



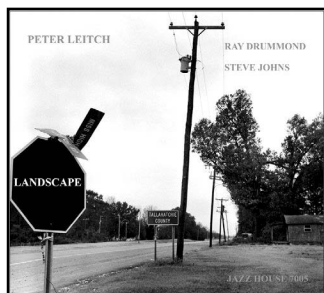
Flying Over Rio

Harry Allen's All-Star Brazilian Band (Arbors)
by Andrew Véléz

Harry Allen is among the most gifted straightahead tenor saxophonists to emerge since Scott Hamilton. *Flying Over Rio*, featuring Allen's All-Star Brazilian Band, opens with Jobim's "Double Rainbow", a combination of jazz bossa nova and a waltz, simultaneously totally modern and classically classical. Introduced by Nilson Matta's bass, vocalist Maucha Adnet lends the dark sound of her appealingly weathered voice to the lilting melody. Previously she and Allen recorded the excellent set *Eu Nao Quera Danca* and their ease together is smoothly evident. It's followed by a masterful, light rendition of Richard Rodgers-Lorenz Hart's 1929 gem "A Ship Without a Sail". Allen eases in with a tenor sound as liquid as it is lovely; in the upper register he can evoke Stan Getz and in the lower Ben Webster, though he is no copycat. And accompanied by pianist Klaus Mueller and drummer Duduka Da Fonseca on brushes, the swaying rhythms are totally captivating. There is some lovely interplay between Allen and Guilherme Monteiro's guitar on "The Night Has a Thousand Eyes". Once upon a time John Coltrane and Sonny Rollins owned this tune until it was taken over by the bossa community. On this instrumental Da Fonseca's drums are an explosion of shooting stars in a rediscovery of the familiar work.

Performing "The Girl From Ipanema" strictly as an instrumental lends a different feel to the familiar Jobim tune. Introduced gently by Monteiro's inventive rhythms, Allen's dreamy long lines are punctuated by the occasional boppish toot, Mueller again lending shining support. The exquisite "Bonita" is another opportunity to appreciate why Adnet is a singer of choice for Jobim pieces. She is a less-is-more singer, peerlessly rhythmical even as she rests her sand-sprinkled voice lightly on the melody. With Mueller and Allen subtly backing her, they make something blissful out of this lesser-known song. In music and in performance this is a totally refreshing flight over Rio.

For more information, visit arborsrecords.com. Allen is at Mezzrow Jan. 30th-31st. See Calendar.



Landscape

Peter Leitch (Jazz House)
by Alex Henderson

Born and raised in Canada but living in the city since 1983, veteran guitarist Peter Leitch is a fixture on the Manhattan jazz scene, an enjoyably consistent player with a bop-oriented approach. He is in fine form on *Landscape*, a June 2014 date recorded two months before his 70th birthday. The melodic but swinging Leitch leads an intimate trio with bassist Ray Drummond and drummer Steve Johns, partners of his since the '80s, and the three enjoy a friendly rapport on warm

performances of material that ranges from Thelonious Monk's "Nuttty", Kenny Barron's "Sunshower" and John Hicks' "Hicks' Time" to Cole Porter's "You Do Something to Me" and David Raksin's ballad "Laura". Raksin wrote the latter for the classic film noir starring Gene Tierney, Dana Andrews and Clifton Webb and, coincidentally, the film was released the same year Leitch was born: 1944.

Another highlight of *Landscape* is Walter Booker's "Book's Bossa", an appealing, Brazilian-flavored piece the late bassist brought to Donald Byrd's 1967 *Slow Drag* session for Blue Note. Drummond performs an inspired solo, acknowledging Booker's contributions to the instrument. Leitch performs some of his own compositions as well, including the relaxed title track, contemplative "Penumbra" and bluesy "Tutwiler", named for the Mississippi Delta town where W.C. Handy said he heard the blues for the first time.

Although 9 of the 13 selections are trio performances with Leitch on electric, he switches to acoustic and plays unaccompanied on the aforementioned "Tutwiler" and introspective versions of Richard A. Whiting's "Louise" and the traditional "Londonderry Air", a.k.a. "Danny Boy", typically heard in Irish/Celtic settings, but here transformed into a bop ballad. One hears traces of Joe Pass when Leitch is playing electric, but the influence becomes especially strong on these tunes. This solid effort demonstrates that after many years Leitch is still on top of his game.

For more information, visit peterleitch.com. Leitch is at Walker's Sundays. See Calendar.



