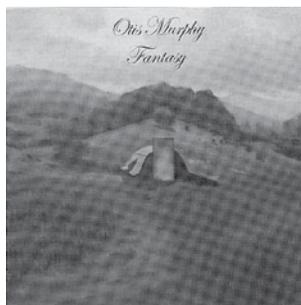


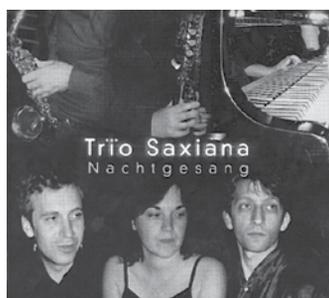
# Recommended Recordings



**Paul Wagner**



**FANTASY**  
**Otis Murphy**  
www.aurec.com



**NACHTGESANG**  
**Trio Saxiana**  
www.saxiana.com

**FANTASY**  
**Otis Murphy**  
www.aurec.com

The saxophone is steeped in fantasy and forged with the iron will and fervent desire of all those involved with the instrument. From the inventor's energies, the composer's insightful musical concepts, the performer's artistic, disciplined tenacity to the listener's open ears and heart; the myth and fantasy of the saxophone have become a fervent reality. Only in the mind can we enter into the enchanting world of fantasy and music stimulates this magnificent ability. Dare not to imagine a world without fantasy for it would be very bleak and sterile without hope and cheer. Fantasy provides an escape from the pedantic humdrum dictates of mere survival and allows our spirits to soar on the slightest of zephyrs. Welcome to Otis Murphy and his new CD titled *Fantasy*. This CD is everything that it should be, and more.

If you are not familiar with Otis Murphy then take the time to find out as much as you can about this talented artist. Otis Murphy was born in 1972, He joined the faculty of the Indiana University Jacobs School of Music in 2001 at the age of 28, becoming one of the youngest faculty members in the school's history. He studied with such well-known saxophonists as Jean-Yves Fourmeau, Eugene Rousseau, and Kenneth Fischer. He holds the Prix de Perfectionnement (by a unanimous decision of the jury) from the Conservatoire National Regional de Musique, Cergy-Pontoise, France. He also received the Master of Music degree from Indiana University, graduating with the

Performer's Certificate, the highest honor given to a performer at this institution. He received the Bachelor of Music Education Degree from the University of Georgia where he graduated Magna Cum Laude.

Otis Murphy has won numerous prizes and awards including 2<sup>nd</sup> Prize in the Adolphe Sax International Saxophone Competition in Belgium; 3<sup>rd</sup> Prize in the Jean-Marie Londeix International Saxophone Competition in France 1st Prize in the Heida Hermanns Young Artist Competition; 2<sup>nd</sup> Prize in the Saint Louis Symphony Young Artist Competition and a J. William Fulbright that allowed saxophone study in France.

Otis Murphy is an active saxophone soloist and clinician who has performed throughout the United States, Europe, and the Far East. Some of his appearances include being a concerto soloist at the Ravenna Music Festival in Italy; the 12<sup>th</sup> and 13<sup>th</sup> World Saxophone Congresses; a guest soloist with the U.S. Navy Band at the 26<sup>th</sup> Navy Band International Saxophone Symposium in Washington D.C.; an Invited soloist at the 7<sup>th</sup> British Saxophone Symposium. As an orchestral saxophonist he has made frequent appearances with the Indianapolis Symphony.

His Debut CD, *Memories of Dinant* has sold out, and that is no surprise, as it is superb. If you have not made the acquaintance of Otis Murphy yet then it is time you do.

Otis Murphy's new *Fantasy* CD opens with *Carmen Fantasy* by François Borne, Arranged by Roth/Meylan. Otis transports us back to those grand days when virtuoso pieces approached the impossible, and saxophone soloists of that time performed them as if they were nothing at all. Otis Murphy performs this absolutely incredible piece flawlessly. His tone is perfect. His use of vibrato is excellent, varying as it suits the moment of the piece. His technique is incredible and extremely smooth. The pianist, Haruko Murphy, and this saxophone soloist work splendidly together on an intuitive level that is absolutely amazing. The empathy of the performers is self-evident from the down beat to the final punctuation of the coda. *Carmen* flows seamlessly and apparently effortlessly from this excellent duo. It's a joy to hear a performance such as this, where everything falls exactly into place. Because of the outstanding artistry of these performers the music takes on a life of its own and gently coaxes the listener's imagination right into the middle of the music.

