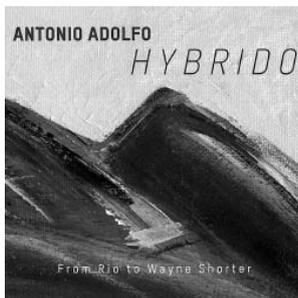


Record Reviews



ANTONIO ADOLFO

HYBRIDO – FROM RIO TO WAYNE SHORTER

(1) *Deluge*; (2) *Footprints*; (3) *Beauty And The Beast*; (4) *Prince Of Darkness*; (1) *Black Nile*; *Speak No Evil*; (4) *E.S.P.*; *Ana Maria*; (1) *Afosamba* (54.49)

(1) Jesse Sadoc (t); Serginho Trombone (tb); Marcel Martins (f, ss, ts); Adolfo (p, arr); Lula Galvao (elg); Jorge Helder (b); Rafael Barata (d, pc); Andre Siqueira (pc). December 2016, Rio De Janeiro. (2) add Ze Renato (v). (3) Claudio Spiewak (g) replaces Renato, Sadoc, Trombone. (4) as (1) omitting Sadoc, Trombone.

AAM 0711

antonioadolfomusic.com

★★★★

JJ CONTENT

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It's less than a year since I reviewed Adolfo's previous release (JJ October 2016) and this retains the same front line as before though all three are in action on only five of the nine tracks. In fact Sadoc and the well-named trombonist have only a couple of solos each and it's Martins who's the chief soloist with four outings on soprano, two on tenor and some atmospheric flute on *Beauty And The Beast*. That track also has an interesting contrast between acoustic and electric guitars – an example of the imagination Adolfo brings to his arranging, further illustrated by the wordless vocals on *Footprints*.

His notes explain the CD title in terms of applying Brazilian rhythms to the eight compositions by Wayne Shorter which provide the first eight tracks and which “especially inspired me through his melodies and harmonies”. It's probably the soprano of Martins which most aptly brings out the value of these pieces, producing a lyricism which is in contrast with his fiercer approach on tenor. I don't mind the paucity of trumpet solos, since Sadoc's Morgan-influenced trumpet is rather stiff rhythmically, but I'd have liked to hear more from the impressive trombone player. Galvao's guitar is prominent in both solo and accompaniment and entirely appropriate at all times without showing much individuality. The same could be said for Adolfo's piano playing but his leadership was crucial in choosing an excellent concept and bringing it successfully to fruition. The two percussionists are of course important for that success and also make an irreproachable contribution. If you haven't yet become acquainted with Adolfo's music this could be a good place to start.

Graham Colombé

LOLA ALBRIGHT

THE JAZZ SINGER ON THE 'PETER GUNN' TV SERIES

[*Lola Wants You*] (1) *A Man, A Man, A Man*; *Candy*; *Put Your Arms Around Me*; *Goodbye My Lover*; *Aren't You Kinda Glad We Did*; *I've Got A Crush On You*; *Here 'Tis*; *All Of You*; *There's A Man*; *Think Of Me*; *Do What You Gotta Do*; *He's My Guy* [*Dreamsville*] (2) *Two Sleepy People*; *Dreamsville*; *We Kiss In A Shadow*; *Brief And Breezy*; *You're Driving Me Crazy*; *They Didn't Believe Me*; *Soft Sounds*; *Slow And Easy*; *It's Always You*; *Straight To Baby*; *Just You, Just Me*; *Sorta Blue* [*Peter Gunn TV Series*] (3) *How High The Moon*; *September In The Rain*; *Dancing On The Ceiling*; *Goody Goody*; *Straight To Baby*; *Lonesome Road*; *A Good Man Is Hard To Find*; *Don't Get Around Much Anymore* (76.44)

Lola Albright (v) with:

(1) Orchestra conducted by Dean Elliott featuring Don Fagerquist (t); Phil Stephens (b); Nick Fatool (d). Hollywood 1957.

(2) Orchestra conducted by Henry Mancini featuring Dick Nash (tb); Ted Nash (f); Red Mitchell (b); Shelly Manne (d). Hollywood. 2 April 1959.

(3) music directed by Henry Mancini (1958-1961).

Fresh Sound FSR CD 930

★★★★

The subtitle says it all really, doesn't it? Known mainly, if known at all, as the glamorous singer on the long-running *Peter Gunn* television series, Lola Albright was an attractive jazz singer on the show although she began work as a movie actress. Described in the 1950s as one of the few blondes in Hollywood whose hair was its own natural colour, she began her working life appearing in such forgettable movies as *Sierra Passage* (1951) and *The Silver Whip* (1953).

