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Bruce Forman's new album reviewed inside.

BRUCE FORMAN REUNION!
WITH JOHN CLAYTON AND JEFF HAMILTON



JGSWA Meetings

Tues Feb 1 & Tues March 1 @ 7pm Members are to meet in Alexander Park Tennis Club Clyde Road, Menora WA 6050 (Tel. Ian 0412 425 378)

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New Committee Member

We welcome to the JGSWA Committee Gabriele Campani. Originally from Italy he has made his home in Perth for some time. He is a keen member and usually plays at all our JGSWA meetings.



Flavio Erra on Bill Evans

From our member Flavio Erra in Salerno, Italy :

“With great pride and joy I would like you to know that I translated into Italian and successfully saw the publishing of Bill Evans' last partner Laurie Verchomin's beautifully touching book, *The Big Love - Life and Death with Bill Evans* (<https://www.amazon.com/Big-Love-Life-Death-Evans/dp/1456563092>), now out in Italian as *Il grande amore - Vita e morte con Bill Evans* (<https://www.minimumfax.com/shop/product/il-grande-amore-2330>). Laurie also recently gifted me with the book written by Joe La Barbera, Bill's last drummer (and the person who together with Laurie took Bill to hospital the day he left us), *Times Remembered: The Final Years of the Bill Evans Trio* (<https://www.amazon.com/Times-Remembered-Final-Years-Musician/dp/1574418440>), which I also strongly recommend to all true jazz fans.

Frank Vignola's Guitar Night

I have been watching Frank Vignola's Guitar Night on YouTube every week since it started on Nov 4, 2021. There is some virtuoso guitar playing from the regulars, Frank, Jimmy Bruno and Ken Smith. They have had a procession of some of New York's finest jazz guitarists as guests each week. I highly recommend you check it out on YouTube.

Some vintage guitar photos



Joe Pass & Ron Eschete in Germany 1981



L to R : Howard Alden, Bob Benedetto, Frank Vignola, Jimmy Bruno & Cindy Benedetto Early 1990's.



L to R : Ike Isaacs, Peter Broadbent & Jimmy Gourley London 1979.



Peter Leitch with JGSWA members in Perth Aug 1991 Perth.

In the Wee Small Hours of the Morning : a transcription from our member Gabriele Campani.

This image shows a handwritten musical score for the song "In the Wee Small Hours of the Morning". The score is written on seven staves, with the first six staves containing the main melody and the seventh staff providing a bass line. The music is in a 3/4 time signature and features a complex harmonic structure with many chords and fingerings indicated.

The chords and fingerings are as follows:

- Staff 1: I C, C7/E, FA, III Ab75b, Eb/Bb, IV Eb7/G
- Staff 2: III AbΔ, G75#, I CA, Gm11, Gb75b, FA, C5#/E
- Staff 3: II CΔ9, I Am7, III D7/A /Ab, G7, F6, G7/6 snf M
- Staff 4: VI EΔ, II A79b, I F#Δ, B7, VII, V Em1 Eb9, III Dm9, G7sus
- Staff 5: I CΔ, C7/E, FA, III Ab5#, VII C, CA/B, EΔ/Bb
- Staff 6: V AΔ, AbC, IV A9, V b, VII Dm7/A, VIII D#70, VIII C, VI Bb13/Ab, V A75# 9#
- Staff 7: Dm7, III A75b, G7/6, I C, III G7sus

The score includes various musical notations such as stems, beams, and accidentals, along with specific chord voicings and fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) for each note.



