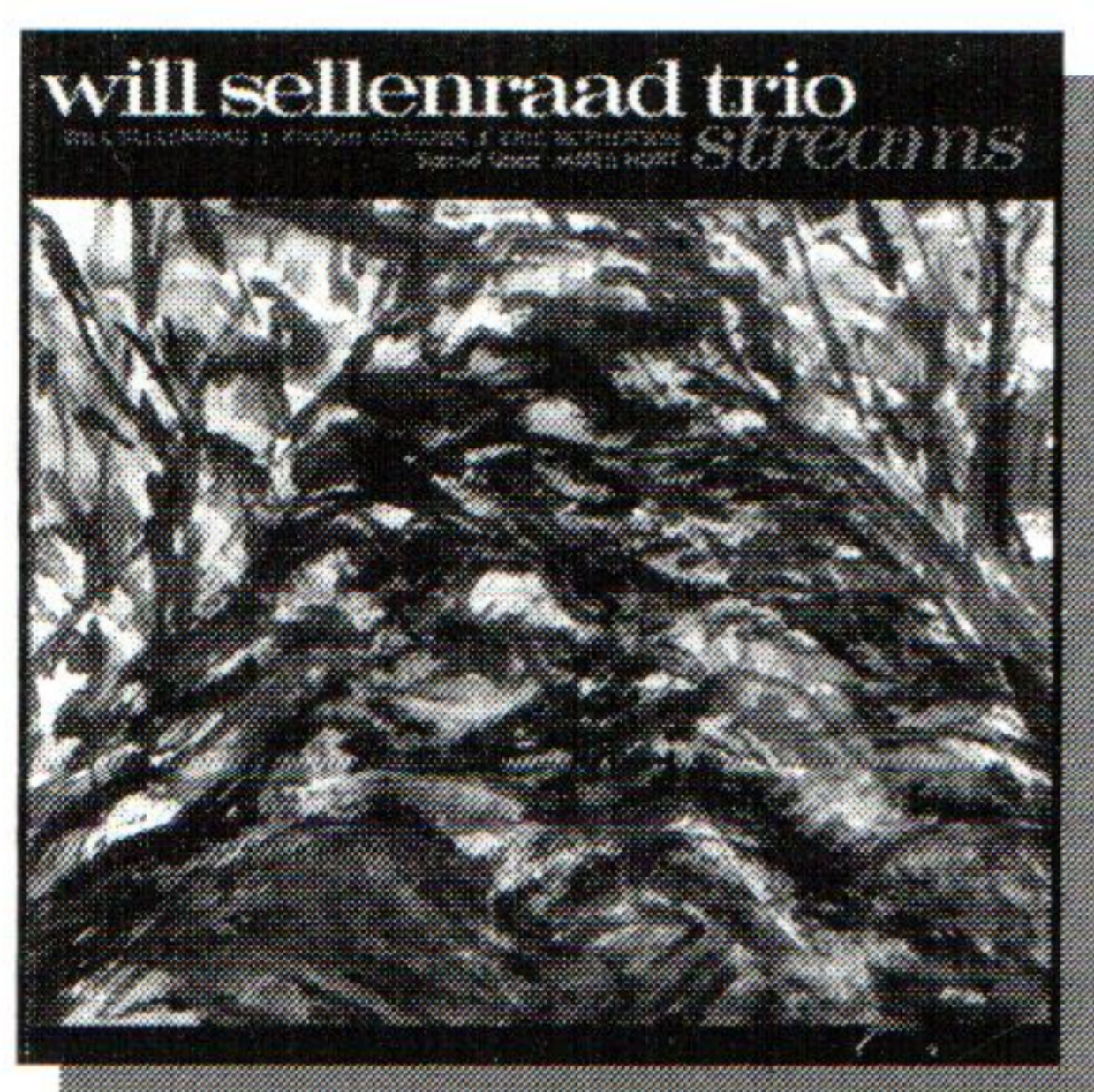




## REVIEWS OF RECORDINGS

a relaxing and inviting contrast. Charles Pillow and Ben Monder are the featured soloists on alto sax and guitar, respectively.

"Sea of Tranquility" ends the album quietly and lyrically. This particular piece has more the sound of a "traditional" jazz ballad. It is a feature for Scott Robinson's baritone sax. Again, the colors and mood are exquisite. If you want to listen to music that will invigorate your imagination and stir your emotions, this album comes with the highest recommendation.



