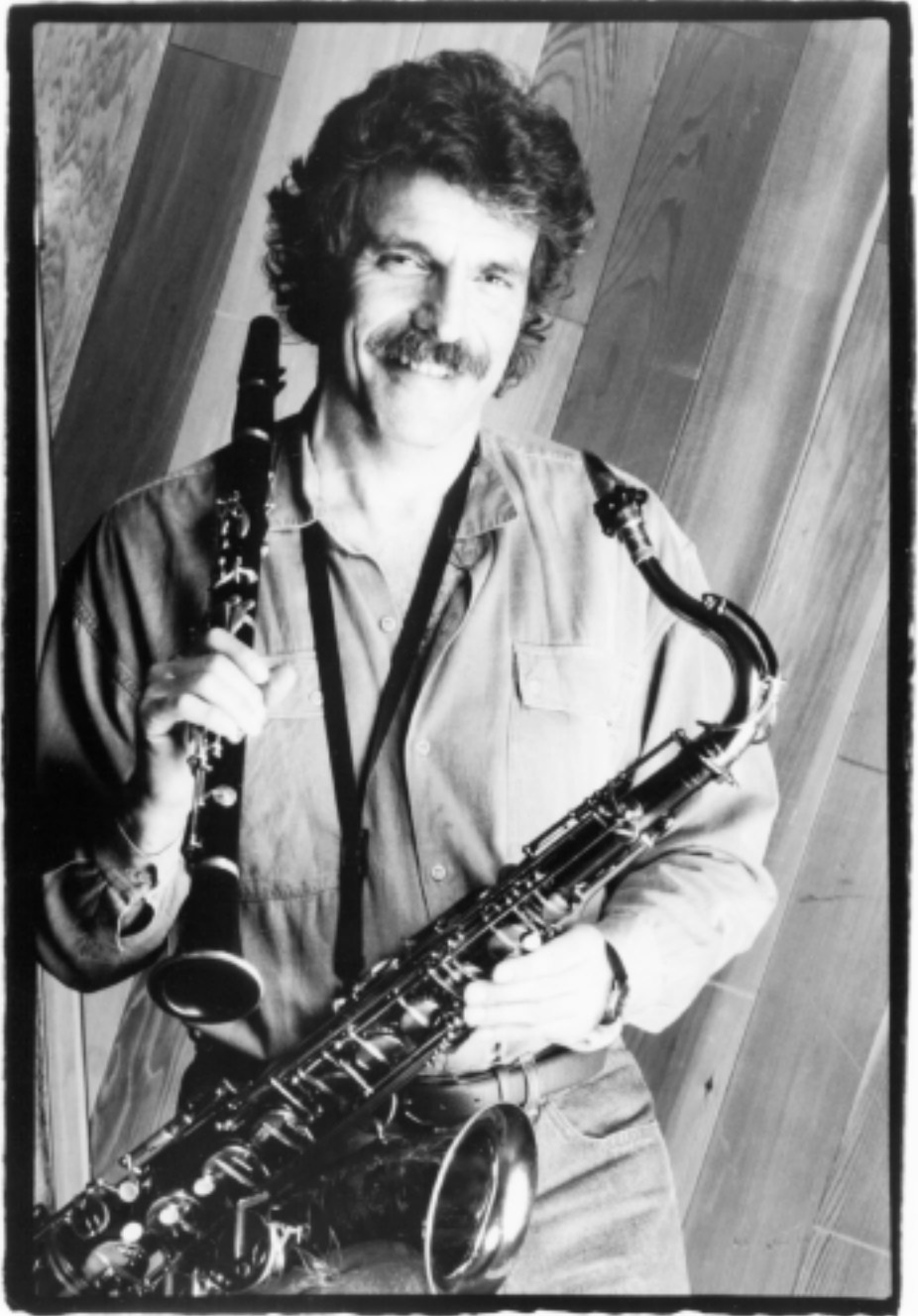

Eddie Daniels

by Kim Richmond

Eddie Daniels is truly a phenomenon. Musically, he is matchless in his proficiency, accuracy, technique, and purity of style in both jazz and classical arenas. On an artistic level, his drive to be the best has earned him a position unequaled by any of his contemporaries. On a personal level, it is frequently evident that he is intent on this purpose. His often gentle, resonant, speaking voice sometimes hides this constant, under-the-surface intensity, but conversation with Eddie soon reveals his passion and enthusiasm for life-love: his music performance. His enthusiasm for his mission seems unlimited. A certain sense of humor belies his seriousness about his chosen path and reveals a tinge of mischievousness which characterizes his demeanor and displays itself in his playing.

