

INTRODUCING

JAZZ VOCALIST • PRODUCER • ARTISTIC ARCHITECT

# jennifer madsen



Jennifer Madsen is a jazz vocalist and producer whose work reflects decades of performance, mentorship, and artistic leadership. Her female producer-led big band project *Girl Talk* reimagines the American Songbook as living repertoire – shaped through collaborative orchestration, sectional interplay, and mature interpretive depth.

Working alongside arranger Brent Edstrom and co-producer Sam Cardon, Madsen approaches large ensemble jazz not simply as a vocalist, but as

an artistic architect – guiding repertoire, narrative arc, and ensemble dialogue.

A Level III certified professor of the Margolis Method, she integrates physically grounded storytelling into both performance and pedagogy.

In addition to her recording career, Madsen has served as an adjunct faculty member of the vocal department at Snow College and continues to mentor emerging artists through national initiatives including the Jazz Education Network.

*Jennifer's work is guided by craft, collaboration, and the quiet confidence of artistic authority.*



## some "Girl Talk" from Jennifer

I have spent decades listening – to the masters, to my mentors, to the rhythm section, to the silences between phrases. Over time, listening becomes leadership.

*Girl Talk* represents a place of artistic authority in my life. Not ambition or reinvention, but integration. It is the sound of years of performance, study, collaboration, and mentorship converging into a large ensemble statement.

The American Songbook has never felt to me like museum repertoire. It is living architecture. These songs are frameworks –elastic enough to carry new harmonic color, sectional dialogue, and contemporary perspective. I approached this project not simply as a vocalist, but as a vocal arranger and producer shaping the structure, pacing and narrative arc.

Big band jazz has historically centered around the bandleader. With *Girl Talk*, I stepped fully into that role by guiding repertoire, interpretation, and artistic direction while inviting orchestral interplay to sit alongside the vocal rather than beneath it. The goal was never to dominate the ensemble but to converse with it.

Education and mentorship remain central to my artistic life. Whether working with collegiate ensembles through the Jazz Education Network or mentoring students, I see jazz as my lineage and responsibility.

If this record carries confidence, it is because it was created from experience. If it carries nuance, it is because I have learned to value restraint. If it carries authority, it is because it was built collaboratively, with trust.

Jazz continues to invite reinterpretation. My work simply answer that invitation.

*- Jennifer Madsen*



2026 NEWLY RELEASED ALBUM

**GIRL TALK: A Female Producer-Led  
Big Band Jazz Project**

FOR YOUR GRAMMY® CONSIDERATION

**Best Jazz Vocal Album** Jennifer Madsen "Girl Talk"

**Best Large Jazz Ensemble Album** Jennifer Madsen "Girl Talk"

**Best Jazz Performance** "You Turn Me On Baby" Jennifer Madsen, Brent Edstrom, Sean Jones, Clipper Anderson, Mark Ivester

**Best Arrangement, Instruments and Vocals** Jennifer Madsen "Girl Talk" arrangers Brent Edstrom (Instrumental Arrangement) and Jennifer Madsen (Vocal Arrangement)

# about the album

*Girl Talk* is a female producer-led big band jazz album conceived and produced by Jennifer Madsen in collaboration with arranger Brent Edstrom and co-producer Sam Cardon.

The recording reimagines classic repertoire through sectional interplay, orchestration surprises, and contemporary harmonic nuance – placing a seasoned vocal interpreter at the center of large ensemble storytelling.

## Featuring guest artists including:

- Sean Jones
- Jeff Coffin
- Ryan Keberle

The album has been submitted for Grammy® consideration in the Best Jazz Vocal Album category.



Jennifer Madsen Vocals  
Brent Edstrom Piano, Keyboards  
Clipper Anderson Bass  
Mark Ivester Drums  
Ronnie Strauss Percussion  
Corey Christiansen Guitar  
Austie Robinson Trumpet  
Tom Young Trumpet  
Daniel Burt Trombone  
Joe Chisholm Trombone  
David Halliday Sax  
Randal Clark Sax  
Candido Abeyta Bari Sax

Produced by  
Jennifer Madsen and Sam Cardon  
for SingBaby Productions, LLC

Arrangements by Brent Edstrom  
Rhythm section recorded at Lange Studios.

