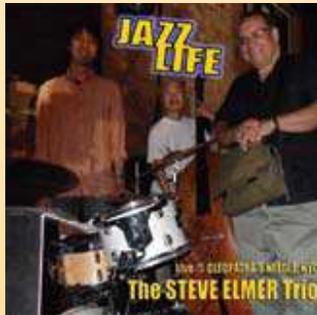


Steve Elmer Trio



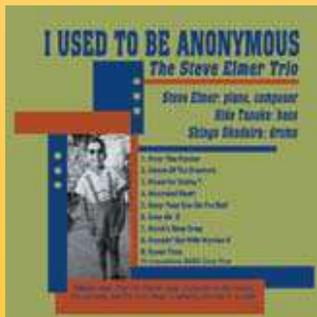
2010

Steve Elmer, Piano/Composer
Hide Tanaka, Bass
Shingo Okudaira, Drums



2008

This trio swings at all tempos.
Their joy is palpable.
Jazz Improv Magazine



2006

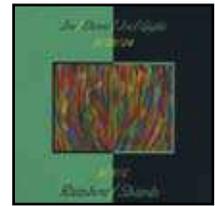


www.SteveElmerJazz.com

Steve Gadd is truly a pioneering musician that broke new ground utilizing inventive soloing and complimentary rhythm techniques with some of rock and pop's greatest artists like Paul Simon and Steely Dan as well as countless others. He's the one that unveiled the instantly recognizable snare pattern on Simon's "Fifty Ways to Leave Your Lover" and played that insanely abandoned rubato drum part that fueled the title track to Steely Dan's '70s smash "Aja." From television and film soundtracks to recordings of all genres, the man has done it all. But when he gets together with his "friends" it seems he chooses to go back to where it all began for so many – the blues! This album feels like a familiar old coat or a comfortable pair of shoes – it elicits instant smiles. And from the get go this live disc, recorded at Voce Restaurant in Tempe, Arizona in November 2009, puts you in the front row of the venue and is a delight!

Bob Dylan's "Watching the River Flow" opens the festivities in a swinging and funky manner. Veteran sax man Cuber digs down deep in the visceral registers of his baritone for some truly inspired and gospel-tinged playing. Crusader Wilton Felder's "Way Back Home" continues the jazzy blues revival, shining the spotlight on playful and soul stirring leads by organist DeFrancesco. The classic bopper "Undecided" swings with a ton of lyrical drive thanks in great part to DeFrancesco's mighty B3 solos and Gadd's light and complimentary touch. "Bye Bye Blackbird" puts DeFrancesco front and center, doing double duty on organ and muted trumpet. Gadd's brush work on drum kit combined with Bollenbeck's subtle picking and Cuber's balance of hot and cold melodic detail is superb! A big surprise comes in the form of the Buddy Miles gem "Them Changes." Although this song has been long associated with Jimi Hendrix, Gadd's taut and Spartan jazz combo breaks it down to its funky essence. With all due respect to Hendrix and those of his ilk, Bollenbeck takes the song into a completely different and refreshing direction – setting the pace with some chordal elements and then shifting it into overdrive in an exuberant swing vein. Another bluesy classic "Georgia on My Mind" gets a wonderful treatment in the hands of these masters. Again, Gadd's brush work here is excellent and DeFrancesco delivers the keys in a reserved yet unbridled blend of intensity and reflection. Jimmy Smith's "Back at the Chicken Shack" is another inspired choice for this date and brings out the best in the entire ensemble. Frankly, the blues never sounded so good! Horace Silver's "Sister Sadie" burns with a smoldering and smooth texture. It is a nice and fitting conclusion to the live portion of this disc.

The two bonus tracks feature vocalist Edie Brickell and are original sample songs from Gadd's other recording project The Gaddabouts. "Here I Am Now" features only Gadd's drums and Brickell's voice. The former New Bohemians singer is in fine form and delivers a rootsy yet melodically sophisticated piece. The other Brickell penned Cut "Down" is kind of a folksy number highlighting Gadd's famous snare work and the singer's classic cherubic soulful style. Bravo!!!



JOE DIORIO & JOE GIGLIO

RAINBOW SHARDS – www.joegiglio.com. *Wine & Roses; Body & Soul; You or No 1; Black Orpheus; O O N*

PERSONNEL: Joe Diorio, Guitar; Joe Giglio, Guitar

By Dan Adler

For most jazz guitar fans, the mere mention of Joe Diorio's name evokes awe and respect. As one of the pioneers of post-bop guitar playing, Diorio's recordings from the 70's and 80's have been enjoyed and studied intensely. His books on intervallic designs in jazz guitar are still some of the best material in print for guitarists seeking to expand their vocabulary beyond the language of bebop.

During the period when this album was recorded, Joe Giglio, a highly regarded guitarist and educator on the New York scene, held a steady weekly duo gig at a restaurant on the upper west side of Manhattan. Giglio's weekly duo performances became a magnet for guitar fans from all over the world. Every great jazz guitarist in New York cherished the opportunity to be invited as Giglio's guest, and the bar and restaurant area near where the duo played was always swarming with musicians and fans.

At the end of May 2004, Giglio got a call from Joe Diorio that he will be visiting NYC, and asking whether they could play the duo gig together. Giglio, of course, agreed immediately, and thus came about the live performance that is captured in this recording. Since I was there at the actual performance and remember the excitement in the room on this historic event, I am thrilled to hear so much of the magic that happened that night shine through on this recording.