Several years ago he made the decision that the clarinet would be his exclusive instrument. During the next few years, he established himself as the jazz clarinetist on the scene, as well as a high contender in the classical field. In the last two years, he has resumed performing on tenor saxophone as well, much to the delight of his many saxophone fans.

I have known Eddie Daniels personally since 1986, but was aware of his playing many years before. He had been one of my favorite tenor saxophone improvisers (based in part on his performances on early recordings



with the Thad Jones/Mel Lewis Orchestra and on his own album *Brief Encounter*). His amazing ability on clarinet and flute especially impressed me on the duet album he did with Bucky Pizzarelli, *A Flower For All Seasons*. It seemed an impossibility that anyone could play and improvise that

well on both clarinet and flute, especially someone I know to be so outstanding on saxophone.

In that year (1986), I went to New York for three weeks to study with Eddie. He lived in a spacious (for New York City), high-rise flat on the Upper West Side. He led a busy city life in-

involved in the music business of doing studio work, shows, and teaching. He had just started his relationship with GRP records with the release of the *Breakthrough* album, (performing only on clarinet) with a huge orchestra in London. He was just beginning to enjoy some of the international recognition that was to come, based on his extraordinary performances on that recording. During my visit, he was quite friendly and helpful, but typically intense in nature. Besides the lessons (often with both of us playing), I was able to hear him perform at a studio recording date led by composer John Williams.

During the following years, Eddie has relocated to Santa Fe, New Mexico. When he comes to Los Angeles to work, he frequently stays at my house. We have become good friends and enjoy the opportunity to do some "hanging out" when we can. Eddie has mentioned several times that he considers me "pretty critical." "If you liked it, then it must have been OK." Perhaps "critical" is not a good word, though, because I personally find his playing (whether he's practicing or performing on stage or on recordings) completely amazing, almost inhuman from a technical standpoint, with all the fire, feeling, and emotion that one could ideally wish to hear. Being in his musical presence, I often experience two opposite feelings: one of uplifting, exhilarating inspiration, and the other of utter hopelessness of being able to attain that kind of ability myself.

A recent opportunity to talk with Eddie came during his visit to Los Angeles to play a two-night duo engagement with pianist Mike Garson at the Jazz Bakery. Eddie and I sat by the Garson residence's backyard swimming pool and talked about the previous evening's performance and his beginnings in music.

At what age did you begin playing the saxophone?

Well, I started alto saxophone at the age of nine. It was my dad's horn that I found in the closet some years earlier. My dad was a saxophone player, although I never heard him play. He had studied with Rudy Wiedoeft. By trade, my dad was a garment worker; he cut women's coats and suits in New York.

Now having a saxophone in the closet was the most intriguing curiosity to me. My dad said, "You can have it when you're nine. We'll give you lessons then." So I waited until I was finally nine.

One of my very first teachers was Aaron Sachs, who was winning *Metro-nome Magazine* awards on clarinet. One summer, I was with my parents at a hotel in the Catskills and Aaron was in the house band. I wanted to take some lessons, so he gave me lessons on the alto that summer. He had me playing very simple things, nothing to do with jazz, although he was a very famous jazz player at the time. I was playing the Schubert *Serenade*.

One of my original attractions to the saxophone was hearing Frank Sinatra records with saxophone solos backing the vocals and saying, "I want to do that; that sounds so great!" You knew it wasn't written out. There was something intriguing about it, hearing a solo, slightly improvised. It wasn't like high-powered Charlie Parker or Stan Getz; it was like a good saxophone solo in the middle of a big band.