The second selection is *The Swan* by Camille Saint-Saëns, and through the efforts of Murphy and Murphy (saxophonist and pianist) this piece has been restored to its natural beauty instead of being left hidden in the back of some method book. From there Otis Murphy takes us to a moving and many faceted piece, titled *Ballade*, by Henri Tomasi. The intensity of Otis' saxophone voice is evident throughout the piece and fits the many moods of the music. This is followed by one of the most moving pieces adapted for the saxophone, titled *Aria* (after the *Manual For The Fantasy In F* of J. S. Bach), by Eugène Bozza. Otis and Haruko's performance on this piece alone is

easily worth the price of this CD. And if that doesn't tug at your heart strings enough then David Maslanka's *Sonata For Alto Saxophone And Piano* will rip your heart out. This duo fills this composition with so much passion that even the dead would be moved from this fine performance. The CD concludes with *Hambabe no uta*, by Tamenzo Narita. This piece is one of Otis Murphy's favorite Japanese songs. It illustrates the beauty of the Japanese seashores and its deep meaning for the people of Japan.

This CD promised a *Fantasy* and it has delivered 110% on that promise. The duo of Murphy and Murphy, simply put, establishes new hallmarks for those yet to arrive and a higher target for all others to strive for. Otis and Haruko Murphy have made the music on this *Fantasy* CD come alive and have created fantasies that are as real as music. The performance is so compelling that the listener will soar with the music making it real, and not just a fantasy. §

NACHTGESANG

**Trio Saxiana**

www.saxiana.com

It is hard to believe that after all these years the saxophone is still the "new kid on the block," and in some quarters still has to prove its worth yet again. As with many things in life, the harder the struggle, the better the outcome. Saxophonists have become very resourceful in developing the instrument's repertoire. In many cases the players simply wrote their own material, as well as transcribed and adapted material from other instruments for the saxophone. Soloists solicited compositions for the instrument from established composers and gradually the good news about the saxophone as a classical solo instrument throughout the world grew.

The saxophone's entrance into chamber music has been very slow due to the same problem, a lack of music and the sheer amount of time it takes to create enough material to sustain such a group. It is at this point that the Trio Saxiana steps on the stage to engage the audience.

This "Trio" is comprised of piano, soprano saxophone, and tenor saxophone. The three musicians are Anne Lecapelain on soprano, Nicholas Prost on tenor, and Laurent Wagschal on piano. This combination of instrumentation revives the traditional romantic trio. The Trio Saxiana has performed more than 600 concerts and are invited to appear at the most prestigious festivals. Soprano saxophonist Anne Lecapelain was unanimously awarded the 1<sup>st</sup> Prize of the CNSM of Paris 2000 and the Diploma of Higher of Higher Formation with mention TB in 2001. She was a Prize winner of the international competitions of Limoges in 2001, and of the town of Paris in 1995. She was an invited soloist with orchestra in the Lamoureux Concerts and the orchestra of the French speaking Switzerland. She is also the holder of the Certificate of Aptitude from the Formation Diplomante of the CNSM of Lyon. She currently teaches saxophone and chamber music at the National School of Music of Saint-Germain-en-Laye.

Tenor saxophonist Nicolas Prost was unanimously awarded the 1<sup>st</sup> prize in saxophone and chamber music in 1994 as well as the Diploma of Formation Higher Mention by the higher National Academy of Music Paris. He has performed extensively throughout Europe. After having received the Certificate of Aptitude in 1992, Nicolas Prost began teaching with the National Academy of Saint-Maur of the Ditches. He is a well respected and highly regarded soloist in Europe. The final member of this triumvirate is the pianist Laurent Wagschal. He was awarded two 1<sup>st</sup> prizes with the Higher National Academy of Music Of Paris, in

the classes of Y. Lorio and Mr. Béroff for the Piano. He has won many International Prizes and is established performer throughout Europe.

