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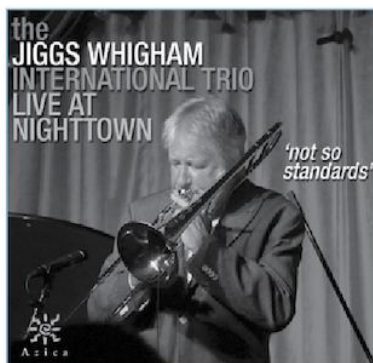
**LIVE AT NIGHTTOWN:
NOT SO STANDARDS**

JIGGS WHIGHAM, TROMBONE; Florian Weber, piano; Decebal Badila, bass.

AZICA RECORDS AJD-72251 (1645
Eddy Road, Cleveland, OH, 44112, USA;
www.azica.com).

Henry Mancini: *The Days of Wine and Roses*.
Joseph Kosma/Jacques Prévert: *Autumn
Leaves*. Jiggs Whigham: *Steve*. Larry Morey/
Frank Churchill: *Someday My Prince Will
Come*. Milt Jackson: *Bags Groove*. Sonny
Rollins: *St. Thomas*.

The latest offering from trombonist Jiggs Whigham appears, on the surface, to be just what you'd expect: a fabulous collection of jazz classics, American popular song and original compositions performed by Whigham and his trio mates. However, this recording is far more than its packaging describes, not just because of how



each of the musicians helps to make the trio greater than the sum of its parts, but also because of the patient, open, giving, and selfless ethic the band takes with each CHART, yielding a highly creative and improvisatory approach to familiar material and the recording's apt subtitle, *Not So Standards*.

Jiggs Whigham should need no introduction here; his many

achievements in a stellar career as a trombonist and bandleader have been well-documented for decades, and this latest recording continues to show us that he can still make playing the trombone sound effortless. With one of the warmest, vocal trombone sounds in the business, paired with a quick musical mind and gifted listening abilities, this recording shows not just that Whigham hasn't lost a step along the way, but that he's still gaining them with each passing year. Whigham has selected two incredibly gifted musicians from Europe to join him in the trio—German pianist Florian Weber and Rumanian bassist Decebal Badila. While both have impeccable technique on their instruments, what is most startling is the maturity, confidence, and creativity they bring to the trio. Pianist Weber's color palette would rival even the best Impressionist painter; he seems to endlessly spin engaging harmony to his fellow musicians without ever feeling forced, and with new colors always in reserve. Badila, performing on electric bass, seems to always find the right timbre, the right register, or the right rhythm to compliment the music, with a time-feel that often makes one forget there is no drummer in the group.

Part of what makes this recording so special are the circumstances under which it was made. The recording was made live at the club Nighttown in Cleveland, Ohio, and features the trio—named the Jiggs Whigham International Trio—in its first performance together as a group. As no rehearsal was conducted, and little regarding the music was discussed before the show, the spontaneity of the performances is at a maximum. Because of this recording, the listener is able to hear a group of the finest musicians in the world play together for the first time, and experience it much the same way the musicians did—in one take, in real time.

Perhaps even more impressive than the circumstances of the recording is the approach with which the group plays: there is a patience at work by all three musicians that strives to "let" the music happen, rather than "make" it happen. While a few of the tracks have a more familiar melody-solos-melody form, including the happily swinging opening track *The Days of Wine and Roses*, it is the three performances that take their time finding the melody that are truly special. *Autumn Leaves*, *Someday My Prince Will Come*, and *St. Thomas* each



begin with improvised introductions that are so skillfully created in the moment, one might think they were composed, or at the very least had some discussion or context pre-performance. These three gentlemen have, in the parlance of the jazz world, "huge ears," and it shows in how much they listen to each other, respond to what they hear, and interact with each other. They are all willing to take musical risks, and the music is more expressive and more organic because of it. The level of patience at play in these performances is audible, and yet one can hear a clear sense of direction to each improvisation, as we hear hints at what is to come with the musical equivalent of literary foreshadowing.

A particular highlight on the disc is the beautiful, haunting ballad composed by Whigham and dedicated to the late composer, arranger, and pianist Steve Gray, simply titled, *Steve*. Here, the trio becomes a duo with Whigham and pianist Weber, and the lines between composition and improvisation become even more blurred. Despite clear solos and solo sections, both improvisers use the intervallic nature of the melody to imbue their solos with a connectedness to the melody that seems to have largely been forgotten by more recent generations of jazz musicians. The composition itself is at once both solemn and uplifting, an incredibly honest celebration of life and a reflection on the bitterness of loss.