The first 12 tracks here show her



as a warm, natural-sounding vocalist working with a group on the fringe of jazz and sounding good. Sultry when she needed to be and straightforward on most tracks, she had the kind of jazz voice that fitted well with small combos. There were never any histrionics in her delivery but she was a very expressive singer who always had that special jazz feel.

The second batch features Lola sounding even more relaxed and natural as she tackles standards such as *Two Sleepy People* and *We Kiss In A Shadow*, well supported by the likes of Dick and Ted Nash, the latter with some tasty flute solos and Victor Feldman on vibes. There is a very well-arranged version of *We Kiss* where Lola brings the lyrics to life with her voice and Victor Feldman provides a neat vibed solo to complement her vocal. The final eight tracks are taken directly from the TV show, complete, if that's the word, with extracts of dialogue. Songs like the lesser known *Brief And Breezy* by Sammy Cahn and Mancini show her at her very best, caressing the melody, swinging lightly. Lola died 23 March in California, aged 92.

Derek Ansell

TIM ARMACOST

TIME BEING

Alawain; *Time Being*; *Sculpture #1* *Phase Shift*; *The Next 20*; *Teo*; *Sculpture #2* *Tempus Funkit*; *One*

And Four; Lonely Woman; 53rd Street Theme; Sculpture #3 All The Things You Could Become In The Large Hadron Collider (64.00)

Armacost (ts); David Kikoski (p); Robert Hurst (b); Jeff "Tain" Watts (d). Easton, PA, December 2016.

Whirlwind 4701

★★★★

"The idea of people swinging at the same time, but not together": it's an idea that underlies a lot of free jazz and freaks out anyone who just doesn't get the "not together" part. The key illustration of the principle here is a magnificent reading of Ornette Coleman's classic ballad, but it's pervasive throughout the record. I always run a cliché meter over anything that has "time" in the title, but Armacost, a deeply serious player with deep roots in both the jazz tradition and other world musics, meditates deeply on what time actually means in jazz. An initial impression that Watts is too busy and out of sync with the leader is not so much a criticism as a description of how boldly this group overthrows the usual all-together-now idiom in favour of parallel lines that meet and depart, interweave and explode, in time and out of time in consecutive measures.

Armacost, on tenor throughout, conjures up something of the Coltrane quartet's spirit without ever trying to emulate that sound. Instead, he favours a real-time mix of fast, twisting phrases, abstract elements and song lines. Kikoski gets into a McCoy Tyner cloud of fourths on *One And Four*, taking the theme in a quite different direction from the leader, and having two former members of a Wynton Marsalis joint playing this far off-tradition while still referencing it was a brilliantly intuitive stroke. Not a track fails to hit its mark. The three "sculptures" take a bit of absorbing, as if they have to be observed from multiple perspectives, but the fierce bop of *Teo* and the lovely balladeering of *The Next 20* are just there to be enjoyed.

Brian Morton

CHRIS BARBER

BARBER IN DETROIT

(1) *Bourbon Street Parade; Bobby Shaftoe; My Old Kentucky Home; Majorca*; (2) *The Old Rugged Cross*; (1) *Chimes Blues; Saratoga Swing; The Martinique*; (3) *Sweet Sue*; (1) *Savoy Blues; Panama; Didn't He Ramble*; (4) *I'm Gonna*

CRITICS' CHOICE

The 10 CDs JJ critics most wanted to hear from this month's review pile

Han Bennink	Adelante	ICP 056
Paul Desmond	Glad To Be Unhappy	RCA Victor Legacy 88985406942
Stan Getz	The Master	Columbia Legacy 88985407232
Roland Hanna	Plays The Music Of Alec Wilder	Inner City 1072
Duncan Lamont	As If By Magic...	Jellymould 025
Thelonious Monk	Les Liaisons Dangereuses 1960	Sam/Saga
Bud Powell	Swingin' With Bud	RCA Victor Legacy 88985407282
Martin Speake	Duos For Trio; The Music Of Béla Bartók	Pumpkin 009
Andy Summers	Triboluminescence	Flickering Shadow Productions
Craig Taborn	Daylight Ghosts	ECM 571 3805

