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CD Reviews - March 2010 by [George Fendel](#), and [Kyle O'Brien](#)

Reviews by George Fendel

Another Night In London, Gene Harris, piano.

You guessed right! This is a follow up to Harris's earlier "A Night in London" for a British audience the same way he had done for years at home, but this time with colleagues in Londoners Jim Mullen, guitar, Andrew Cleynert, bass, and for drummer, Martin Drew. In his post-Three Sound era, Harris found a formula that worked, and he fastidiously stuck to it. The idea involved a rather calm and steady groove, and then to build the intensity to a point where the groove breaks down to the groove. And then, suddenly, he takes it all the way back down to gentle teardrops. WHAMMO! He hits you squarely on top of the head again in a flurry of excitement. I've had a lot of jazz in my life, but perhaps never have witnessed anyone who fed on Gene Harris. And so, the formula works wonderfully well. He was a great pianist, a virtuoso, but he was also a great entertainer. And we can use as much of that as we can. The tunes are extended, allowing Gene to really brew it up. A must have for Gene Harris fans. *Resonance, 2010, 61:21.*

The Strayhorn Project, Don Braden, tenor sax, flute, alto flute, Mark Ra

The first thing I want to make clear is just how important it is that the present generation of musicians recognizes the enormous contribution Billy Strayhorn made to our music. His compositions, with and away from Duke Ellington, are singular works of genius. His friends spice up ten of Sweet Pea's greatest hits, making changes in rhythm and melody, basically giving them a contemporary approach they've never before encountered. This phenomenon as "new attire," and it works here because the stirring Strayhorn tunes are not electrified or otherwise distastefully altered. It could be a case of walk away with lesser hands, but Braden, Rapp and a rhythm section led by pianist Gerald Clayton are not. Sachal Vasandani, who fits these tunes hand in glove; actually sounding a bit like Strayhorn himself. Other standouts include "Raincheck," "Isfahan," "A Flowing Thing," "Johnny Come Lately," "Chelsea Bridge" and the rather obscure "L.A. Duke" which thrived on the attention of the public; Strays shied away from it. But they are unique in American jazz. They were great together. They were equally great tributes to Strayhorn. Strayhorn tribute is worth the listening.

Premium Music Solutions, 2010, 51:13.

Best Of Love Songs, Jackie Ryan, vocals.

This new Jackie Ryan recording came out with a Valentine's Day theme, and singer among a plethora of wanna-be's, serves up these evergreens with her u I'm only sorry that it wasn't received in time to get it into the February issue. herself with many of the best jazz cats that L.A. can offer, including Tamir H Red Holloway, Larry Vukovich, Jeff Hamilton, Roy McCurdy and more. For simplicity and beauty, try "While We're Young" with only the guitar of Larry also handles the politely swinging tempos of the likes of "You'd Be So Nice" "This Heart of Mine," "Let There Be Love," "Besame Mucho" and a standou Holiday, "Now Or Never." But there's also a sampling of the pretty stuff like of Yo"u and lesser known delicacies like "Make It Last." Where little girl sin through American Idol and other adolescent angst, Jackie Ryan is all grown u songs for people with the ears to hear the difference.

Open Art Productions, 2010, 65:15.

Three's Company, Bill Cunliffe, piano, Holly Hoffman, flute

These two deep-in-the-shed musicians have worked together nearly two deca an altogether new idea for this recording. In addition to performing as a duo, of their faves, resulting in several trio combinations. The first of these brings Carter on Billy Strayhorn's beautiful "Star Crossed Lovers." The next guest i Stafford on Hoffman's sprightly title tune. Ken Peplowski chimes in on clarin original, "Reunion," a piece with classical connections. The last guest player Garmett who helps out on another Cunliffe tune, the whimsical "Sweet Andy tasteful trio performances, the co-leaders get several opportunities to perform highlights include Burton Lane's lovely standard "Too Late Now" and a jour repertoire with the delicate Gabriel Faure composition, "Pavane." While this slight departure for Bill and Holly, it's a very welcome one. I would like to se idea into the future, perhaps adding other guests for a volume 2.

Capri, 2010; 51:15.

Phenomenology, Liam Sillery, trumpet and flugelhorn.

