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Kenny Barron (piano)
Ray Drummond (bass)
Gail Allen (vocals)
Chip White (drums, compositions, poetry)

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contains original compositions
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**Disc 2
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122nd Street & Riverside Drive,
with the Houston Person Quartet

July 22, 8 & 9:30 PM, The Baha'i Center,
53 E 11th Street, with vocalist Gail Allen

**Learn about these gigs and
Chip's music & poetry:
www.chipwhitejazz.com**



You Go To My Head
Sal Mosca (Blue Jack Jazz)
by Stuart Broomer

Along with the saxophonists Lee Konitz and Warne Marsh and guitarist Billy Bauer, pianist Sal Mosca was among the first wave of musicians to construct a personal style within the school of Lennie Tristano - in general a simultaneous commitment to the velocity of bop, the smoothly liquid lines of Lester Young and a linear exploration of harmony that expands on both. While he first recorded with Konitz in 1949, Mosca devoted himself largely to teaching, so that by the time of his death at age 80 one year ago this month, he had released only a handful of recordings.

The music on this CD was recorded in Mosca's Mount Vernon, NY studio in February and March, 2004, with a quartet of relatively younger, like-minded musicians: Jimmy Halperin (tenor saxophone), Don Messina (bass) and Bill Chattin (drums). It's clearly convivial company for Mosca, one of the secret treasures of jazz piano, as the group negotiates a series of standards with additional tunes by Charlie Parker and two Tristano-school classics: Marsh's "Background Music" and Konitz' "Sub Conscious-Lee".

There's a kinetic brilliance to much of what Mosca touches, whether it's flying runs and percussive punctuations or extraordinary two-hand inventions in which one seems simultaneously to shadow and expand on the other. Halperin is a fluid foil, playing tenor with an alto-like lightness of tone and there's often a sense of real collective invention - the friction of improvised counterpoint - in the music. It's increasingly unusual to hear a band that can find fresh harmonic inspiration in material as familiar as "Somebody Loves Me" and "How High the Moon", but Mosca and company do it consistently here.

For more information, visit bluejackjazz.com



Live at Café Loup Junior Mance Trio (JunGlo Music)
Fire Down Below Steve Elmer Trio (s/r)
Straight Ahead Don Friedman Trio (No Coast Jazz)
Out of the Clear Black Sky Frank Hewitt (Smalls)
by Tom Greenland

Old wine in new skins? Four trio releases by seasoned pianists suggest just the reverse: that elderly 'skins' often contain fresh vintages. Consider Junior Mance's *Live at Café Loup*, which catches the well-traveled veteran in the act of reworking a set of down-home standards - the vocabulary is familiar but his interpretations are immediate and vital. Never far from the blues, Mance's playing evokes those clubs where performers compete with thick layers of smoke

and conversation, necessitating an emotionally direct approach that commands attention. A master of musical 'tugs', Mance hammers out in-the-crack notes, stops suddenly in the middle of fast passages, concludes "What is This Thing Called Love?" with a dramatic ritardando and sustains high tension trills ad infinitum on "Blue Monk" ('rolling' a figure over eight slow bars) and on "For Dancers Only" (where the audience's relief is audible after a similarly prolonged figure). Bassist Hide Tanaka brings a weighty sound and expressive glissandos, supported by drummer Jackie Williams' buoyant bounce. Vocalist José James deconstructs "Georgia" and "Going to Chicago" with a minimalist, stream-of-consciousness delivery seemingly oblivious to the customary phrase structure.

A relative newcomer to recording (*Fire Down Below* is only his second trio release), Steve Elmer is a late-sexagenarian who's been playing since his early teens. With the help of Hide Tanaka and drummer Shingo Okudaira, the disc showcases the pianist's compositional talent and classically-honed chops in an all-original menu. Elmer has a lot to say, packing the tracks with fully fleshed-out textures (especially when compared with Mance's more allusive use of musical space) and the tunes provide effective templates for the trio's dense, cohesive sound. Tanaka's bass is particularly prominent in the mix; given additional room to stretch out, he takes full advantage of it on "Tanaka's Hideout". Okudaira's contribution is immense, including his relaxed but authoritative swing on the burner "GA's Jambalaya", delicate brushwork on "Lasting Love" and tom-tom ad-libs on "Big Chief Red Cloud".

Straight Ahead, also a sophomore release, reunites pianist Don Friedman with bassist Chuck Israels and drummer Joe Hunt - after a 46-year hiatus! Hoping to rekindle their incredible chemistry so eloquently documented on 1961's *A Day in the City*, the current effort more than rises to the challenge. Although previously associated with avanteers like Cecil Taylor and Ornette Coleman, here the trio's prevailing aesthetic - as graphically depicted on the cover photo of a highway's center-strip - is middle-of-the-road, finding freedom within, rather than from, the form. Atmospheric and evocative, the disc showcases Friedman's driving legato lines that stretch out like saltwater taffy, Hunt's mercurial textures and Israels' shimmering tone and just-so note choices. An improvisatory reprise of the title track from the first album brings satisfying closure.

A final taste of new-old wine from the jazz cellar comes with Frank Hewitt's posthumous *Out of the Clear Black Sky*, featuring Ari Roland on bass and the late Jimmy Lovelace on drums. An under-appreciated legend in his own time, Hewitt was a hardbop journeyman who developed the depth, maturity and fluidity that only comes with sufficient aging. Culled from his regular Sunday night gigs (he logged over 800 gigs at Smalls), the CD contains extended workouts on common standards plus the ironically titled original "This Isn't New". Hewitt's seven-minute-plus improv over the warhorse "Misty" is as fresh as a catch-of-the-day, topped only by a second version included as the final track. Like a kayak over rocks and rapids, his ideas pour out in an unbroken forward flow. Lovelace develops simple rudiments into complex yet succinctly crafted statements, as on "Manteca" and "Lover" and Roland bows brilliant solos throughout.

For more information, visit juniorance.com, steveelmerjazz.com, donfriedman.net and smallsrecords.com. Mance is at World Financial Center Plaza Jul. 17th-18th, Bryant Park Jul. 21st-25th and Café Loup Sundays. Elmer is at Cornelia Street Café Jul. 16th. Friedman is at Iridium Jul. 10th-13th as part of a Joe Henderson Tribute. See calendar and regular engagements.