I went to school at Brighton Beach, Brooklyn, and then high school at the School of Performing Arts as a clarinet major. I started clarinet when I was twelve because it was more of a legitimate instrument and the schools didn't accept the saxophone as legitimate at that time. There were two "arts" high schools in New York City. I didn't get into the other one, Music & Arts High School. Either I wasn't good enough to get into the program or else I fooled around in class too much. I remember that at my audition for Music & Arts, the woman said to me, "Do you throw erasers?" That gave me a clue that something was on my record here that was getting me into trouble. Well, I

EDDIE DANIEL'S EQUIPMENT
TENOR SAXOPHONES
 Selmer Mark VI 69000 vintage
 Selmer Mark VI 72000 vintage
 Balanced Action 43000 vintage
 Mouthpieces
 metal Otto-Link 7* (new)
 metal Otto-Link 6* (old)
 Ligature
 Rovner Eddie Daniels model
 Reeds
 Rico 3 1/2 strength
CLARINET
 Leblanc Concerto
 Mouthpiece
 Frank Kaspar (Chicago) 103 tip
 Ligature
 Rovner Eddie Daniels model
 Reeds
 Vandoren regular (3 1/2 to 4 strength), or V-12 (4 strength)
FLUTE
 Miramatsu, white gold

didn't get into Music & Arts High School, for whatever reason.

So I majored in clarinet at Performing Arts High School. I was studying with Jimmy Abato, a fine classical clarinet and saxophone player. Then my second year in high school, he sent me to study with Daniel Bonade, one of the great old French masters. I studied with Bonade for two years and he sent me to Bernard Portnoy. Bonade was leaving the country or something.

By the time that I was eleven, my dad started to bring home some of those Benny Goodman Carnegie Hall records.

I was starting the clarinet and it got me turned on! There's no doubt about it. Benny was playing one of the instruments I was playing. He was an absolutely flawless player in the idiom that he played.

I would never criticize him at all. A lot of people compare me to him. Some people say, "Oh, you play better than Benny." On a certain level, maybe I'm a more classically trained clarinet player, perhaps because I'm the next extension and I'm the jazz clarinet player that's around now. A friend of mine who is a terrific clarinetist said, "Oh, you're way ahead of Benny!" I can't compare myself to Benny Goodman because his playing was so amazing, so pristine, and what he did couldn't have been done better, even though Artie Shaw would have said, "It could have been done better." I think that what Benny did was the high essence of that kind of style and what Artie did was the high essence of his style. They shouldn't be compared. Nobody should be compared. We're all such individuals. I think that amateurs, critics, and people who don't know a lot tend to try to compare people. But when you get to a level of a Charlie Parker or a Benny Goodman, Artie Shaw or a Stan Getz or Coltrane, comparing them is absolutely stupid. It's like comparing an apple and an or-

ange. They are not comparable.

During his high school years, Eddie was a member of an all-star youth band put together by jazz education crusader Marshall Brown from Farmingdale, Long Island. That band played the Newport Jazz Festival and appeared in Europe in 1959.

What did you do after high school?

I went to Brooklyn College and did four years there, getting a bachelor's degree in music education, so I could get out and teach high school. I wanted to make sure I could have a job.

Your mother was probably pleased about that.

Yeah. You should call her! I'm sure she'll be glad to finish this interview for me!

What did you do after your college years?

After Brooklyn College, I taught high school concert band at Fort Hamilton High in Brooklyn for a year and in the tough Westinghouse Vocational High School (the actual Blackboard Jungle school) near Manhattan. I eventually received my M.A. from Juilliard in 1966.

Did you work around New York during that time?

I was doing casuals, such as weddings, bar mitzvahs, and getting into all kinds of trouble being a jazz bebopper on a casual date. Often the leader would come over and yell at me saying, "What are you doing? You don't do this at a wedding!" He would be singing in my ear the melody of whatever tune I was playing. I was a rebel.

How did you get on the Thad Jones/Mel Lewis band?