Two previous releases on OA2 Records found Sillery in a quintet setting with man, David Sills. This time out, Sillery opts for alto saxist Matt Blostein, who Sillery on some probing, often energetic music. Sillery's pianist, Jesse Stacke Morgan, are once again on hand as they were on the previous "Minor Change played here, all original compositions, are hardly a lesson in lyricism, perhaps two CDs. However, there's something riveting in Sillery's sound, and if you' 'catchy' melody lines tunes you can hum in favor of some stellar, earthy trun playing, you might find this music illuminating, although sometimes challeng highlight here, it was Sillery's sterling silver trumpet on "Koi," a ballad of pu album ends with a New Orleans-style dazzler called "Intentionality." This isr aunt Martha who used to bake Betty Crocker with Guy Lombardo on the old think aunt Martha's great grandkids will dig it

OA2 Records, 2010, 38:16.

Brazil Confidential, Jon Gold, piano, keyboards.**Tango Grill, Pablo Aslan, bass.**

Sorry to put it this way, but to me American jazz is quite a separate art from t of South America. Distant cousins? Of course, and each has a loyal following over from one to another. I'm not the ideal guy to review music from Brazil ((Aslan) because I'm much more a jazz guy than I am a World music guy. An

played, catchy, lively, 'glass is completely full' World music to make you smile. The effort that went into the arranging of both of these recordings with various instruments in and out of the varied pallet of tunes. Just consider the possibilities of such instruments as accordion, English horn, flute, violin and even bandoneon. One musician put palpable joie de vivre." Classy, well arranged, well played music? No question. As good as it is, it's niche music and a lengthy journey from, say, "Ornithology Moments."

Zoho Music, 2010, 59:42 (Gold) and 58:59 (Aslan).

Raising The Bar, Mort Weiss, clarinet.

Okay, you're familiar enough with solo piano and solo guitar recordings, but can you retain a listener's attention for over an hour with a solo clarinet album? That's the question of the time, but a resounding 'yes' when the clarinetist is Mort Weiss. In the return to performing jazz, Weiss has put together some stirring groups, but that's not the case for him, for me and for you. Weiss, at seventy something, retains a balanced, mature sound. Ideas are endless, and they flow from him like Mrs. Butterworth's. He's a boy in a man's case you haven't yet heard him, will bring to mind the virtuosity of Buddy DeFranco. His tunes race along at a near dangerous clip, but his ballads, while attractively dripping with frosting. No less than seventeen tunes, most of them less than five minutes long will delight you. By the time you realize there's no piano, bass and drums it's too late. Mort Weiss will have captured your attention and your admiration. And Mort Weiss and his cats have yet to even dream about.

SMS, 2009, 70+.

Curiosity, John Vanore, trumpet, flugelhorn.

Former Woody Herman trumpet man John Vanore has assembled a sizzling big band. Abstract Truth, a tip of the hat to another big band baron, Oliver Nelson. And Vanore's original music, although performed by a 14-piece aggregation, has a big band feeling. Undoubtedly, this is due to the generous amount of space and time afforded to the tunes, seemingly, are written with this in mind. You might also like to take note of the brass ensemble, with no less than five guys in the trumpet section; plus two French horn. The group is completed with two reeds and a standard rhythm section. In the prominence of the brass, it would be easy to surmise that Varone is doing a Kenton. It -- this music will in no way remind you of Kenton. The arrangements seem to be the writing of such stalwarts as Bill Holman or Thad Jones, or, of course, Oliver Nelson. Or, in this case, the abstract truth.

Accoutical Concepts Inc., 2009.

Do It Again, Rossano Sportiello, piano and vocal, Nicki Parrott, bass and drums. Pianist Sportiello and bassist/singer Parrott are back at it as a duo, and it seems like a chord (pun unintended) as two highly polished musicians who work beautifully. Of 16 songs features Parrott's feathery vocals on seven of them, including "Come Shine," "Do It Again," "Moonglow" and a totally charming old timer called "You're Breaking My Heart." Sportiello even chimes in as a singer on "Two Sides of the Coin." Parrott's rather high-pitched voice and her intimate delivery are slightly reminiscent of Billie Holiday, that's not a bad place to be. Sportiello demonstrates considerable variety in his choices, from Tommy Flanagan's "Sea Changes" to Robert Schumann's "Of People" to Duke Ellington's delicate "Fleuine Africane." He is a pianist with a touch of class to admire. This twosome sounds as if they're having more fun than the law suits they're likely to follow suit.

Arbors, 2009, 61:19.