The Garry Lee Column



KRISTIAN BORRING QUARTET AT KIDOGO ARTHOUSE, BATHERS BEACH, FREMANTLE

Monday 13 December 2021

WORLDCLASS JAZZ IN AN IDYLIC VENUE
– Garry Lee

Guitarist Kristian Borring has made Perth his home for several years now and his concert to a capacity audience at the amazing new live performance gem of a venue, Kidogo Arthouse has this writer struggling for superlatives. Pianist Harry Mitchell, a recent finalist in the National Jazz Piano Competition and Ben Vanderwal, well recognized as one of Australia's preeminent jazz drummers were joined by South Korean double bassist Soonyong Lee. Lee anchored the quartet in a way that was reminiscent of the great American bassist, Charlie Haden. As a surprising coincidence Lee and Borring had both studied together in Amsterdam in the early 2000s and independently decided to move to Perth in late 2017. Here is resounding evidence that Perth is being considered a jazz city internationally. This concert was to launch Borring's latest recording *Out of Nowhere* available on CD and also on Bandcamp, an online record store providing unlimited streaming of purchases via this app. The CD consists mainly of Kristian Borring originals and was recorded in London. Danish-born he has lived in Holland, Wales and England before moving to Perth and in non-pandemic times frequently performs and records throughout Europe. Compositions such as *Three Rivers* inspired by a location on the German/Austrian border and *Nosda* inspired by a location in Cardiff created an atmosphere of contrast to the sound of the Indian Ocean at Bathers Beach directly outside the venue that could be heard between tunes. Stylistically Kristian Borring eschews the jazz rock fusion style so prominent in guitar for several decades and provides a far more contemporary lyrical approach inspired by guitarists such as Pat Metheny, Jeese Van Ruller and Kurt Rosenwinkel. This approach in turn owes something to the legacy of earlier jazz guitarists such as Wes Montgomery

and Jim Hall. His dark wood handmade Victor Baker archtop guitar provided a clarity and subtlety that was most satisfying at the almost acoustic volume which the quartet performed at. Borring's compositions similarly displayed a lyricism as well as logic that took the listener on a journey and inspired further listening. The exquisite ballad *What You See Is All There Is* underlined Borring's lyricism as well as the cerebral nature of his approach and was inspired by the book *Thinking Fast and Slow* by Israeli writer Daniel Kahneman. Certainly an audience's concentration can be taxed by two sets of original compositions so it was a good ploy to include the famous Charlie Parker blues *Bloomdido* which is the last track on the CD. A swinging 4/4 in the second set, it acted as a panacea to the original repertoire. It may have been advisable to have included another standard in the first set. Having now listened to the CD with top UK musicians there is no doubt our best players are more than up to the task of challenging complex jazz repertoire. From Vanderwal's drum introduction on the first tune of the evening *Five to Six* to the brilliant ensemble playing on *Hipster* that had Mitchell's piano trading with guitar, this was jazz at the highest level. A proven world-class jazz guitarist, a new bassist to Perth with two of Perth's finest jazz musicians demonstrated the quality that now exists in our local jazz scene. **GL.**



Photo by Bohdan Warchomij

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Editor's note : I was listening to some Jimmy Raney albums recently and realised how little his name comes up in jazz guitar conversations these days, which is sad. So I thought I would rectify that by republishing our member from Sydney David Smith's excellent article on Jimmy Raney written just after Jimmy's passing in 1995.

Jimmy Raney by David Smith

OUR member David Smith is one of Sydney's top Jazz Guitarists, with a keen interest in the history of jazz guitar. This definitive and most comprehensive article on the late Jimmy Raney and will be spread over the next two issues of the JGSWA newsletter.

JIMMY RANEY was born on the 20th August 1927 in Louisville, Kentucky. He started playing the guitar at age ten, encouraged by his guitar playing Mother. Jimmy had classical guitar lessons at school but at age thirteen commenced jazz lessons with Hayden Causey, who encouraged Jimmy to listen to the new pioneering playing of Charlie Christian. "Solo Flight" made a big impact on Jimmy and he was playing professionally by age fifteen. In 1944, aged seventeen, Jimmy joined the Jerry Wald band based in New York, forming a close friendship with pianist Al Haig, who was influential in Jimmy's development. He was able to see the bebop innovators like Parker and Gillespie first hand, as well as guitarist Chuck Wayne who was the first to play in the new way.