### Will Sellenraad Trio

**STREAMS**—Willem Sellenraad. Released 2000. Website: [www.willsellenraad.com](http://www.willsellenraad.com). *Pendulum; Stars over Marakesh; All of You; Waiting; Boo Boo's Birthday; Lost; Naima; Stuffed.*  
**PERSONNEL:** Will Sellenraad, guitar; Kiyoshi Kitagawa, acoustic bass; Eric McPherson, drums; James Hurt, piano.

By Andrew Scott

*"...sophisticated harmonic thinking and a modern approach"*

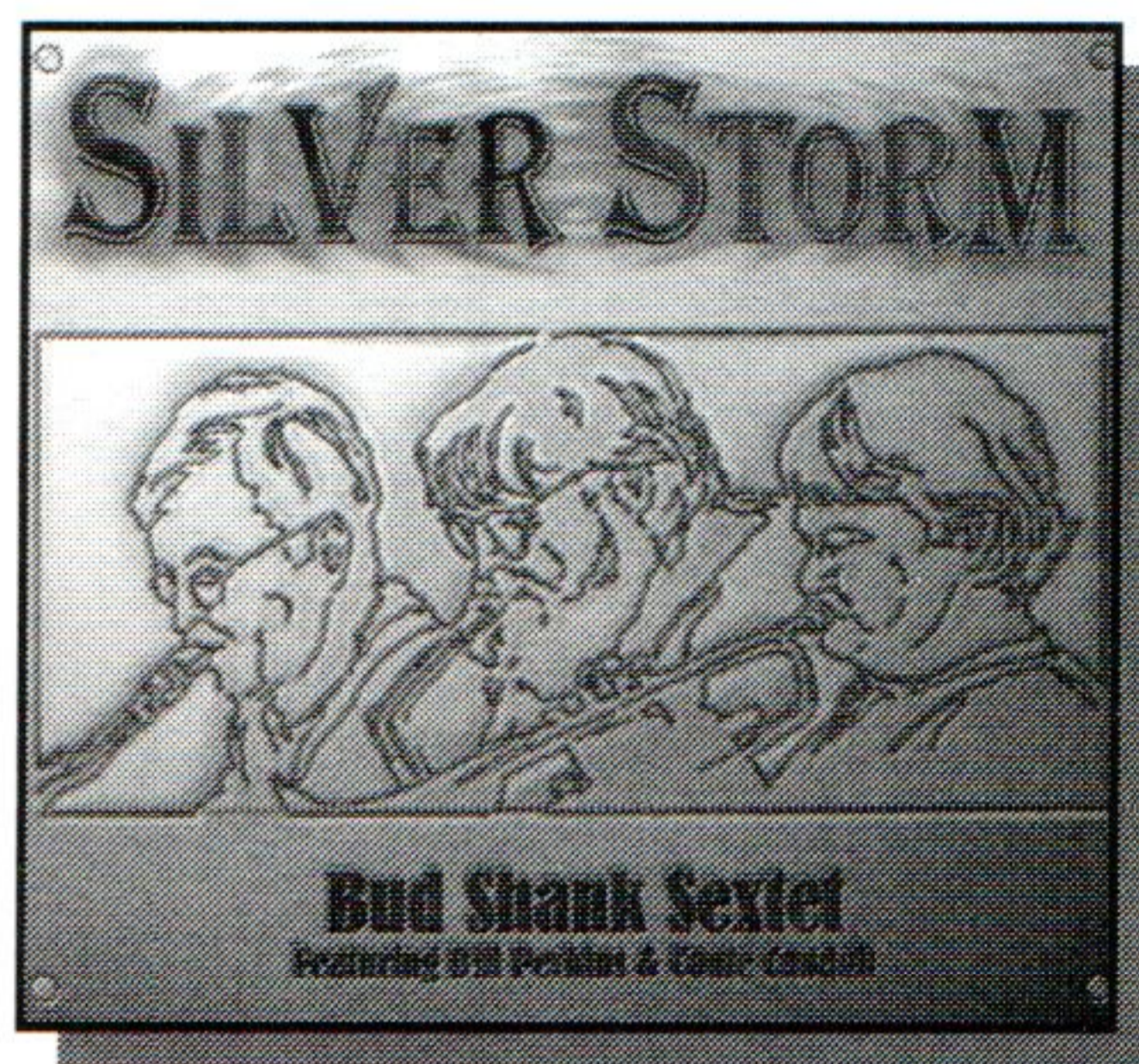
With a stellar endorsement from jazz legend Kenny Barron, a long-standing house gig at the now-closed Visiones, and a hip New York artistic pedigree courtesy of his parents, twenty-five year old guitarist Willem Sellenraad brings cache, chops and lots of talent to *Streams*. Sellenraad is a graduate of Goddard College in Vermont, and of the New School of Jazz Program in New York City. An alumnus of bands led by Brian Blade, Adam Nussbaum, Steve Wilson and Gary Dial, Sellenraad brings sophisticated harmonic thinking and a modern approach to this blue chip outing.