Be prepared for a most delightful and exciting musical experience as the Trio Saxiana reaffirms the meaning of chamber music. They establish, with a doubt, that the saxophone truly belongs in this genre of music. The piano, soprano, and alto or tenor saxophone blend beautifully together.

Trio Saxiana is amazing in its interpretive skills as well as its performance skills. The tightness of the ensemble is incredible. You have to hear their treatment of group staccato phrases to believe them; perfectly performed and extremely impressive, the Trio Saxiana sets new ensemble goals and delightfully increases the saxophone repertoire.

The opening selection is *Elegiac Trio*, by Arnold Bax, and is transcribed for soprano saxophone, alto saxophone, and piano while the original was scored for flute, alto, and harp. The trio sets up a mood of reminiscence that is gentle at first then it becomes forceful. The playing is superb and tugs at the heartstrings throughout its moody and inspiring story. This is followed by *Trio No. 1 Opus 8*, by Dimtri Shostakovich. Some of the saxophone parts are technically difficult to perform, but this trio goes through the music with a greatest of ease. Most impressive is their rendition of the *Trio* By Francis Poulenc. Trio Saxiana just sparkles throughout the piece. The group's sense of ensemble is just unbelievable and never lets up. As they continue, they out do themselves on the Frances Poulenc *Trio* (pick your favorite superlative, put it capital letters, and repeat it several times).

Every selection excels on this CD. Whether it is Jacques Ibert's *Deux Interludes* or Andre Caplet's *Legende* or the *Trio* by Nino Rota, or *Nachtsang* by Max Bruch The intensity of Trio Saxiana carries on throughout the CD. This is a CD you have to hear and have in your collection. All the elements of saxophone performance are here at the very highest level of artistry. The Group's web site is [www.saxiana.com](http://www.saxiana.com). Check them out and sit back and enjoy their performance. §

JOHN COLTRANE

**Thelonious Monk with John Coltrane**

Original "The Complete 1957 Riverside Recordings"  
Riverside RCD2-30027-2

Have you ever come in contact with someone who was an absolute expert on a given subject, and could barely contain themselves, their exuberance spilling over, when it came to sharing that expertise with others? John Coltrane was such a man. For his entire recorded career, Trane was constantly trying to cram two pounds of meat into a one-pound bag on practically every solo he played. The now famous phrases used to try to describe Trane's lightning fast lines, "sheets of sound" and "scrambled eggs," were coined during this prolific time in Coltrane's career from April 1957 to December 1958. However, those phrases could not describe that Trane was, for the most part, trying to play the complete scales associated with each chord, and in many cases superimposing three chords for every one played by the rhythm section. In his zeal to make his case, this high speed approach was the only way Coltrane could get it all in.

The re-issued recordings (John Coltrane-Thelonious Monk with John Coltrane Original "The Complete 1957 Riverside Recordings," Riverside RCD2-30027-2) present music that



Billy Kerr



**JOHN COLTRANE**  
Thelonious Monk  
with John Coltrane  
The Complete 1957  
Riverside Recordings  
Riverside RCD2-30027-2



**FEARLESS LEADER**  
**John Coltrane**  
6-CD boxed set  
Prestige Records PRCD6,  
30059-2

was originally recorded concurrently during an extremely important period in the saxophonist's life. Coltrane had already served his first stint with Miles Davis and successfully ended his addiction to both heroin and alcohol. In addition, Coltrane had been exposed to George Russell's *Lydian Chromatic Concept*, and began his mind altering association with Thelonious Monk. The Monk set represents a window into the creative process itself.