The Nature Of Love, Whitney James, vocals.

Seattle's Whitney James, a much admired singer among that city's hip jazz album which satisfies in so many respects. First, take a look at the careful choice about spot-on perfect on Benny Golson's "Whisper Not," never succumbing to the tune's possibilities of overdoing it to somehow prove that she's the real deal. She then takes on Jimmy Rowles' gorgeous (but extremely challenging) "The Peacock" which now has established itself as a jazz standard, but it gains new freshness with her take as "A Timeless Place." Other little subtleties, surprises and highlights: the rare take on "Long Ago and Far Away"; her clever use of the closing phrases of "The Way to Open the Song"; the tension release as the rhythm section opens up on "How Deep is the Love" and a Bill Evans tune which has somehow escaped even an Evans freak like her take on "A Lilting, Life-is-good kind of melody. Put all this and more together with James' singing, piano, Matt Clohesy, bass, and Jon Wikan, drums, and add a bonus: In addition, her trumpet and flugelhorn is a plus on several of the tunes, especially the ballads. This is a great album from a singer who deserves the kudos sure to come her way.

Self-Produced, 2009, 51:30.

Men Of Honor, Jeremy Pelt, trumpet, flugelhorn.

After experimenting with some synthetic sounds on his last album or two, I met Jeremy Pelt. But here he's returned to a standard quintet, and I'm once again among his colleagues on this date include J. D. Allen, tenor sax, Danny Grissett, piano, and Gerald Cleaver, drums. The eight tunes are all originals from various grooves that cover the gamut from burning hard bop to luminous balladry. Each of the players defines New York attitude, and collectively, the result is sometimes electrifyingly expressive and beautiful. Most importantly, Jeremy Pelt is back where he should be in a straight ahead quintet and providing soaring, relevant music with great creativity. *High Note, 2010, 45:26.*

Blue Bassoon, Daniel Smith, bassoon.

I was informed that the bassoon is one of the most difficult instruments to play. As quotes the New York Times saying, (Daniel Smith is) "the greatest bassoon player of his generation." An interesting perspective when one considers how much competition there is in the jazz field. Maybe none. Be that as it may, Smith plays bebop tunes undauntedly with ease on this most unwieldy of instruments. His quintet includes the very underrated Bejerano, with Edward Perez, bass, Ludwig Alfonso, drums, and Larry Campbell. To understand this: Smith isn't giving you a 'look what I can do on an instrument' when he and colleagues work the changes to "Billie's Bounce," "Things Ain't What They Used to Be," "Equinox," "Footprints," "Solid," "Nostalgia In Times Square" and more. It's a different color of the horse of a different color in the Wizard Of Oz. I think the line was, "there it is and he's it."

Summit, 2009, 43:06.

Three For The Ages, Michael Pagan, piano.

Piano heroes like Bill Evans, Hank Jones, Tommy Flanagan and Alan Broadbent have laid the groundwork for the elegant, in-the-pocket pianist Michael Pagan. Like theirs, his music has both the beauty and the swing in the music. And, like them, his trio is just the player makes a significant contribution. Most pianists begin an album with a slow tempo. Pagan opens with an extended "You Don't Know What Love Is," a ballad in the tradition. In fact, he doesn't really let out all the stops until a high wire "How Deep is the Love" and a Victor Feldman tune, "Falling In Love," once again represents Pagan's pageant

Should Care” swings politely with some bountiful block chords. “Atras da Pe Brazilian bossa which I recall from a delicious performance from an old Rob second Irving Berlin tune, “The Best Thing For You,” is played with swingin and friends end the program with “Persona,” a thought provoking entry from pianist, Enrico Pieranunzi. These and more signal the arrival of Michael Page jazz pianists who listen first and then find their own voice.
Capri, 2010, 64:13.

Zollar Systems, James Zollar, trumpet, flugelhorn.

According to the bio which was enclosed with James Zollar’s CD, this versat served the cause for quite a few years and has played with some formidable a recording is a blowing session with a New York crew creating several tempo: tunes, all unfamiliar except the standard, “The Nearness Of You,” sample th group members, plus one each by Hank Jones and Eddie Harris. It’s all here: of avant garde, a couple of foreign language vocals, and to top it all off, a hin Surrounding all this creativity is the engaging trumpet and flugelhorn of Jame vital, biting and rich, perhaps in the Woody Shaw school. We certainly need perhaps next time on an entire album of unabashed hard bop!
JZAZ Records, 2009, 62:56.