Joining Sellenraad are bassist Kiyoshi Kitagawa and drummer Eric McPherson. The trio has lots of experience performing together—in such New York jazz rooms as Visiones, Iridium and Sweet Basil's—and it shows: tight interplay and well rehearsed dynamics are the order of the day.

Pianist James Hurt fleshes out the trio on four of the album's eight tracks. Bringing Hurt in on the session was an inspired move—perhaps as Sellenraad's attempt to shake up the smoothness that can come with over-familiarity—and it is on these quartet tracks that Sellenraad sounds most inspired.

"Pendulum" is an uptempo swing piece (no pun intended), replete with metric shifts and a challenging harmonic framework. Sellenraad, who solos second, has a more traditional jazz guitar sound here (dark and focused) than many of his contemporaries. The rhythm section of Kitagawa and McPherson are supportive and dynamic throughout.

As a guitarist, Sellenraad has an abundance of technique, as his execution of challenging lines on "Pendulum" displays. However, there is an absence of grandstanding, and one always hears music first. Equally adept at performing on steel-string acoustic guitar (as opposed to its nylon/gut string relative more common to jazz), Sellenraad introduces different timbres on "Stars over Marakesh," E. Hope's exotic composition. The wide palette of sounds that Sellenraad offers his listeners on this and other compositions on *Streams* is indicative (perhaps) of the guitarist's need to challenge himself and his audience. Perhaps it is only right that we stop, look and listen.



### Bud Shank Sextet

**SILVER STORM**—Raw Records. Released in 2000. Website: [www.rawrecords.com](http://www.rawrecords.com). *Idol Gossip, Blue Daniel, Cotton Blossom, Big Mo, My Shining Hour, #10 Shuttle/John C., Perkulator, Wildflower's Lullaby, Yardbird Suite.* (Total Time—70:38)

**PERSONNEL:** Bud Shank, alto sax; Bill Perkins, tenor and soprano sax; Conte Candoli, trumpet; Bill Mays, piano; Bob Magnusson, bass; Joe LaBarbera, drums.

By Judith Schlesinger

*"...boisterous energy"*

"Silver Storm" is another term for the Bud Shank Sextet, reflecting both the number of silver heads on the bandstand and the fact that they cook up a straight-ahead storm. The three horns, who collectively have 300 years of experience as soloists, have served with some of the best big bands in history: Charlie Barnet, Stan Kenton, and Woody Herman. The rhythm section is two decades younger, with very distinguished careers of their own, and the combination blows the whole rationale for ageism right out the window—and down the street.

The CD hits the ground running with Gerry Mulligan's furious "Idol Gossip," where the solos are like banners waving over a victorious

army. Shank's arrangement room for star turns as well as tion on every tune.

Four of his compositions: a varied sampler, from som" (originally "Sambinha" brid of samba and Cuban m "Perkulator" (initially the e tended piece, "The Lost Ca "Big Mo" and the non-mushy "Wildflower's Lullaby," wh work together telepathically one of his signature unclutter

Howard Arlen's rousin Hour" smokes around the ec Shuttle" is yet another finger doli muting his sound but no with fine stickman LaBarber Evans's last trio. After a p morphs into "John C.," wh very Coltrane-like: "Perkins says Shank. He also takes a b jazz pie with his soprano wo The closer is Parker's "Ya more classic, solid, no-nonser

You'll find lots of great, terous energy on this one.



### Steve Slagle

**NEW NEW YORK**—OmniTone, 39 released 2000. OmniTone, 39 Brooklyn, NY 11217; v OmniTone.com. *New New Bowery Blues; Thelonious; Come Around; Blackwell's M de Hudson; Complicity; St. M New York (alt.); Nostalgia In*  
**PERSONNEL:** Steve Slagle, sax, flute; Dave Stryker, Brown, bass; Gene Jackson, d tenor sax; Joe Locke, vibraph

By Ray Hoffman

*"..ample technique carefully carved developed so*

It opens with a bang. Angular intervals, and a funky groove adventuresome playing to c York," the opening track, Eddie Harris' "Freedom Jaz corded by Miles Davis. Sl