In 1965, I had a gig with Tony Scott. For some reason, Tony Scott had heard about me, had this gig at the Half Note, and wanted another horn, a saxophone player. He wouldn't let me play the clarinet. He thought I sounded too much like Buddy DeFranco. Tony wanted me to play tenor. It was a pretty good band. Thad and Mel came in on their night off whatever gigs they were playing and they sat in. We had kind of a little jam session. They

called me a week later and said, "We're forming a band; we'd like you to be in it." I'm lucky that I had that one gig with Tony Scott because who knows what would have been the next thing to start me in that field. I might not be sitting here in Mike Garson's backyard today. I might have been a rabbi in a temple or something, studying the Torah!

Just after joining Thad and Mel's band, I entered a contest in Vienna in 1966. Friedrich Gulda, (the famous Beethoven expert and monster pianist virtuoso), put together a jazz competition on all instruments. There was no clarinet division, so I entered on tenor. Franco Ambrosetti won the trumpet prize and Randy Brecker came in second. Miroslav Vitous won the bass award. The competition was held just that one year. The prize was something like \$2500, so when I won it, it just about paid my air fare and whatever it took to get there and come back. I took a chance and won.

I understand that Thad Jones had some negative feelings about you playing clarinet in his band.

Oh, yeah. He hated the clarinet, absolutely hated the clarinet! There's that one record (*Monday Night*, recorded live at the Village Vanguard) where we did *Little Pixie*. It was in front of a live audience and we went down the line. All saxophonists had thirty-two bars of solo after the big band exposition of the melody, so Joe Farrell played his solo, then Jerry Dodgion, then Jerome Richardson, and I was next. I picked up the clarinet and played my solo; that got me a *Downbeat* New Star Award. I never knew what Thad felt about that until later Mel told me that when I picked up the clarinet, Thad said to him, "What did he do that for?" I had a lot of guts at that time.

Speaking of having chutzpa, around this time, I went to the Vanguard to see Sonny Rollins. I asked to sit in and he let me. There was a reviewer from *Downbeat* backstage doing an interview with Sonny that night. After I sat in, the reviewer asked Sonny, "Sonny, what did you think of that young tenor player?" Sonny answered, "He sounds like he's been listening to me a lot!"

Did you start to get a little studio work

during those years?

Yeah, just because I was in Thad and Mel's band. Once in a while, Manny Albam would call for me something. After being in the band for six years, there wasn't enough studio work, so I was doing Broadway shows. I sat in the pit of *Mame* for two years. I did a whole slew of shows, getting my flute chops together, and clarinet, alto saxophone, and bass clarinet. Then I got a call to do the Dick Cavett Show, which started to help me to get more studio work.

Tell me, how did you get into the flute, since that's such a different animal?

Well, when I got the Broadway show *Mame*, I had to play the flute on the second chair. I looked at that job as a chance to try to gain some expertise on that instrument, so that's why I loved doing it. It was a theater job where I got a chance to play that instrument every night, playing the same music, and hearing good players around me. I started studying with Julius Baker, Harold Benett, and Thomas Nyfenger, who were three of the really great teachers at the time. That became my focus while I was sitting in the Broadway pit and how I kept sane. You need to have something on a job that excites you and that you can grow with. Just getting paid is not enough unless you are learning something; then you're getting paid twice. That's an important thing for all of us to know because, once you reach a level on a job where you can't learn anything or you think you can't, then it becomes drudgery. You can learn a lot even at weddings, bar mitzvahs, or casuals because, while the chords are going by and there's a drummer playing *ding-diga-ding*, you could be learning harmonies and time. You need to have your attitude together, so you can get something out of it.

On some of the casuals in New York, I was always amazed at the "three sax fakin" gigs, like Lester Lanin-type jobs. Those guys were like genius saxophone players who were not virtuosos, but they could fake a three-part harmony and make it sound like an arrangement. I felt that was my biggest weakness. When I would sometimes have to play the second tenor part, which was like a sixth below the

melody, I had to visualize the melody, but some of players didn't have to do anything. They could just hear it and play that harmony. That was another part of learning for me, learning how to do the harmony, even with bands that did not "swing." A lot of the music I played then was kind of hokey and very high-society club date music, but I got a lot out of it by listening to these musicians and discovering their fortes.