SHORT TAKES

Popjazzic, Christopher Lehman, trumpet.

Seems like Christopher Lehman is trying to be all things to all people in bring couple tunes brought to mind Lee Morgan’s “Sidewinder” and Herbie Hancock (“Voyage”) and a lot of pop and funk. The group goes too far astray with some couple of poppy vocals, a bit too much electric bass and the like. Amidst it all ribbon trumpet, but because the CD tries to cover too much ground, it doesn’t as a thoroughgoing jazz CD. But then, the title of the disc is “Popjazzic,” wha
Earlin Music & Media Productions, 2009, 43:12.

Takin’ My Time, Michael Kaminski, Hammond B3 organ.

There must be a lot of people who thoroughly dig these organ-tenor-guitar th ton of ‘em out. While it’s not exactly my musical entree, this one came off m than a funk session. The guys even found the possibilities of “It Might As We or When” and “Moonlight in Vermont” in this setting. Kaminski sounds more Jimmy Smith, the ultimate jazz organist. There’s lots of cookin’ fun here, wit overkill of all those funk groups.
Chicken Coup, 2010; 75:00.

Make Someone Happy, Monica Ramey, vocals.

On her debut CD, Nashville singer Monica Ramey displays a velvety voice o tunes including infrequently heard ones like “Dream Dancing,” “You Hit the Flower” and “Give Him the Ooh-la-la.” But the award winner was the opener tune called “Hey, John.” Carmen McRae’s version of it was a wake up call fr comes darn close. Some sparkling arrangements for horns add some luster to Ramey has learned the lesson of never over-decorating a tune, something son never understand. I liked her a lot!
Cognito, 2010; 46:20.

Past Present, George Cotssirilos, guitar.

I'm always a bit wary of guitar albums. Will a jazz guitarist really show up? (George Cotsirilos. He plays gimmick-free guitar, and his trio, with Robb Fish Marabuto on drums, cooks up several nicely conceived originals, moving with swinging post bop to shimmering ballads. And always using space effectively veteran player. Three standards played wonderfully well included "The Way Without a Song" and a beautiful acoustic solo on "What Kind of Fool Am I. middle of the jazz highway, a nice place to be.

OA2 Records, 2010, 58:02.

Live At Blackhawk, Lady K & The Kings of Swing.

Big band swing is alive and well in the San Francisco area. If you need proof (Kaye Leedham on tenor sax and flute) and her 17-piece band. If you'd expect feature Ellington, Gershwin, Porter and Rodgers and Hart, you'd be right on a band devotee knows that such an organization needs a 'boy singer,' and Dale You'll know virtually all seventeen tunes, so put this one in the player and get on the floor!

Self-produced, 2009, 67:43.

Free At Last, Tobias Gebb, drums.

New York drummer Gebb must have put out the call to some willing hard bop with alto sax man Bobby Watson, tenors Ron Blake and Joel Frahm, and trumpeter Magnarelli. These and other Gotham cats show up on an album of nearly all originals offer solid writing, excellent arranging, and premier solo work. You will not be wondering where these songs go because Gebb gives you real melody lines, whether burner or a ballad. He has scored a winner.

Yummyhouse Records, 2009, 45:51.

Here In The Moment, Gail Pettis, vocals.

Seattle singer Gail Pettis has released her second CD for OA2 Records, and it's a love her singing because she's a natural. Pettis doesn't go over the top with virtuosity but is blessed with a great voice and lets that voice do its thing. With a couple of Seattle pianists Randy Haberstadt and former Portlander Darin Clendenin, Pettis works on some delights.

OA2 Records, 2010, 46:25.

Reviews by Kyle O'Brien

Creepin' Up, Dave Fleschner Trio.

Keyboardist Fleschner keeps putting out solid music and growing as a solo artist. This time, the keyboardist for Curtis Salgado returns to his stripped-down, classic style to play some bluesy soul jazz with guitarist Dan Gildea and drummer Charlie Doggett. It is a nice, swinging minor blues, showing off the loose-yet-focused nature of the trio. Fleschner and Gildea taking turns soloing and comping while Doggett locks in and keeps the groove going. There is palpable soul on this disc, especially on the backbeat grooves of "SAF," and the amusing "Bo Diddley Owes Me 80 Bucks." Fleschner groove on them, and his playing has an approachability that makes him a very talented and fun to listen to. Opening up the sonic possibilities and Doggett being his tasteful self, this trio is a normal organ trio, even if the tunes aren't terribly complex. The groovy "Fee Coleman," fits in perfectly, while the original, "Byzantine," courts world rhythms without straying too far afield. The closer, "Brother," is a nice, pulsating ballad that comes up yet remains a lovely tune, with Gildea's distorted guitar leading the

retro-'80s fusion-style piece.
 2009, *Fleshtone Records*, 60 minutes.