BARBER IN DETROIT
Chris Barber's Jazz Band



The only recording of the Band made during their historic 1959 American tour

Wash That Man Right Outta My Hair; (5) *Too Many Drivers*; (6) *Lowland Blues*; (7) *It's Got Me Going*; (4) *Jeeps Blues; High Society (76.21)*

Barber (tb); Pat Halcox (t); Monty Sunshine (cl); Eddie Smith (bj); Dick Smith (b); Graham Burbidge (d); Schubert Theatre, Detroit, USA, 22 February 1959. (2) as (1) Barber and Halcox out. (3) as (1) Halcox and Sunshine out. (4) as (1) Free Trade Hall, Manchester, UK, 26 March 1958. (5) as (4) Otilie Patterson (v) in. 9 December 1957. (6) as (4) Halcox and Sunshine out. Otilie Patterson in. (7) as (6) Halcox and Sunshine in. Barber (tb,v).

Lake 351

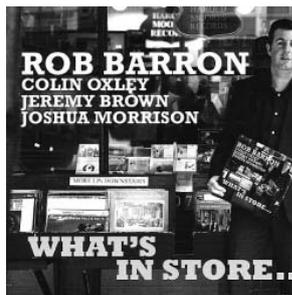
★★★★

These are the only known recordings of the Barber band on its first American tour in 1959. The Detroit concert was recorded by persons unknown without Barber's knowledge, and an LP was subsequently issued in America on the Gone label, purporting to be by "The All American Ramblers"! Years later, browsing in a New York record shop, Chris came across the album and spotted the very British *Bobby Shaftoe*, besides other Barber standards. The game was up! *Savoy Blues* wasn't on the LP, but appeared on EP in Australia and New Zealand, as by The Danton Phillips Sextet!

Sound engineer guru, Dave Bennett, working only with an aged LP, has rendered the original

poor recording quality much more listenable. The young but experienced musicians are energetic and confident, out to impress the audience on the opening numbers which now sound a bit too fast for comfort. However, as the band settles, there are outstanding solos in *Chimes Blues* and *Saratoga Swing*, the latter a particularly fine performance. Featured only on the bonus tracks, Otilie Patterson sings expressive blues in live concert a year or two earlier. On these tracks, Halcox excels in *Jeeps Blues* and Sunshine's fluent and agile solo in *High Society* is outstanding. Maybe not a classic Barber album, but a welcome appearance at last, after a bumpy ride, of these spirited and well-integrated performances.

Hugh Rainey



ROB BARRON

WHAT'S IN STORE

Too Close For Comfort; Grooveyard; We'll Be Together Again; Dream Dancing; Who Cares; Lush Life; Angel Eyes; These Foolish Things; Blues In The Moment; Moonlight In Vermont (63.29)

Barron (p); Colin Oxley (g); Jeremy Brown (b); Joshua Morrison (d). London, 18 & 19 May 2015.

Rob Barron Music 924

★★★★

This is pianist Rob Barron's first recording as a leader and very impressive it is. A talented contemporary arranger, he has been strongly influenced by what he has heard on his frequent trips to New York. Wynton Kelly and Cedar Walton are among his influences, and he has worked with Al Jarreau, Phil Woods and Benny Golson.

The 10 well-chosen titles on this disc kick off with a mightily swinging *Too Close For Comfort*. *Dream Dancing* is brought to life with Barron gliding, or should that be dancing, over the keys in superb fashion. Top guitarist Colin Oxley adds his own intelligent and appropriate contributions throughout – check out his opening to *Grooveyard*. Amongst other gems are the intriguing interpretation of Billy Strayhorn's *Lush Life* and a swinging *Blues In The Moment*, one of Barron's original compositions. The final *Moonlight In Vermont* gets a moving sympathetic treatment; this is a ballad which I never tire of hearing.

The excellent sound on this disc is due to the work of Derek Nash, who did the mixing and mastering. Rob Barron is to be congratulated; he is right in the tradition and everything a thoughtful jazz pianist should be.

Brian Robinson

HAN BENNINK TRIO

ADELANTE

Gordijn; Supertyphoon; Comacina Dreamin'; Adelante 1; De Sprong O Romantiek Der Hazen; Peer's Counting Song; My Melancholy Baby; March Of The Supermoon; Waterzooi; Op Sinjoorke; Wuustwezelstomp; Boontje; Adelante 2 (52.14)

Joachim Badenhorst (cl, bcl, ts); Simon Toldam (p); Bennink (d). Bimhuis, 22 November 2016.