The duo opens with "Wine & Roses", with Diorio taking the first solo. His tone is full and round and his unmistakable personal style is evident from the first notes. As Diorio develops his ideas, he throws in some of his "impossible" intervallic trademark licks, and in double-time to boot. Never merely out to impress, every musical idea that comes to Diorio's mind is developed to the fullest before he moves on. You can clearly hear his great mind at work on this opening track. Giglio's solo which follows is just as inventive in his own unique way. His long linear lines are also interspersed with his own robust intervallic ideas and propelled by Diorio's imaginative comping.

"Body & Soul" gets a bossa treatment with Diorio taking the lead for an expressive rendering of the melody with many variations and fills thrown in. His mostly double-time solo which follows is mesmeris-

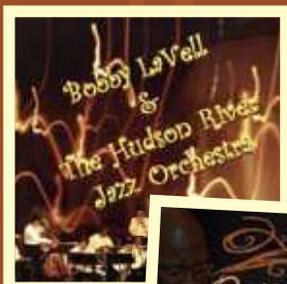
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ing, culminating in a solo spot where Giglio lays out and Diorio continues on his own. Giglio then takes over the solo spotlight, opening his solo with his own brand of spontaneous inventions before settling back into the groove with more exciting lines and interplay.

An ultra-fast “You or No I” has Giglio rendering the melody before pulling all the stops and charging ahead with a swinging and melodic solo full of technical wizardry and musical creativity. Diorio takes his time developing his solo motifs until Giglio goes into a furious walking bass comping pattern that seems to get Diorio excited as well, and his ideas proceed to pour out at full speed.

“Black Orpheus” opens with a superb Diorio solo spot and then Giglio’s comping changes moods several times behind Diorio’s solo, it starts as a samba, goes into swing briefly and then gets back to a bossa nova, which Giglio then uses as a starting point for his own solo spot that turns out to be one of the highlights of the album. The rapport and interplay between these two masters is evident throughout the whole album, but takes on an extra dimension on this track. “O O N”, an improvised take on “Out Of Nowhere” is another study in dynamic interplay and understated swing. The duo sound like they have been playing together for years even though this is just the first set of their first encounter. Again, they each take marvelous solo spots before engaging in some memorable interplay.

Sadly, not long after this recording Diorio suffered a stroke from which he is still recovering (all sales proceeds go to help pay his medical bills), and we all hope to hear such sweet sounds from his guitar again in the near future. For Giglio, whose stellar playing on this album represents some of his best recorded work to date, this will remain a testament to those wonderful years of weekly duo encounters.



MAC GOLLEHON

MAC STRAIGHT AHEAD – American Showplace Music. *Fish Market; Round Midnight; Lush Life; Mac Straight Ahead; Carol’s Song; Strange Behavior; You’re My Thrill; After You’ve Gone; The Good Life; Goodbye Pork Pie Hat.*

PERSONNEL: Mac Gollehon, trumpet and trombone; Sam Burtis, bass trombone; Victor Lewis, drums; Warren Smith, drums; Jun Saito, drums, Ron Cuber, baritone saxophone; Greg Kogan, organ.

By Eric Harabadian

This is an exciting and inventive album that is as strong in its orchestrations and arrangements as its improvisational aspects. Mac Gollehon is a master musician adept at various brasses, with a keen ear for finding that balance between recapturing big band

charts of the past and keeping things progressive and fresh as well.

The Roy Eldridge composition that kicks the album off “Fish Market” has that blend of the old and new. This is a big brassy track that screams with muscular and visceral intensity. Arranger Jack Jeffers take on Monk’s “Round Midnight” sounds like vintage Duke Ellington meets The Art Ensemble of Chicago. Gollehon captures the essence of the original’s playfulness and infuses it with a carefully crafted thematic abandon. Billy Strayhorn’s lovely ballad “Lush Life” finds Gollehon reaching the stratosphere culminating in a sound somewhere between Maynard Ferguson and Chuck Mangione. The title track “Mac Straight Ahead” matches an exciting horn chart with terrific solos by the leader on both various trumpets and trombone. “Strange Behavior” is a haunting and beautiful Gollehon original that features his wonderful mastery of tone.

A couple other highlights include Greg Kogan’s ebullient organ comps on “After You’ve Gone” and the Quincy Jones-like arrangement of Charles Mingus’ nugget “Goodbye Pork Pie Hat.”

Gollehon is a renaissance man for all seasons as this very fulfilling and ambitious work will attest.



SIMONA PREMAZZI AND THE INTRUDERS

INSIDEIN – Self Released PRE002. www.simonapremazzi.com. *Jardin Le Sonn; Moving is the Thing; Blue Moon; The Words Not Said; Brazil [Ary Barroso]; Looking For An Exit; Exit Strategy; Humph; D.D.I.B; Your Smell*

PERSONNEL: Simona Premazzi, piano, Nord electro, spoken words and vocals (track 10); Stacy Dillard, tenor saxophone; Ryan Berg, acoustic and electric bass; Rudy Royston, drums; Baba Israel, MC (tracks 6, 10)

By Gary Heimbauer

Simona Premazzi grew up in a small village in Northern Italy before moving to Milan to study African-American music at the Jazz School Academy. She went on to play with the “Mingus Fingers” septet and spent four years performing throughout Italy with some of Europe’s best musicians, such as Markus Stockhausen, David Raksin, Franco Cerri, James Newton, Tiziana Ghiglioni, Paolo Fresu, and even Dave Liebman and Eddie Daniels. In 2004, she moved to New York to get closer to the heart of this music and continue learning. Since moving here she’s studied with Fred Hersch, Jason Moran, Jean Michel Pilc and Harry Whitaker.

Her studies have paid off. In 2006 she released *Looking for an Exit*, a trio record with the incredible