Jimmy then returned home to seriously woodshed, and in 1945 went to Chicago where he came under the influence of Tristano and Konitz. He played frequently with Sonny Stitt and other emerging players. In 1948 he joined the Woody Herman band making his first recordings aged twenty one. These included two 78s with Haig and Getz - "Interlude in Bop" and "As I Live in Bop" recorded October 1948. Jimmy said he had not gotten to it at this stage. In 1949 he left Herman mainly because of being dissatisfied playing mostly rhythm guitar, and took up residence in New York at 93rd Street. Also in the building were fellow guitarists Tal Farlow and Sal Salvador. Tal and Jimmy had many similarities and jammed together often, both being heavily influenced by Parker. Jimmy recorded "Crosscurrents" with Buddy DeFranco in August 1949, with Artie Shaw in December 1949 and with Herbie Stewart in January 1950. Joining the Stan Getz group from 1951 to 1952, Jimmy played some short solos on studio recordings like "Opus De Bop" but was able to stretch out on "Live At Storyville" (Volumes 1 and 2, recorded October 1951). These and "Live at Carnegie Hall", recorded November 1952 contain some of the most astonishing solos Jimmy ever recorded, showing why he thrived on playing live. In 1952 Jimmy married. In March 1953 he replaced Farlow in the Red Norvo trio, touring USA and Europe. "Dancing on the Ceiling" was recorded in April 1953, Jimmy soloing on all five tunes and showing how well he could function rhythmically and chordally when required. His first date as a leader "Jimmy Raney Plays" was recorded 23 April 1953 (Prestige 156), contributing originals "Motion", "Lee" and "Signal". Jimmy's solos here are regarded as masterpieces and the interplay with Getz is on a high level. In September 1953 "Red Norvo Trios" was cut, Jimmy contributing his original "Signal", followed by "Norvo Trio Vol 2", recorded March 1954, this time contributing "Puby La Keg". In January 1954 Jimmy went to Europe as part of a package

backing Billie Holiday, "Swinging in Sweden" rec; 13 Jan '54 was cut combining American and Swedish musicians on four tunes including Raney's "Invention". After hearing tenorist Bobby Jasper in Paris, he stayed on to record with Jasper, resulting in "Jimmy Raney Visits Paris Vols 1 & 2" rec; 10 Feb '54 (Vogue 071 & 0971). Jimmy cut a fast quartet version of "Cherokee" which makes an interesting comparison to Farlow's rec: 15 Nov '54. On 14 Feb '54 a couple of EPs were recorded and issued in Europe as "Jimmy Raney Quartet" (Vogue 1003 & 1044), Jimmy working well with pianist Sonny Clarke. "Stella by Starlight" was very influential on many European guitarists including Rene Thomas. After his return to New York, Jimmy recorded four leader sessions for Prestige Records within one year, reflecting his increasing popularity. "The Quartet" rec: 28 May '54, included mentor Hall Overton on piano and featured Jimmy's first attempts at overdubbing his guitar parts, also contributing originals "minor", "Double Image" & "On the Square" (Esquire 20 070). "Jimmy Raney Ensemble" rec: 11 Aug '54 was a pianoless quintet that introduced altoist Phil Woods, Jimmy writing "Five" for the session (New Jazz 1103). "Raney Plays" rec: 18 Feb & 8 March '55 was another quintet, this time featuring trumpeter John Wilson, with Raney contributing "One More For the Mode", showing a strong Bach influence (Esquire 20 054). The two Esquire ten inch discs were issued in the USA as "Raney A" on Prestige. This same quintet cut four titles for the album "The Fourmost Guitars" rec: 4 May '56, Jimmy contributing originals "Two Dreams Of Soma" & "Scholar's Mate" (ABC 109). This LP also included under-recorded guitarists Chuck Wayne, Dick Garcia & Joe Puma, and led to Jimmy making a further five recording sessions for ABC Paramount during 1956.

A desire not to travel kept Jimmy in New York where he worked radio, TV, Broadway shows and jazz clubs, also doing a residency with Jimmy Lyons trio which commenced in 1954.

"In Three Attitudes" rec: 14 & 23 May & 15 June '56 (ABC 167) presented Jimmy in three different groups, also contributing an original "On the Rocks". "Jimmy Raney Featuring Bob Brookmeyer" rec: July '56 followed, with originals "The Flag Is Up" & "Jim's Tune". Besides the highly musical solos from Jimmy, the actual recording quality of these discs is superior to the previous ones, showing off his beautiful tone. "Two Guitars" rec: March '57 produced Raney's first recording with another guitarist, namely Kenny Burrell (Prestige 7119). Besides comparisons between the two guitarists, it is great to hear Raney with hard bop players like Jackie McLean & Donald Bird. Unfortunately Jimmy never did record with his idol Charlie Parker, even though they had talked about it after several jam sessions together. On 5 Sept '57 Jimmy recorded his "Suite For Guitar Quintet", revealing his current interest in classical composition. This was to remain unreleased until 1972 when Muse put it out, paired with a live concert in Louisville rec: 11 April '69 (Muse 5004). The four standards featured local players and showed the guitarist in great form, again live recording