Rinnova, Scenes.

John Stowell, Jeff Johnson and John Bishop have been playing together as Scenes for a decade, and the group continues to evolve and develop a sound as a trio rather than as solo players. It's not about showcasing one instrument or even one sound. Their work is the fusion of the '70s and early '80s, like that done by Mike Stern or John Abercrombie, but definitely of the now. Stowell's guitar approach is softer and more delicate even with dense chords and textures, due to his nylon-stringed instrument. The trio isn't a more acoustic version of a fusion act, though -- it's about creating textures, colorful sonic landscapes. The disc begins with some free-form jazz, with Bishop attacking with a flurry of stickwork and Johnson strumming hard chords before settling into a swinging groove through a few tracks until the haunting bowed bass by Johnson on a slow piece with a pronounced low end, which fits the nautical theme. Stowell attacks with nylon-stringed chord jabs as Bishop uses brushes to heighten the feeling. Things get a little freer on "Art of Falling," then get light with "Fun with Fruit" and electric on "Little Church," a free-flowing tune that lets Johnson and Stowell shine. Closer, Stowell picks up a fretless guitar, which creates a dizzying texture, while Johnson's upright bass on "Clues," a tune that will challenge the listener while creating a sense of whimsy. These three continue to create cohesive musical conversations while finding ways to weave their magic.

2010 *Origin Records*, 63 minutes.

100 Years of Django, Frank Vignola.

Guitarist Vignola has played with people as diverse as Ringo Starr, Madonna and even the Beatles, but for him to pay tribute to one of the most influential guitarists of all time isn't surprising. It is that so many folks have paid tribute to the late great gypsy guitarist that one can see how new can be brought to the retro genre. This disc starts promising, with a frenetic barnburner that shows off Vignola's strumming skills and features the rapid-fire playing of musician Julien Labro. The fact that they let the volume bubble under for a little while and makes building to a final crescendo all the more vibrant. There is a sense of respect and tribute, as the nearly bossa-like "Troublant Bolero" shows, as Vignola does a delicate light strumming of guitarist Vinny Raniolo and bassist Gary Mazzaroppi. They bring a freshness to what could just be another jump-swing tribute. The melody, as done solo by Vignola, is beautiful and technically sound. The inclusion of the tune, "Mystery Pacific" is amazing in its speed, while the more recognizable "Django" that this is a tribute. Vignola is a name that needs to be heard more on the left.

2010, *Azica Records*, 48:50.

Three's Company, Holly Hofmann & Bill Cunliffe.

Flutist Hofmann teams up again with pianist, composer and arranger Cunliffe after being off and on with for two decades. They have recorded several discs as a duo, but with a lot of some lofty guest stars, including Regina Carter, Terrell Stafford, Ken Peplowski and Garnett. The disc starts with a bluesy duet on "Too Late Now," a chance for them to show off their sophisticated classical meets jazz aesthetic. When Hofmann plays alto flute, she teams beautifully with Carter's violin on the lovely "Star-Crossed Lovers." Cunliffe staying in the background as the two share harmonies and melodic lines. Peplowski's trumpet bops along with Hofmann's flute on her own "Three's Company," and on Cunliffe's "Reunion" is a harmonically more interesting tune, with Peplowski playing both harmonic and countermelodic lines. Peplowski is a fine player, and with

perfect company. Garnett's drums are welcome in the setting, as he uses brus textures rather than simply beats. The duets are just as successful as the trio t interludes and bookends to a very nice recording.
2010, Capri Records, 51:20.

Paul Meyers Quartet Featuring Frank Wess.