Elvis Never Left The Building

Peter Madsen's CIA Trio (Playscape)
by Duck Baker

Given the strength of his resumé and his ability and originality, it seems surprising that pianist Peter Madsen isn't better known. He has been at it for 30 years and worked with an impressive list of jazz masters, from Stan Getz and Don Cherry to Thomas Chapin. His 2003 release, *Sphere Essence: Another Side of Monk*, stands as one of the best Monk tribute records by a pianist. Could he make an equally strong impression with another homage to a very different sort of musical icon, who would have turned 80 this month but died(?) at 42 in 1977.

In fact, readers familiar with *Sphere Essence* will note some similarities in approach immediately. Madsen likes to find unusual approaches that allow him to get different angles on the music, which include everything from playing inside the piano to long introductory sections seemingly almost unrelated to the material at hand. With Monk, this made for a welcome freshness, but in the case of Presley it seems even more necessary; after all, the songs here were not written by a jazz genius but by a near-random selection of rock and pop writers (though to be fair, Lieber & Stoller and Doc Pomus were hardly chopped liver) and straight versions would be impossibly straight.

Never fear: Madsen not only finds unpredictable ways into the tunes, he completely reharmonizes them and adds clever bassline tags and isorhythmic hooks that take them thousands of miles from Memphis or Nashville (though his sly evocations of Floyd Kramer on "Devil in Disguise" show that he's not forgetting where the music came from). But the most notable

alterations are rhythmic; odd and unusual meters abound, and in bassist Herwig Hammerl and drummer Alfred Vogel, Madsen has found a rhythm section that is up to the demands he puts on them. Both are members of the Austrian based Collective of Improvising Artists; hence the name CIA Trio.

Things do seem a little cluttered at times, but that's a minor caveat, especially given the complexity of the charts. This writer listed it as the best tribute record of the year and is still smiling about the 7/8 reimagining of "Heartbreak Hotel".

For more information, visit playscape-recordings.com

(CD REVIEWS CONTINUED ON PAGE 30)

"Bill O'Connell's *Imagine* is an improvisational gumbo of originals and standards, Killer!" - Brent Black.

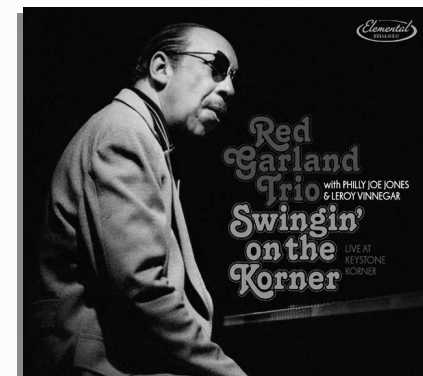


CD RELEASE SHOW

Bill O'Connell and The Latin Jazz Allstars
Birdland, 315 W. 44th Street
Tuesday, Jan. 6th, Sets 8:30 & 11 pm
Bill O'Connell-piano, Steve Slagle-sax, Conrad Herwig-trombone,
Luques Curtis-bass, Adam Cruz-drums, Roman Diaz-congas

Elemental
music

NEW RELEASE
AVAILABLE JAN 20th.

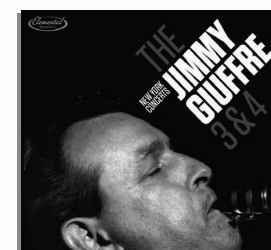


Red Garland Trio

with Philly Joe Jones & Leroy Vinnegar
Swingin' On The Korner
Live at Keystone Korner

A collection of all previously unissued recordings of the great jazz pianist, Red Garland, recorded live in concert at San Francisco's Keystone Korner. With virtuoso bassist, Leroy Vinnegar, and drum legend, Philly Joe Jones. Sixteen tracks and over 150 minutes of captivating piano trio recordings from one of jazz's most important and unsung heroes in an exhaustive package built to celebrate Garland's artistry.

ALSO AVAILABLE FROM ELEMENTAL MUSIC:



JIMMY GIUFFRE'S

3 & 4 NEW YORK CONCERTS

Selected as one of the "BEST UNEARTHED GEMS (2014)" according to *The New York City Jazz Record*.

Featuring Joe Chambers, Richard Davis, Don Friedman & Barre Philipps. Recorded at Judson Hall & Wollman Auditorium, New York City, September 1965 / May 1965.

AVAILABLE AT ALL MAJOR ONLINE RETAILERS
Distributed by: INgrooves / www.ingrooves.com