capturing a more daring aspect of his playing. A collaboration with Brookmeyer and fellow guitarist Jim Hall produced "Street Swingers" rec: 16 Dec '57, Jimmy writing "Hot Buttered Noodling" & "Jupiter" and creating interesting interplay with Hall (Vogue 12147). Sideman sessions during the '50s included Dick Katz "Piano & Pen" which also featured Chuck Wayne, Teddy Charles "Ezzthetic", Ralph Burns "Bijou" rec: '55, "Two Sides of Brookmeyer" rec: June '55, and "Vinnie Burke Allstars" rec: '57 also featuring Joe Puma. In 1959, doubting his own abilities and a jazz career, Jimmy seriously studied the cello, making an income backing singers Anita O'Day, Tony Bennett & Andy Williams. With the rock 'n roll invasion of the '60s, Jimmy returned to Louisville and virtually retired from '64 to '72, except for occasional local gigs and regular teaching. His sole session as leader, "Two Jims and Zoot" rec: May '64 included once again Jim Hall as well as tenorist Zoot Sims (Fontana 5292). The two guitarists really inspired each other and the record featured good arrangements, reflecting Jimmy's interest in form, as well as his original "Betaminus". Sideman sessions during the '60s include Gary McFarland's "Point Of Departure" rec: Sept '63, "Jazz Orchestra USA" rec: Jan '64, "Guitar Choir" with guitarist Barry Galbraith, Larry Wilcox's "Jet Propelled" and Eddie Harris' "Samba" rec: June '60. Even though these dates were not Jimmy's bag, he always displayed his gifts as a creative improviser as well as talents as a craftsman and good reader.

In 1971 Jimmy played the Newport Jazz Festival in New York creating quite an impression, and in 1972 he started playing regular gigs again, often with his son Doug, at Bradley's and "The Guitar". His first leader date in ten years was "Momentum" rec: 21 July '74, a guitar trio with energetic players, bassist Richard Davis and drummer Alan Dawson (MPS 21757). Originals were "momentum" (Motion) & "We'll Be Together", Jimmy playing a beautiful version of "Autumn In New York" which is listed as "Autumn Leaves" on the record. "Special Brew" rec: 27 Nov '74 (Spotlight LP 8) reunited Raney with Haig, the quartet doing "We'll Be Together" as well as Herbie Hancock, Eddie Harris and three Parker tunes. "Strings Attached" rec: March '75 again with Haig, also introduced Doug on record for "Out Of Nowhere" (Choice 1010). Jimmy's great solos on "Invitation" and "Round Midnight" showing a subtle change from his earlier work. In fact a whole new generation of players became aware of, and influenced by, Jimmy's resurgence. Producer Don Schlitten, a big Raney fan, signed him to the new Xanadu label, resulting in "The Influence" rec: Sept '75, an energetic guitar trio, with Jimmy contributing "Suzanne" (Xanadu 116). Some of Jimmy's most forceful playing is on the live "In Tokyo" rec: 12 & 14 April '76, another trio, augmented by altoist Charles McPherson and pianist Barry Harris on two Gillespie tunes (Xanadu 5157). Jimmy also played a solo version of "Stella" showing his preference for line playing rather than

