

Papatamus

compositions I suspect will find themselves in forthcoming concerts and recordings. The mass ranges from operatic breaks to gospel and even a touch of soul and baroque rounds, it's all here and impressively so. There are times when Ellington's Sacred Music Concerts come to mind but perhaps that's inevitable when one considers the obvious Ellington influence on Marsalis' earlier work. This is a major work and is presented with care and with an inclusive message that should speak to the atheist as well as the theist. There's much to like here both inspiring in words and music.

Drummer BERND REITER played 16 concerts with his quintet [Eric Alexander-ts, Helmut Kagerer-gtr, Olivier Hutman-p, Viktor Nyberg-b,] and then recorded their final 2 concerts [2/27/15] live. The result is WORKOUT AT BIRD'S EYE [SteepleChase 33123]. Bird's Eye is a club in Basel. The program [61:50] is made up of 3 Hank Mobley tunes plus Dameron's "Super Jet" and "All The Way"[Jimmy Van Heusen] and "I Want To Hold Your Hand"[Lennon/McCartney]. This is an excellent date. Alexander and Kagerer are notable and have many fine solos on a program which is mainly uptempo. There are no surprises here just hard bop well executed and if I didn't read otherwise I'd assume this was Alexander's date. Like I said no surprises; just the good music one would expect from this crew with this material.

JOEL WEISKOPF [p] has put together a group [Joe Magnarelli-tpt, Andy Fusco-as/ss, Doug Weiss-b, Jaimeo Brown-drm] on WHERE ANGELS FEAR TO TREAD [SteepleChase 31813] that is exemplary in support and in stepping up on solos. This March 2015 recording features 8 rather pretty and for the most part up-beat originals along with Bill Evans' "Time Remembered". It's 70 minutes of enjoyable listening. His "Elegy For D Sharpe" is pouty and reflective but to my surprise his "Lonely Evening" is mellow and forward feeling. But what really sells this CD is the inventive support of Weiss and Brown who really do a very fine job of keeping things afloat. The horns carry the mood of the tunes very well on compositions that are well worth being considered by other artists. And well worth your attention.

DANNY GREEN [p] has a pleasant light (not meaningless) touch at times with an implied funkiness and a gift for composition on his ALTERED NARRATIVES [Origin Arts OA2 22128]. His 11 originals [58:47] are handled by the trio [Justin Grinnell-b, Julien Cantelm-drm] except for 3 tracks which are augmented by a string quartet suggesting the theme for a romance novel sound track. Pretty jazz for your enjoyment. Green writes that his writing evokes memories of his life which may account for the impressionism projected on this 6/23-25/15 date.

PÉTER POZSNYÓI [P] plays nicely with his trio [György Orbán-b, Zoltán Csörsz-d] on PAIN OF AN ANGEL [BMC 225]. BMC stands for the Budapest Music Center. This is a fairly soft recording date [8/4&5/15]. Rozsnyói plays light and bright over his 7 originals [49:18]. He doesn't walk on egg shells as much as floats over them. He is a very clean player who doesn't waste notes and there are no fade outs. This is a quiet solid trio and the bass and drum solos keep in with the whole ambience of the date. Nice composition delivered without pretension. Bop, timely and wise that holds

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up well on re-visits.

BMC has also issued **INSPIRED** [BMC CD 228] by the **YVES ROBERT** [tbn] trio [Cyril Atef- drm, Bruno Chevillon- b]. Robert is an inspired trombonist with excellent control. The 10 mostly originals that make up the program [59:04] range from instant composition to heavy percussion and tabla work to grunting and other unidentified sounds. I would have preferred less attempt at “exotica” and more free playing from the trio. What is here is well planned with little sense of playing for the sake of making noise. On the last track, which lasts over 10 minutes, someone announces “you want to get up and dance” and then the trio gets into an irresistible groove for the 6 minutes, similar to what Trever Watts’ did with his percussion group. Respectful.

OSCAR WITH LOVE [Two Lions records 844667 034738] is a 3 CD set recorded from October 2014 and September 2015 in Oscar Peterson’s studio on his Bösendorfer piano. The theme here was to record OP’s original compositions. Of the 37 works here, all but a few are OP’s compositions. Almost a dozen recorded here had not previously been recorded. A 24-page booklet of notes comes with this set. There are notes on each track by Scotty Barnhart plus producer’s notes by OP’s wife, Kelly, on why this project, reflections by OP’s daughter, Celine, and artist’s notes about OP. Now the pianists: Monty Alexander, Lance Anderson, Kenny Barron, Robi Botos, Bill Charlup, Gerald Clayton, Chick Corea, Benny Green, Hiromi, Oliver Jones, Justin Kauflin, Michel Legrand, Ramsey Lewis, Audrey Morris, Makoto Ozone and Renee Rosnes. Bassist Dave Young accompanies Monty Alexander and Oliver Jones and also has one track to himself. OP’s compositions are as a rule dreamy and sentimental and deserving of attention. The only times I heard playing suggestive of OP’s remarkable energy was a duet with Charlup and Rosnes, which made me smile remembering how at times it seemed OP had 4 hands. Ozone comes closest to OP in energy. On the CD packaging Kelly Peterson pays tribute to Norman Granz, bravo. For 50 years, Granz, though not a musician, produced and made available some of the finest jazz of the 20th century and it is no exaggeration to say without Granz some great music would never have been heard. The 2 lions are Granz and OP. As for this set it is fine and a nice way to spend three hours.

More solo piano comes from **ENRICO ZANISI** on **PIANO TALES** [Cam Jazz camj 7896]. With the exception of a piece by Wagner and “Spring Can Really Hang You Up The Most” the rest of the program [45:46] is made up of 9 Zanisi originals. His style ranges from Mal Waldron percussiveness to an impressionistic lightness. The tales on this 5/27&28/15 recording are in the mind of the artist and do not strike me as relating to the titles. I’m more on notice of Zanisi’s almost classical approach, a smidge of Baroque and a touch of Debussy. While I found a couple of works here had complex themes, they disappointingly went nowhere thus adding for me further laborious listening. The main exception was on “Spring Can Hang You Up The Most” in which the changes nicely developed after the theme (more Kuhn than Evans). At five and a half minutes it is one of the longer tracks here and maybe the upside is it had time to develop.