#### CD1

CD 1 opens with a trio version of *Monk's Mood*, with Monk, Coltrane, and bassist Wilbur Ware. After a false start where Monk feigns being unaware that the recording was actually being made, the track starts in earnest. The performance is classic Monk, jagged and rough, complete with an out of tune piano, but you wouldn't want it any other way. Trane comes in with his totally liquid sound, and he and Monk begin a beautiful exploration of this lovely, haunting tune.

The rest of CD1, and the better part of the second, uses a larger band called the Thelonious Monk Septet, which includes Ray Copeland (trumpet), Gigi Gryce (alto saxophone), Coltrane and Coleman Hawkins (tenor saxophone), Monk (piano), Ware (bass), and Art Blakey (drums). This group's first tune is *Crepuscle For Nellie*, which is given a full five takes, although interspersed between takes three and four is *Blues For Tomorrow*. *Blues* is a Gigi Gryce tune, which is done sans piano.

As told in the excellent notes by producer Orrin Keepnews, Monk fell asleep at the piano while recording. After Monk was sent home in a cab, this tune was called and recorded. All participants solo, offering a truly diverse conglomerate of styles and points of view. Gryce's alto offers a lighter version of the language of Charlie Parker, but not quite West coast in style.

After a few tasty choruses from Copeland, Trane is up for several choruses featuring scales and some of the chord based patterns that have since worked their way into the jazz vocabulary of today. Hawkins' solo is true blood and guts, aggressive, direct and to the point.

#### CD2

The second CD begins with two takes of *Abide With Me*, arranged by Monk in true Salvation Army style. The inclusion of this tune is a bit of a mystery except for the fact that the piece was written by William Henry Monk! Incidentally, both renditions are quite hysterical since the horn players don't really know when to breathe, which makes this rendition sound like a bad Salvation Army band.

Two versions of the classic Monk tune, *Ruby My Dear*, are included, both beautiful, both completely unique. It was Monk's intention to feature Hawkins on a ballad, and so recorded this tune. While Monk's group was working nightly, this tune became a regular part of their program. As a result, it was recorded again a month later, this time with Trane as the featured soloist. Keepnews decided to program them back to back on the CD and the magic of both performances is striking. §

#### FEARLESS LEADER

**John Coltrane**  
6 CD boxed set

The first record company to sign Coltrane on his own was Prestige, and this new set of 6 CDs, brings together material from nine recording sessions, which produced eleven original albums. The practice at Prestige in the 1950s was to sometimes take music from one session and place it on several different albums, which was the case with the Coltrane sessions. It was also not the intention of either the musicians or the producers to create showcase albums, or to produce so-called "classic" records. The original intention in those days was for the musicians to make a living and the producers to sell records. That most of these recordings have become "classics" is due to the fact that Coltrane was a giant among giants.

The eleven original albums were: *Coltrane*, *Traneing In*, *Soultrane*, *Lush Life*, *Settin' the Pace*, *Standard Coltrane*, *Stardust*, *The Believer*, *Black Pearls*, *Bahia*, and *The Last Trane*. A variety of alternate album covers and titles that were produced in different parts of the world are included in the excellent sixty page booklet that comes with the set. The booklet contains biographical information on Coltrane and the sessions by historian Lewis Porter of Rutgers University, as well as the original liner notes on each album by writers including Ira Gitler, Dan Morgenstern and Robert Levin. In addition, there is a Sessionography, a complete list of all pertinent information regarding the actual recording dates and some great pictures.

The most important aspect of the collection is the music; and the music is spectacular. Anyone not familiar with Coltrane's playing at this point in his career will not believe his ears; those familiar will just smile in recognition of a genius at work. It should be noted that when the first of these incredible recordings was made, Coltrane was just 30 years old. His age notwithstanding, Trane's sound, technique, command of time and his amazing harmonic knowledge were practically without peer.