Engineer: Ben Lange  
Recorded and mixed at June Audio  
Engineer: Scott Wiley, Assisted by Maren Belnap  
Mastered by Gavin Lurssen at Lurssen Mastering  
Photography by Shannon Beauclair  
of Beauclair Photography  
Album design by Luke Baker of Lucas Marc Design

## Guest Artists

Jeff Coffin *Spinning Wheel*  
Ryan Keberle *The Look of Love*  
Sean Jones *You Turn Me On Baby, There's Gotta Be Something Better Than This*  
Brent Edstrom *You and the Night and the Music, Misty*  
David Halliday *Bésame Mucho, Girl Talk*  
Corey Christiansen *My Funny Valentine*  
Brian Woodbury *Any Place I Hang My Hat is Home, Comin' Home Baby*

for your  
**GRAMMY®**  
CONSIDERATION  
best large jazz  
ensemble album  
"Girl Talk"

# girl talk: the tracks

## 1. "Bésame Mucho"

Here's Jennifer Madsen with a tango-inflected take on "Bésame Mucho" from her big band release *Girl Talk*. Arranged by Brent Edstrom, the chart leans into dramatic phrasing and Latin pulse, allowing the ensemble to breathe with tension and release. A cinematic reinterpretation of the classic standard.

## 2. "Girl Talk"

This is the title track from *Girl Talk*. Brent Edstrom's arrangement showcases tight sectional interplay and modern orchestration, with the vocal woven directly into the ensemble texture. Produced by Jennifer Madsen and Sam Cardon, it's a confident big band statement built on dialogue rather than hierarchy.

## 3. "You Turn Me On, Baby"

Now a more intimate moment from *Girl Talk*. "You Turn Me On, Baby" features a quartet setting with guest trumpeter Sean Jones. With harmony mute textures and chromatic phrasing, this track shifts from big band scale to close conversational swing.

## 4. "You and the Night and the Music"

Here's a slow-burn mambo treatment of "You and the Night and the Music." Brent Edstrom's arrangement brings Latin rhythmic drive and bold ensemble color, while Jennifer Madsen shapes the melody with dramatic pacing and tonal control. A fresh rhythmic spin on a jazz staple.

## 5. "There's Gotta Be Something Better Than This"

Up next, a high-energy big band interpretation of "There's Gotta Be Something Better Than This." The arrangement builds lift and forward momentum, with brass writing that punches and swings. It's large ensemble jazz delivered with clarity and propulsion.

## 6. "Misty"

Stripped down to voice and piano, here's "Misty" from *Girl Talk*. Just Jennifer Madsen and arranger Brent Edstrom in an intimate duet setting. The spaciousness of the performance allows the harmonic movement and lyrical nuance to unfold with emotional precision.

## 7. "My Funny Valentine"

Now Jennifer Madsen reimagines "My Funny Valentine" with subtle rhythmic shifts and contemporary ensemble support. The arrangement adds a gentle pulse beneath the familiar melody, offering a renewed emotional landscape without losing the song's introspective core.

## 8. "Any Place I Hang My Hat Is Home"

Here's a blues-inflected take on "Any Place I Hang My Hat Is Home." The arrangement balances relaxed swing with confident brass textures, giving the classic tune a sense of modern jazz swagger while honoring its theatrical roots.

## 9. "Comin' Home Baby"

From big band to minor-key groove, this is "Comin' Home Baby." Brent Edstrom's arrangement leans into the tune's mod-era attitude, with simmering rhythm and playful brass accents. A cool, sly interpretation with strong ensemble presence.

## 10. "Spinning Wheel"

Here's "Spinning Wheel" in an inventive 7/4 arrangement from *Girl Talk*. The rhythmic structure adds fresh momentum to the familiar groove, while guest saxophonist Jeff Coffin contributes modern tonal color to the ensemble.

## 11. "The Look of Love"

And we close with a modern swing interpretation of "The Look of Love." Brent Edstrom reshapes the Bacharach classic with updated harmonic color, while guest trombonist Ryan Keberle adds contemporary texture. A refined orchestral take on a timeless melody.



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