a chord melody approach. Next was "Solo" rec: 20 Dec '76 with unaccompanied and overdubbed guitar, Jimmy playing the F Guitar which is tuned a fifth lower on some tracks, with originals "Fugue", "New Signal" & "Blues Variations" (Xanadu 140). From here on, Jimmy recorded for European labels, starting with "Stolen Moments" rec: 19 April '79 (Steeplechase 1118), supplying originals "Jonathon's Waltz" & "Samba Teekens". This quartet record featured son Doug, whose playing greatly resembles his father's, followed by "Duets" rec: 21 April '79 (Steeplechase 1134). Jimmy contributes "Action" and here not only similarities, but differences in approach especially to accompanying, are evident. With fellow guitarist Attila Zoller, Raney made "Jim and I" rec: 27 June '79, containing six spontaneous, impressionistic originals (LR 40006). "Live At Quasimodo" rec: Oct '80 in Berlin followed, the two guitarists benefiting from live performance, interplaying with their ears wide open on four joint efforts (LR 40018). "Raney 81" rec: 27 Feb '81 featured Doug in quartet context was done in Holland, and included a new original "Chewish Chive & English" (Criss Cross 1001). "The Date" rec: 7 March '81 in Paris was Jimmy's only duo recording with piano (Stil 0703). The interaction with Martial Solal brought out a more angular aspect in the guitarist's playing, even on Jimmy's own "Motion". In Nice Jimmy cut a quartet date "Here's That Raney Day" rec: 21 July '81, featuring pianist Hank Jones (Ahead 33756). This hard blowing session included "Chewish Chive & English", as well as three Parker tunes. "The Master" rec: 16 Feb '83 continued the direction of the last LP, but featured the more contemporary pianist Kirk Lightsey (Criss Cross 1009). "Nardis" rec: 7 March '83 is a duo, and last recording with Doug (Steeplechase 1184). This LP was dedicated to Bill Evans, the title track being a real highlight. Jimmy's only guitar-piano-bass recording "Wistaria" rec: 30 Dec '85, featured pianist Tommy Flanagan and bassist George Mraz (Criss Cross 1019). Jimmy's approach to this format is very different to Farlow's, whose drive never diminished without a drummer. Jimmy contributed "# Ovals" to the date, but didn't seem quite as committed as previously. Except for possible unreleased sessions, "But Beautiful" rec: 5 Dec '90, was sadly Jimmy's last release (Criss Cross 1065). Again a guitar trio, Jimmy contributed "Elegy For Ray Parker" a very moving ballad. There are a few moments of hesitance caused mainly by a hearing problem Jimmy had developed, which started during the '70s in the inner ear, but didn't affect him until the '90s. Actually, interruption to the expected flow of his lines creates more tension and rhythmic ideas. (Contd. next issue) **David Smith**

This in depth article on Jimmy Raney will be continued in our next newsletter, with a transcription and musical examples of his technique..



RAY OBIEDO : Latin Jazz Project Vol. 2—Rhythmus Records

1. Still Life 2. Criss Cross 3. Beatnik 4. Santa Lucia 5. Belafonte 6. Uno Dos 7. Viva Tirado 8. Big World.

Ray Obiedo (g) Bob Mintzer (reeds) Shiela E. (per) Norbet Stachel (fl) Mike Olmos (tpt) and many others. Recorded 2021 Time 47 min

I knew I was going to like this album after a few bars with it's great latin groove. Guitarist Ray Obiedo puts a contemporary feel on the music with seven of his own compositions and a classic by jazz master Gerald Wilson "Viva Tirado", (also recorded by Joe Pass with Wilson in 1962). The album starts with a cha cha "Still Life" , next up is "Chris Cross" an uptempo mambo. Well known saxophonist Bob Mintzer is featured on a couple of tracks, the cha cha "Beatnik" and the mambo "Uno Dos". As well as a fine player with a good tone Ray Obiedo the guitarist shows his flair for melodic compositions. This is a great toe tapping album from start to finish enhanced by some slick horn work. **I M.**

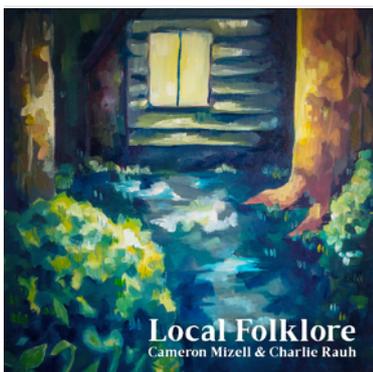


CHRIS STANDRING : Wonderful World—UVRO13

1. How Insensitive 2. Night and Day 3. Autumn in New York 4. Estate 5. What a Wonderful World 6. On Green Dolphin Street 7. Alfie 8. Falling in Love With Love 9. Sunrise 10. Maxine 11. My Foolish Heart.