The first session on May 31, 1957 (CD1) spawned the album *Coltrane*, plus one additional track. The supporting cast

includes Johnny Splawn (trumpet), Sahib Shihab (baritone saxophone), Mal Waldron, Red Garland (piano), Paul Chambers (bass), and Albert "Tootie" Heath (drums). The opening track written by Coltrane, *Straight Street*, immediately shows what the fearless leader is all about; playing meaningful solos over complex chord structures. Trane glides through the series of ii-V changes like a championship skier going down the giant slalom at the Olympics. He makes it sound so easy, but you realize just how hard it is when Splawn crashes into a couple of gates on his chorus. Also take note of Trane's beautiful, liquid sound which is in clear evidence on *Violets for Your Furs*. The last tune recorded on this session, *I Hear a Rhapsody*, was to be included in the *Lush Life* album which became an amalgam of three different sessions, August 16, 1957 and January 10, 1958.

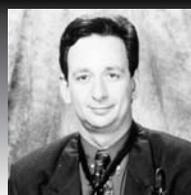
The January 10 date kept Garland and Chambers on piano and bass respectively, but brought in Louis Hayes (drums) and Donald Byrd (trumpet). Besides the previously mentioned Strayhorn classic, this session produced several other interesting cuts, including *The Believer* (CD #2) and *Lover* (CD #3). The former, a 6/4 blues, is the first McCoy Tyner tune ever recorded, and a prelude to one of the most important relationships in jazz. Byrd plays the first solo, solid and swinging, followed by Trane double-timing all the way through. The latter cut, the Rogers and Hart classic, is played at warp speed and features some of the most unbelievable tenor playing ever heard. Two beautiful and important ballads came from this date *Theme For Ernie* and *I Want To Talk About You* (both CD #3); the latter would become an anthem for the rest of Trane's career.

The session of May 23, 1958 would produce the entire *Black Pearls* album (CD #4) with Byrd, Garland, Chambers and Taylor. After the title tune, a nice easy groove minor opus, the cats fire it up once again with *Lover Come Back to Me* (CD #4). The tempo is insane with marvelous solos by the horns and Garland followed by a comical Oops! moment when Byrd can't quite link up with Taylor's solo to take the melody out.

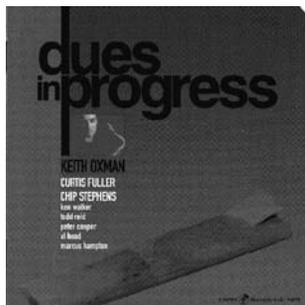
CD 5, recorded on July 11, 1958, puts Coltrane back with Garland and Chambers as well as Wilbur Harden (trumpet and flugelhorn), and Jimmy Cobb (drums). Trane is superb on *Spring Is Here*, *Invitation* and *I'm A Dreamer, Aren't We All*; particularly on *Invitation* played as a ballad and *Dreamer* with its chromatic ii-V changes. Harden, on the other hand, doesn't do nearly as well. Two other wonderful ballads were recorded at this session as well; Hoagy Carmichael's great *Stardust* and *My Ideal*, both spotlighting Coltrane's warmer side.

The final CD of the set (#6) coincides with Coltrane's final recording for Prestige on December 26, 1958, with the same rhythm section as the *Black Pearls* date plus Freddie Hubbard (trumpet). Again Trane outshines the trumpet player, but Hubbard was young and history shows us what a great musician he became. Two tracks of note here are *Then I'll be Tired of You* and *Bahia*, the former another lovely ballad rendition from the tenor master, the latter used a Latin groove and finds Trane exploring a more scale-based approach to his solos. Clearly he was starting to look in different directions.

Both of these collections give a bird's eye view of one of the most fertile periods in the development of this great musician. No one could foresee just how Coltrane would change the course of saxophone playing, or the jazz language itself. Certainly no one knew he would only have ten more years with which to accomplish all of this. Any serious fan of John Coltrane's should have both of these collections on his "must have" list. §



Frank Bongiorno



DUES IN PROGRESS

Keith Oxman

Capri 74075-2



INTO THE LIGHT

Aaron Irwin

FSNT 245

DUES IN PROGRESS

Keith Oxman

Capri 74075-2

Keith Oxman has been on the jazz scene for over thirty years, and has worked with some of jazz's most well known musicians, including Buddy Rich, Art Blakey, Jack McDuff, Tom Harrell, Jon Hendricks, Sonny Stitt, and Mel Tormé. He is also very active as a leader, gigging regularly, in the Denver area. In addition to his current release, *Dues In Progress*, his other recording credits as a leader include five other CD's for Capri Records (*A Little Taste*, *Soul Eyes*, *Out On A Whim*, *Hard Times*, *Brainstorm*).