Wess's breathy, mellow tenor fits smoothly with Meyers and his nylon string Strayhorn's light swinger, "Snibor," is a perfect intro, smooth and relaxed. W for a more modern tune, Meyers' "Blue Lantern," an extended contemporary showing his breathy flute work. But it works better on the bossa version of "I of the Morning," where Wess can extend his notes and tone. This isn't an exc might take away some stress. Wess concentrates on melodic interpretations, v group swing along with ease. Vocalist Andy Bey brings his rich and deep voi "Afternoon," a Brazilian version of the standard that gives it a very different f quietude that is calming. The blues of "Menage a Bleu" is about as dirty as it his best tenor growl. Their version of "My One and Only Love" is worth the justice to the timeless melody.

2009, Miles High Records, 60 minutes.

Forty Fort, Mostly Other People Do the Killing.

This eclectic Pennsylvania ensamble's fourth CD cements them as one of th working today. They aren't shy with volume, as the opener, a frenetic "Pen A Kevin Shea's drums thunder and fly as the horns create honks and generally s out of control at any second. The only thing is -- they never do. The tune con: beats and rhythms but they somehow all come together doing what they need some nifty harmonies along the way. Easy listening this is not, and thank goo that MOPDTK is a bit over the top. And they'd be right, but jazz was built or chances, and this raw jazz takes plenty. John Irabagon's honky alto, Peter Ev: and bassist/composer Moppa Elliott's boundary blurring tunes make this a fu through the disparate elements we call jazz. One might wish for a little more make the loud parts a little more effective and less cacophonous, but heck, th
2009, MoppaMusic, 60:25.

Twelve Pieces, Mike Mainieri/Marnix Busstra Quartet.

Mainieri is a renowned vibe player known best for his many years with the ev Ahead. Here the veteran teams with guitarist Marnix Busstra for another wini vibes and the various guitars and bouzouki fit well together, but then again M adapt to a setting. This seems a natural fit though, since the band is tight and longtime member. The tunes, mostly written by Busstra, are contemporary pi more towards traditional modern jazz and others adding world elements, like -meets-European jazz of "Lost in Little Spain," with its droning electric sitar. global edge. Marnix is quite the string player, jumping back and forth betwee and other selected stringed instruments. It's a welcome fusion of sounds and tone "All in a Row" fits well here but could just as easily fit into the Steps Al fusion should evolve.

2009, NYC Music Productions, 60 minutes.

ART-i-facts: Great Performances from 40 Years of Jazz at NEC.

The New England Conservatory of Music's jazz program is officially 40 year that have come through its doors are astounding. This disc is a collection of t Conservatory over the years. The opener, a swinging "Cottontail" from the D

Repertory Orchestra conducted by Gunther Schuller from 1974, is amazing, but the quality is less than stellar. Jaki Byard's "Round Midnight" is hauntingly beautiful. Lacy's solo version of Monk's "Thelonious" is repetitive though intriguing. If the NEC Jazz Orchestra is a rouser from 2005, but again the sound quality could be an interesting study in how one school helped shape jazz for the future with incredible quality of the recording is less than great.

2009, New England Conservatory, 72 minutes.

American Rock Beauty, Torbeen Waldorff.

Guitarist Waldorff is an interesting character and a heck of a composer and guitarist. His accessible but edgy modern jazz is impressive, and here he has a fine band that includes drummer Jon Wikan and saxophone whiz Donny McCaslin. This band brings the compositions to life on tunes like "Shining Through," a mix of American and European builds. The songs have a diversity that lets the listener sample the music, from colorful slower songs like the title track. McCaslin is restrained during the music but gets a chance to show his muscle on tunes such as "Late," where he works his music with grace and power. There's even some swing, with "Song-Ella," where Waldorff is a force in the contemporary jazz world, and with this group he keeps it fresh. *2010, Wasteland/ArtistShare, 60 minutes.*

Sicilian Opening, Salvatore Bonafede Trio.

Italian pianist and composer Bonafede is joined by two other Sicilians, drummer and bassist Marco Panascia, for a varied disc of blues, jazz, covers and some New Orleans-street-style blues, the title track, which could work well in the club. Bonafede has a little more polish than the street. The blues gets slower on "Blackbird" but stays sophisticated. "WWW" is an homage to Dr. John. "European-meets-New Orleans" has a European-meets-New Orleans flair but is done as a modern jazz composition. "Blackbird," he uses a light funk-rock beat with the familiar melody but makes it his own with a descending line. Bonafede and his group would fit well in either a jazz club or a blues club. Sometimes the tunes are a bit too clean for their own good, but maybe it's an improvement. *2010, Jazzeyes, 55:45.*

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