Jiggs Whigham has had a long and celebrated career as both a musician and educator, and you may think you've heard all there is hear that Jiggs Whigham has to offer, but you would be mistaken. What has made him a treasure to the global jazz community for so many decades, and what makes this recording special and important, is the fact that he has continued to evolve as an improviser and composer, never satisfied with doing things with a "same-old-same" attitude to the music; or that he and his fellow musicians are willing to take musical risks that might make some shake at the knees at the prospect; or that jazz music can still be engaging, creative, inventive and surprising while using the context of standards and jazz classics. If nothing else, Jiggs Whigham shows that he's the rare old dog with new tricks, and by the sound if it, with many more to show.

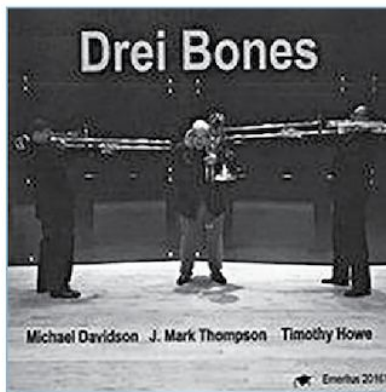
—David Marriott, Jr.
Seattle, WA

DREI BONES

DREI BONES. Michael Davidson, tenor trombone. Timothy Howe, tenor trombone. J. Mark Thompson, bass trombone.

EMERITUS RECORDINGS CD20161.
(Co-op Press, 1400 E. Crestview Dr.,
Cottonwood, AZ 86326-4599, USA;
www.cooppress.net;
emeritusrecordings@gmail.com).

Tom Davis: *Trombone Trio No.1*. Raymond Premru: *Two Pieces for Three Trombones*. Allan Blank: *A Little Suite*. Sy Brandon: *Playground*; *Adages*. Eric Ewazen: *Eaglehawk*. Michael Davis: *Power Trio*. Frigyes Hidas: *Interludio*. Henry Wolking: *Three Movements*. Vladislav Blazevich: *Suite #1*.



Within the vast repertoire of trombone music, the trombone trio has rarely been recorded. Not as prominent as the quartet or duet, the trio is starting to make headway in its own right with Drei Bones helping to lead the charge. On the group's debut and self-titled album, DREI BONES, the trio of distinguished professors presents a combination of often played classics by celebrated composers and newer, lesser known selections that are sure to become staples in the repertoire.

Drei Bones approaches pieces such as Raymond Premru's *Two Pieces for Three Trombones*, Eric Ewazen's *Eaglehawk*, and *Suite #1* by the ever-present low brass composer Vladislav Blazevich with both a refined attention to detail and fantastic new stylistic contributions that provide a renewed listening experience. More contemporary pieces also abound on the album. These pieces include *Adages* by composer Sy Brandon, who arranged a trio-specific version for Drei Bones, as

well as Tom Davis's *Trombone Trio No.1* which both provide great additions to a growing repertoire that allow the trio to really showcase their technical and lyrical capabilities. Whether the music is already a classic or being presented anew, the group displays beautiful evenness, control, and sound through extremes of register and varied dynamic ranges.

Drei Bones has a smooth and beautifully transparent blend, which is extremely well supported by the even, rich, chocolatey sound of J. Mark Thompson on bass trombone. Both tenor trombonists, Michael Davidson and Timothy Howe, compliment the sound of the group by matching timbre thoroughly. Moreover, they present impeccable intonation in stylistic interpretations of each piece. Open intervals by the trio are played with such precision and togetherness that sonorities are often hard to distinguish from each other. DREI BONES was an absolute treat to hear, presenting a fantastic idea of not only what the trombone trio is capable of, but also how it should ideally sound.

—Evan Conroy
Louisiana Philharmonic Orchestra

SAMBAS AND CHOROS

SILVIO GIANNETTI, TROMBONE, VOCALS; Roberto Gastaldi, trumpet, flugelhorn; Mauro Boin, Jean Pierre Ryckebush, Joao Lenhari, Rubinho Antunes, Azeitona, Sidmar Vierira, trumpet; Jaziel Gomes, Paulo Norberto, trombone; Jaziel Gomes, bass trombone; Luiz Carlos Serralheiro, tuba; Walter Pinheiro, flute; Jair Teixeira, flute, alto saxophone; Jota Gealves, clarinet; Samuel Pompeu, alto saxophone; Jorge Muller, Jao Paulo Ramos Barbosa, tenor saxophone; Anderson Quevedo, Luiz Neto, baritone saxophone; Dino Barione, guitar; mandolin; Vanessa Ferreira, Fernando Nunes, bass; Joao Cristal, piano; Wellington Moreira Pimpa, Adriano Busko, Nado Garcia, Adriano Trindale, Leandro Lui, percussion; Juliana Amaral, vocals.

(www.cdbaby.com/cd/silviogiannetti2).

Zeca Freitas/Dino Barione: *Alma Brasileira*. Arg Santos/Raul de Barros/Silvio Giannetti: *Na Gloria*. Victor Castellano/Silvio Giannetti. Jacob do BAndolim/Dino Barione: *Bole-Bole*. Lupicinio Rodrigues/Roberto Gastaldi: