

Hot New CDs for Summer – Part 1 embodies our regular CD review section and includes coverage of over 80 recordings. The second installment of this section **Hot New CDs for Summer – Part 2** will be published in the **June issue**. Artists and labels: Contact our editorial department for details about submitting CDs for review.



DAN ADLER

ALL THINGS FAMILIAR – Emdan Music. <http://www.danadler.com>. *If I Were a Jazz Man; Star Eyes; You'd Be So Nice To Come Home To; Talia's Waltz; All Things Familiar; Sivan's Samba; Emily; Blues for Keren; I Love You; Bird's Idea.*

PERSONELL: Dan Adler, guitar; Grant Stewart, tenor saxophone; Richard Samuels, piano; Dmitri Kolesnik, bass; Philip Stewart, drums.

By Dimitry Eksbtut

All Things Familiar is a sophisticated and well-executed outing from guitarist Dan Adler. A terrific supporting cast, including accomplished tenor saxophonist Grant Stewart, makes light work of the six originals and four standards on the disc. Adler seems to feed off the energy of his sidemen, as he excels throughout. The Cole Porter composition “You’d Be So Nice To Come Home To” oscillates between triple and duple time, but its most prominent feature here is a burning solo from Adler. The lines seem to fly right out from his guitar, despite the obvious difficulty inherent in their conception. “All Things Familiar”, the titular track, is a reworking of the classic jazz vehicle “All The Things You Are”. Adler and Grant Stewart begin with a contrapuntal improvisation that demonstrates both musicians’ sensitivity, tact, and good taste, before moving on to the melody and individual solos. Adler’s lines are clear, methodical, and firmly grounded in a bevy of jazz guitar tradition. No one is trying to reinvent the wheel here. The musicians stick to familiar territory and style, but their expressive abilities allow them all to make impactful statements within their chosen idiom.

Grant Stewart’s saxophone blends especially well with Adler’s guitar on “Sivan’s Samba”, written for one of Adler’s three daughters. “Blues for Keren” and “Talia’s Waltz” round out Adler’s daughter trilogy. Pianist Richard Samuels and bassist Dmitri Kolesnik get a chance to shine with their sparkling accompaniment on the tune. Adler and Grant Stewart offer up a sensitive introduction to “Emily” before each take a turn running through the delicate harmonic progression. Kolesnik gets a brief spot in the limelight, doubling

the melody with Adler on “Blues for Keren” and taking a short solo himself. It is perhaps in Adler’s personality to give each of his sidemen adequate airtime, which pays dividends to the listener in the form of an involved, attentive, and cohesive group.

It is always refreshing to find a modern-day bop record as lively and refreshing as *All Things Familiar*. The self-assured, competent playing of Adler and his sidemen is a testament not only to the music’s vitality but also to the work ethic and zeal required to master the genre. Dan Adler has shown his capability and more with *All Things Familiar*, an album that should easily be required listening for contemporary bop guitar aficionados.



KYLE ASCHE ORGAN TRIO

BLUES FOR MEL—Tippin’ Records. *Blues for Mel; Gentle Rain; Snapshot; I Thought About You; Nite Vidual; Killer Ray; Watch What Happens; Sweedish Schnapps; Too Late Now; Forget New York; Who Can I Turn To?*

PERSONNEL: Kyle Asche, guitar; Melvin Rhyne, organ; George Fludas, drums, percussion.

By Dave Miele

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