

Love Decides

Released 2000

[By Joe Viglione, All Music Guide](#)

From Jane Olivor's opening piano arrangement of David Buskin's "Warm" there is no doubt this is going to be a very special album by the respected veteran singer.

Producer Steve Addabbo has found a wonderful space for Olivor's enigmatic and gorgeous vocal instrument, too operatic for pop radio when Helen Reddy and Barry Manilow reigned supreme,

Jane Olivor still gave that format a good run for its money in the seventies. **Love Decides**, the title track, has a grandeur that pervades this entire set of 11 performances and works as does every title, from "Warm" to the solitary and comforting "I'll Be Here."

On the same label as Jackie DeShannon, both women waited a long time before releasing a new disc -- in Jane Olivor's case it was 18 years between projects. And like DeShannon she bounces back with a very strong and very clear vision, "Half Heaven, Half Heartache" is transcendent, dramatically different from Gene Pitney's Top 12 1963 rendition, but surprise of surprises, Pitney is here adding his talents to this remake. "However Dark The Night" is a complete turnaround, and it fits so perfectly after "Half Heaven, Half Heartache," the pacing and production everything that was missing in previous Jane Olivor discs on Columbia.

The sin of it is that pop radio absolutely needs "However Dark the Night," an immaculate presentation, a very powerful performance with Addabbo on electric and acoustic guitars and Steve Gaboury on piano. Is radio smart enough to embrace a singer so conservative her music would be a radical and refreshing embellishment for the airwaves?

With elements of Lindisfarne merging with her own individual style, "Night Song" has dark tones so essential to keeping Olivor's delicate voice mid-range, where it belongs. Again, the extraordinary production cannot be stressed enough, because the



previous albums from two decades before were well crafted, but not to the point where they blended sounds like this, allowing Jane Olivor the opportunity to fly. This isn't the orchestrated drama of previous works, this is a thing of breathtaking beauty. The creative drums by Frank Vilardi on "Bury My Lovely" provide a great backdrop to the keys and guitar -- the sounds falling into place with precision and rare dynamics. The material comes from a variety of sources, and is recorded with absolute perfection.

"I Believe In You" is quietly powerful, it seems like a change in direction for Olivor, a re-focus that has resulted in a very beautiful work. Where '70s hard rockers would feel out of place admitting they enjoyed "middle of the road" music, an album like **Love Decides** is so majestic it would be unhip to not like the vision and performance on these tracks.

"Colours Of The Wind" has the insight of Kenny Rankin with the soul of Judy Collins, a tremendously powerful musical statement and another feather in the cap for Varese Sarabande, a label intent on finding and releasing music that is truly timeless.