Oxman is joined by a formidable group of musicians on *Dues in Progress*, including legendary trombonist, Curtis Fuller. Fuller's sound and improvisatory approach is unmistakable throughout the CD. The rhythm section is solid as well, with a tight knit sound one only finds in seasoned veterans who sound like they have played together forever and a day. Add a touch of trumpet, mainly Alan Hood and Marcus Hampton on one cut, and you have a finely balanced ensemble of musicians who know how to make music.

The opening cut, *I Hear A Rhapsody*, showcases the musicians as described above and offers an interesting Oxman arrangement with some subtle harmonic variations of the original tune for a slightly different twist. *Susan*, named after Oxman's wife, is a lyrical, easy going Bossa for quartet, but with some challenging chord progressions to keep the performer, as well as the listener, on their toes.

The title track, *Dues In Progress*, starts off with a funky little groove before hitting a straight-ahead feel during each of the soloist's improvisation. Each musician dives into the solos with ease while swinging hard and creating as they go. Pianist, Chip Stephens, also has a little time to throw in a couple of quotes, including Thelonious Monk's *Well You Needn't* melody during his solo.

Oxman rips into a double time solo in *Anna Kate*, while the band maintains an unwavering, steady swinging time feel. All the soloists sound like they feel comfortable with the harmonic

challenges of the composition, as well as the ensemble's general feel for the tune.

Curtis Fuller contributes a calypso styled tune, entitled *Cap'n Kidd*, for the next cut on the CD. Once again, the rhythm section provides just the right feel and backdrop for the musicians to be creative, while feeding the soloists just enough musical information to improvise accordingly.

Oxman's inclusion of *Darn That Dream* is certainly the change of pace tune on the CD, with the melody ushered in by oboist Peter Cooper, followed by tasteful solos by Oxman and Stephens.

*To And Fro* is one of six originals on this CD. A duet between Oxman and drummer Todd Reid, *To And Fro* pits the two instruments against one another in battle, but also in dialogue. Immediately following the frantic display of *To And Fro* is the smoother played *The Masquerade Is Over*. Reid provides some nice brushwork during the opening melody, but later is motivated to move to brushes during Oxman's forceful, but contained solo.

Joe Henderson's *Serenity* fits nicely in the mix of tunes and standards performed on the CD as it provides a nice vehicle for the soloists to experiment a bit with the feel in their solos, but always staying close enough to home to find their way back.

Two other tunes by Oxman on this CD are *Two Wheelin' Nathan* and *Thirty One For Strayhorn*. *Two Wheelin'* is written for Oxman's five year old son. After a quirky head with rhythm section hits, it evolves into a straight-ahead blues. Solos begin with Fuller and move through the ensemble with an inner groove and purpose. *Thirty One For Strayhorn* is a short, but lovely ballad in memory, one would think, of Billy Strayhorn. Lush harmonies and lyricism abound on this tune, and Oxman, along with Stephens, are able to maintain this aura throughout the tune.

*C.H.O.C* is a tune written by trumpeter Marcus Hampton and is reminiscent of the music of Bobby Timmons with its late fifties sixties funky groove. Everyone, except Reid, has an opportunity to solo on this tune and pay tribute to the musicians who came before them, while also forging ahead with their own ideas.

*Dues In Progress* is more than a solo CD, it is a CD about ensemble playing as well as creativity in music making, and Oxman is the right leader to make this successful. His arrangements and solos are well thought out and have a sincerity of tradition, as well as an understanding of how to balance the past with the present, which is usually a recipe for success and good music.

