salt tinged shores of the Atlantic.

Acadia National Park began with the efforts of visionary George Dorr and it is one of the few parks in the northeast United States. Let's tag along with Jill as she hikes up this hillside. **Fog on Blueberry Hill** is an early morning salute to the sun and the hazy shores of Schoodic Peninsula. From the top of the rocks you can look down on the craggy shoreline and smell the salty air. From out of the mist you can hear Jill on horn, David Cullen's guitar, Graham Cullen on cello, and probably Jill on piano as well. What a fine way to greet the day.

Sundrenched Waves gives us a sonic picture of Maine's rocky shoreline and the sound of Jill's poignant piano. Her theme is rich in texture and color as the sea shines like an ocean of dark green gems. If we look east we can imagine we see the coast of France only a world away. Jill's horn takes the lead and we follow her like disciples to those dulcet sounds. Lead on, Madame.

The smell of the trees, the feel of the rough bark, and the miracle of their towering heights all comes to life in Haley's tune **Schoodic Pines**. These old growth trees seem to have kept their secrets for a very long time. Jill coaxes out a few musical phrases that are bound to keep your attention. The music has a majestic air, a respect for the old that seems to escape the latest batch of humankind. This was one of my favorites. Ironically, the next song I chose to review is called **Treading Softly**. Jill's piano sings a cautionary tale for all who love the land. Pollution, invasive plant and animal elements, and Climate Change are all affecting Acadia. The music is rallying cry for us to be careful, be respectful, and be aware.

Bursts of Color has guitarist David Cullen picking out a fanciful tune against Jill's wandering woodwind. This great traveling music for a trip around the island. Start out at Hulls Cove, take a left, and you're on your way. Twenty seven miles of forest beauty, shorelines, and carriage roads await your discovery. Jill's jaunty tune is fulfilled and bright.

The somber voice of Graham's cello opens the tune **Witch Hole Pond**. It's bit inland from the coast and is surrounded by legends. Some say Witch Hole Pond at one time had a "pest hole", a tiny hospital where individuals waited out their ills to go away or... Jill's sensitive piece sets our

spirits at ease as it takes in the landscape of lily pads and saw grass which vie for attention against cerulean skies.

The final farewell is called **Compass Harbor**. Jill's piano tune has a complex story of an old mansion owned by the Dorr family. Tales abound about the remnants of the manor and the old traveler you just might meet along the road. The composite combination of passionate piano and sorrowful cello telling the story makes for the best tune on *The Forests and Shores of Acadia*, and frankly, one of the best songs I have ever heard from Ms. Haley.

Jill Haley has been an artist-residence in several National Parks for the last decade which has afforded her the opportunity to base her music on the incredible beauty of the forests and mountains, prairies and oceans found within the National Park System. Her inspiration is a gift to thousands of listeners, myself included, who enjoy the peace and quiet and unmatched beauty of Nature that Jill has transcribed into her wondrous music. *The Forests and Shores of Acadia* is one of her best works and is Highly Recommended. - R J Lannan, Artisan Music Reviews