Chris Standring(g) Randy Brecker(flug) Peter Erskine (d) Harvey Mason (d) David Karasony (d) Chuck Berghoffer (b) Darek Oles (b) Geoff Gascoyne (b) Kathrin Shorr (voc) Recorded 2021 London Time 65 min

Chris Standring is an ex London session guitarist who made his home in California. For this new CD he has a combination of trio tracks and tracks with a 19 piece orchestra recorded at Abbey Road Studios which features jazz legends Randy Brecker, Peter Erskine, Harvey Mason, Chuck Berghofer and more. I must say I found this album very pleasant to listen to, he is a supreme professional. "Sunrise" features a nice solo from Randy Brecker. He also has a guest vocalist on "What a Wonderful World" called Kathrin Shorr, a lovely track. On his interpretation of "Autumn in New York" he has lots of good ideas. There are some great tunes on this album and not often you get a jazz guitarist accompanied by a 19 piece orchestra. Recommended. **I M.**



CAMERON MIZELL & CHARLIE RAUH : Local Folklore—Destiny Records

1. Local Folklore 2. Petey & Kyle 3. Old Sardis Road 4. Jed's Theme 5. A Forgiving Sort of Place 6. Rita's Theme 7. Greenwood Waltz 8. Alolen 9. A Single Cloth 10. On Sundays I Walk Alone.

Cameron Mizell (g) Charlie Rauh (g) Recorded Brooklyn 2021 Time 49 min
Mizell and Rauh are East Coast based guitarists with 10 original tunes to follow up on their 2019 album "What We Have in Common". They play acoustic guitars with Mizell occasionally using electric. They both contributed to the

compositions on the album and compare to the early work of Ralph Towner, Pat Metheny and John Abercrombie. Rauh's "A Single Cloth" is an extended ballad with well recorded acoustic sound. Cameron Mizell's "On Sunday I Walk Alone" is the longest track on the album and I find their folk/classical/blues style quite relaxing. Other good tracks are "Greenwood Waltz" and the very short interlude tune "A Forgiving Sort of Place". Not really jazz guitar but very pleasant to listen to some great acoustic sounds. **I M.**



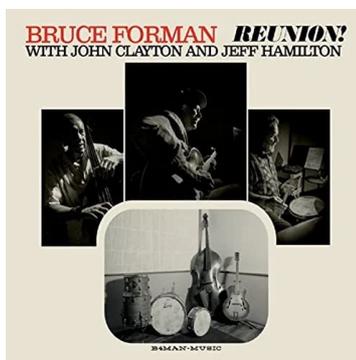
BATTISTA LENA : *Turn Out the Stars*–

1. Turn Out the Stars 2. Beautiful Love 3. I Should Care 4. Lazy Bird 5. Autumn in New York 6. You'd Be So Nice To Come Home To 7. Lester Left Town 8. Interplay 9. Four 10. I Should Care (alt. take)

Battista Lena (g) Andrea Ambrosi (b) Giovanni Paolo Liguori (d)

Recorded 2021 Italy Time 49 mins.

Battista Lena is a fine Italian guitarist and on this album he includes compositions from famous composers. He gets a great sound from his 1968 ES175, a former student of the great Italian jazz guitarist Eddy Palermo, he has been on the scene since 1997 with many jazz festivals under his belt. I like all the tunes on this album especially “Lazy Bird” and the ballad “Autumn in New York”. “Lester Left Town” shows of his skills at a fast tempo. “Four” is a tune played at many jam sessions but not recorded too often, nice version here. For a country like Italy with 64 million people, there is an over abundance of great jazz guitarists, many of whom we don't hear enough about. Battista Lena is certainly in that company. **I M.**



BRUCE FORMAN : *Reunion-B4man Music*

1. Rope-a-Dope 2. This Is New 3. Feel the Barn 4. Gravy Waltz 5. Barney's Tune 6. April in Paris 7. Hammer's Back in Town 8. Brs 9. Stardust 10. On Green Dolphin Street 11. The Daze 12. Love Potion #9.