In addition to Keith Oxman (tenor saxophone) the musicians on this CD are Curtis Fuller, trombone; Alan Hood, trumpet; Peter Cooper, oboe; Todd Reid, drums; Ken Walker, bass; and Chip Stephens, piano. §

## INTO THE LIGHT

Aaron Irwin

FSNT 245

At the age of twenty eight, Aaron Irwin has already had the opportunity to work with several established jazz artists in various contexts. As an undergraduate student at DePaul University, and a member of the DePaul University Big Band, Irwin was afforded opportunities to work with trumpeter Tom Harrell and Joe Lovano. While attending the University of Miami, he also worked with Maria Schneider, among others, as a member of the University of Miami Concert Jazz Band. Irwin

has been in New York City since 2002 and remains active with performances, including touring with the Tommy Dorsey Big Band and playing in musicals, as well as teaching.

Several experienced New York musicians join Irwin on this CD, including tenor saxophonist Rich Perry, who has played in the Village Vanguard Jazz Band as well as the Maria Schneider Orchestra; guitarist Ryan Scott (Pyeng-Threadgill), bassist Matt-Clohesy (Geoffrey Keezer, Maria Schneider, Ingrid Jensen), and drummer Greg Ritchie (Christine Jensen).

The CD leads off with the Jerome Kern classic, *All The Things You Are*. While the tune itself is not an unusual opener, Irwin's rendition is a bit different as the tune is played rhythmically free with the improviser dictating the motion of the tune. This freedom allows the soloists Perry, Scott, and Irwin to evoke very different emotions and interpretations of this classic.

There are several original tunes by Irwin on the CD, including the second cut, *Fumes*. This tune takes on a more traditional approach and provides Irwin an opportunity to really stretch out in his solo with a unique motivic and rhythmic drive. Tenor saxophonist Rich Perry also renders a fine solo using polyrhythmic and harmonic techniques to create interest in his solo.

Irwin's *In The 90's* is a laid back, simple sounding tune featuring a lyrical melody over a sparse accompaniment by the rhythm section. Both Irwin and Scott are able to build their solos with little to work with, and provide a consistent interpretation of the tune and its transparent texture.

The title track, *Into The Light*, is one of Irwin's straight ahead tune type with a post bebop approach to its melody and harmony. Perry's solo starts in the style of the composition, and moves in and out of intensity levels, sometimes very relaxed, and other times more aggressively. Scott's solo begins to deteriorate the straight ahead time feel, and finally moves to a more open and rhythmically free feel with the beginning of Irwin's solo before resuming to the original feel at the end of his solo and into Ritchie's drum solo.

Cole Porter's *So In Love* begins with a thematic dialogue between the two saxophonists, Irwin and Perry, before settling into a relaxed Latin groove. The musicians offer a tasteful rendition of this tune by contributing just the right amount of input as soloists and ensemble players for the tune's flow and momentum.

*The Point*, another Irwin original, is played with the same recurring concept of rhythmic freedom as found in some of the other Irwin tunes. Although conceptually similar in their approach, each tune does have a unique character based upon the performance of the soloist at any given time. In *The Point*, Perry provides a nice solo using various musical techniques to create intensity and interest while maintaining a free but forward moving direction in the composition.

Irwin's last original tune on the CD is *The Anti-Hero*. Irwin combines his straight ahead style with a fusion-like feel for a change of pace sound. While Irwin provides a more traditional solo, Scott's electric guitar takes center stage in order to provide the fusion style in all its electronic glory.

Thelonious Monk's haunting *Ugly Beauty* brings the CD to its conclusion. Irwin plays the melody very deliberately, but with just enough nuance for interpretive purposes before bassist Clohesy lends his interpretive contributions in a well conceived solo, followed by Scott and Irwin. Irwin's solo seems to evolve from the tune, something Monk would have liked, and does not stray far from the composition's intent and purpose.

Irwin was able to combine some standards with original tunes on this CD, while integrating concepts he is developing as a composer and improviser. The result is a consistently sounding (i.e., musically speaking) CD with new ideas incorporated to peek the listener's interest. Aaron Irwin's recording debut, *Into the Light*, is a nice beginning to the start of what should be a fine career in jazz. §