Bruce Forman (g) John Clayton (b) Jeff Hamilton (d) Recorded 2021 LA Time 46 min

This album came about as a result of Bruce Forman acquiring Barney Kessel's original Gibson ES350 guitar. Bassist John Clayton and drummer Jeff Hamilton got into the spirit of the original Pollwinners by using drums owned by Shelly Manne and the bass of Ray Brown. Of the tunes on the album Bruce Forman has penned five and John Clayton on (“B.R.S.”) On the standard “April in Paris” Bruce starts of with the French national anthem and then a nice arrangement of the classic standard. An unusual choice is the 60's pop song “Love Potion No. 9”, although once they get past the head it becomes a great jazz tune. Great arrangement of “On Green Dolphin Street” the opening makes you feel you are at a Mexican bullfight. This is a great album and a lesson on what a good guitar trio should sound like. Bruce Forman's playing is great and sounding especially good on Barney's old guitar. Excellent support from John Clayton and Jeff Hamilton. Recommended. **I M.**



OSCAR PETERSON *Feat. JOE PASS : A Time For Love–Mack Avenue*

Disc One : 1. Cool Walk 2. Sushi 3. Love Ballade 4. A Salute To Bach 6. Cakewalk. **Disc Two** :

1. A Time For Love 2. How High the Moon 3. Soft Winds 4. Waltz For Debbie 6. Duke Ellington Medley 7. Blues Etude. **Oscar Peterson (p) Joe Pass (g) Dave Young (b) Martin Drew (d)**

Recorded Nov 17, 1987 Helsinki, Finland Time (1) 57mins. (2) 58min

Great historic recordings like this are few and far between. This concert from Helsinki in 1987 was recorded on the final night of a European tour, and although the musicians were weary from travelling they put on a great concert knowing they would have a break after this. I have listened to all Joe's albums with Oscar and this is one of the best both musically and for quality of sound. Disc One is made up entirely of Oscar's compositions including a 20min Salute to Bach. Disc Two has standards from the American Songbook. Joe does an excellent solo on the medium tempo “How High the Moon”, much of it played in double time. “Waltz For Debbie” and “Soft Winds” are regulars on Oscar's song list. Joe slows things down with beautiful solo version of “When You Wish Upon a Star”. Oscar & Joe were both devotees of Duke Ellington and their medley includes “Take the A Train”, “Don't Get Around Much Anymore”, “Come Sunday”, “C-Jam Blues”, “Lush Life” and “Caravan”, a 19min track. Great support throughout from Dave Young and Martin Drew. The label Mack Avenue and the Oscar Peterson estate have done a great job releasing this double CD, it gets my album of the year. Let's hope there are some more in the can. **I M.**



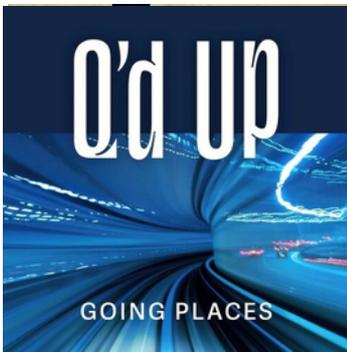
PASQUALE GRASSO : Pasquale Plays Duke—Sony

1. It Don't Mean a Thing
2. Blue Rose
3. Prelude To a Kiss
4. Solitude (feat. Samara Joy)
5. Cottontail
6. Warm Valley
7. Mood Indigo (feat. Sheila Jordan)
8. In a Sentimental Mood
9. Wig Wise
10. All Too Soon
11. Day Dream
12. In a Mellow Tone
13. Reflections in D.

Pasquale Grasso (g) Ari Roland (b) Keith Balla (d) Samara Joy (voc) Sheila Jordan (voc)
Recorded 2021 New York Time 56 mins.

Consisting of five solo guitar performances, six trio tracks and two vocal tracks with Samara Joy and Sheila Jordan, Pasquale's virtuosity in mind blowing on all tracks. "Cottontail" is the fastest version I have heard and Pasquale rips through it like it was a medium swinger with great accuracy. I liked the two vocal tracks, 21 year old Samara Joy has a great jazz voice and is one to look out for in the future. 93 year old Sheila Jordan would put many younger singers to shame with her jazz feeling and scatting on "Mood Indigo". Of the trio tracks I liked "All Too Soon" and "Daydream". His tone is wonderful and chordal self accompaniment. "In a Mellow Tone" is a medium paced swinger, and it makes you realise for all his virtuosity Pasquale can swing. Ellington's music is always a pleasure to listen to but in the hands of a prolific improviser it becomes even more pleasurable.

I M.



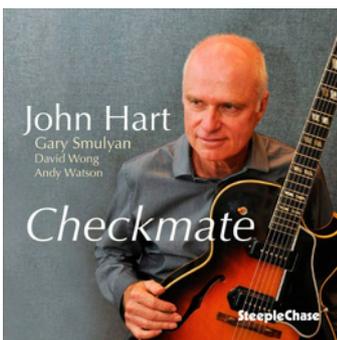
RON SALTMARSH : Going Places—Tantara Records

1. Going Places
2. Arumanu
3. Perfect Pizza
4. Tchoupitoulas
5. Timpanogas Snowfall
6. Muiti Obrigado
7. Cole Portal
8. Peceipice of Eternity
9. Escarlatta
10. The Twilight Train
11. Sio Timoteo.

Ron Saltmarsh (g) Ray Smith (sax, fl, b/cl) Hayley Kirkland (voc) Steve Lindeman (org) Eric Handed (b) Jay Lawrence (d) Ron Brough (d) Matt Larson (b)
Recorded 2021 Utah Time 64 min

"Q'd Up" is a quintet formed out of the jazz faculty of Brigham Young University in Salt Lake City, Utah and features guitarist Ron Saltmarsh. It was formed in 1983 and is a tight knit group. This is a really fine album with great compositions and arrangements. All eleven tracks are originals: half a dozen by Lawrence, two by guitarist Ron Saltmarsh, and three (including two vocal tracks) by Lindeman. Drummer Jay Lawrence's Samba "Muito Obrigado" has a nice intro from guitarist Saltmarsh who also plays a fine solo. "Cole Portal" is a play on words and also a nod to Cole Porter and like many of the tunes on this album is melodic and swinging. The latin tinged "Tio Timoteo" closes out what is a very satisfying album to listen to, with a tight knit group that really know their stuff.

I M.



JOHN HART : Checkmate—Steeplechase SLC 162065

1. 123 Blues
2. Power of Three
3. Everything Happens To Me
4. Checkmate
5. Miniature
6. Night and Day
7. Bittersweet
8. Isn't It Romantic
9. Right To Lie.

John Hart (g) Gary Smulyan (b/s) David Wong (b) Andy Watson (d)
Recorded Dec 2019 Time 71 mins.

Seasoned guitarist John Hart always puts out good albums, this time with Gary Smulyan who was in Perth in 1989 with the Philip Morris Superband. John gets a great sound from his P90 ES175. The standard "Everything Happens to Me" is a duo with John and Gary. Nice interplay from both soloists on "Isn't it Romantic". Not many albums around with guitar and baritone sax, one that comes to mind is Joshua Breakstone and Art Pepper. Good arrangement on the medium paced "Night and Day". John pays homage to Jim Hall with Jim's "Power of Three". The opening track "123 Blues" has a rather complicated head before getting into the normal blues progression. Another very nice album from John Hart.

I M.



Photo Gallery



JGSWA Members at our Jan 2022 meeting L to R : Bruce Chambers, Alan Lim, Garry Lee, Ian Macgregor, Ray Walker and Gabriele Campani. (Our thanks to Norm Webb for the Photo)



Ike Isaacs & Ray Walker performing for the Perth Jazz Society Jan 1993



Ian Macgregor "posing" with Barney Kessel in Birmingham, UK Nov 1979

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• Ray Walker - retired Lecturer at The Western Australian Academy of Performing Arts (WAAPA)

...Whilst there are many, many Jazz guitar tuition videos available these days online, there appears to me to be a huge variation in the quality of instruction available. As a Lecturer in Jazz Guitar and Improvisation at University level for 33 years, it is indeed a pleasure for me to discover this series by a Master guitarist and teacher, whose comprehensive knowledge of his subject is very evident in these tutorials! (Read Ray's full review of Lesson 8 - Bass Lines, etc in the Feb/March, 2021 issue of JGSWA)



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