I asked Eddie if he had been on any road bands during those early career years. Woody Herman and Buddy Rich had both enjoyed Eddie's talents on tenor, but he worked with those bands only on short runs from New York City. Now, years later, Eddie is doing a lot of traveling, occasionally with Gary Burton (with the band that recorded the tribute to Benny Goodman and Lionel Hampton called *Benny Rides Again*) and often on his own as a jazz or classical soloist.

Later that day at Mike Garson's house, Eddie voiced some of his views about music and the business, all the while searching for workable tenor reeds for the performance that night.

How do you feel about the art of music and where it's going now as opposed to how you felt about it when you were growing up?

Well, I think that there's such a de-emphasis on art in education that we're not educating people to be interested in the arts, so they're not patronizing it. We need to have high schools and colleges that are endowed with money enough to have programs that will make kids want to play. Later, those kids will become the audience for the next generation of players. How do you become a part of an audience? By having an interest in something, right? For example, I play a little bit of tennis, so I'll watch tennis on TV or I might go to a tennis match because I know a little bit about it. When people have had some involvement, maybe they played the saxophone or the clarinet in school and they know about fingerings, they know something about music. This gets them to go to hear it, especially when they have favorites that they really like. They really know about what it takes to play that instrument. When there is no involvement, who is

going to patronize these great performers? This state of affairs is dangerous to all of the arts.

When I was growing up, there seemed to be a future. When I was in college, there seemed to be a place to go. There were always Broadway shows; L.A. had a scene so you could move there. There were jazz gigs and jazz clubs and a host of things to move into. Now I don't see many places for people to move into unless they are absolute virtuosos or genius musicians. I'm already in my life-style, career-wise, so I'm just trying to keep that going forward, but I see a lot of things have dried up.

How were you able to make the break from doing studio work to doing solo work?

Well, I kind of straddled the fence for awhile. While I was living in New York, I had done some solo albums; I had gone out on the road a little bit with my own band, you know, sort of testing the waters. I saw that the music industry was starting to peter out in terms of recording in New York and I had established a little bit of a name, so I just made a choice and said, "I'm going to go for this." That's all. I already had a bunch of connections.

As a result of this decision, did you set up more of an intense regimen of practice for yourself?

No, I always practiced. I did the same kind of thing, maybe just a little bit more maniacal.

The very first record you did as a soloist was First Prize. How did that happen?

That came about as a result of the European competition that I won. They came to me. The things you get really have a lot to do with what you did before. Hardly anything happens in a vacuum; you don't just suddenly launch into something new.

Certainly a new phase of your career was the GRP connection and doing the "Breakthrough" recording with Jorge Calandrelli. How did that come about?

I did a record on Columbia a few years earlier called *Morning Thunder*. There was a tune on it called *Forget the Woman* that Calandrelli had arranged and it was composed by Ettore Stratta. It got a Grammy nomination, just that one tune on the record. Jack Elliott (music director of the American Jazz

Philharmonic) heard it and liked it a lot. He knew Calandrelli and said, "I want you to write a concerto for Eddie and come to L.A. to perform it." So Jorge wrote the concerto, we performed it with Jack Elliott, and then Dave Grusin expressed an interest in recording it. Of course, Dave a composer's composer, knew of Calandrelli's work, and heard the live performance. It's as if everything you do is a little step towards something.

Eddie has eight albums (including one with Gary Burton) on Grusin's GRP label and has just released his most recent CD, titled *Real Time*, on Chesky Records. Included in his traveling are classical performances with string quartets and symphony orchestras. He has released one album on Reference Recordings with the Composers' String Quartet of the Weber and Brahms quintets.

I understand that you practice meditation to prepare for your performances. Tell me about this.

A lot of times we don't think of getting very quiet within ourselves. When I'm antsy, nervous, and acting it out in behavior by playing right away, I make myself become still and sit still. I find this is a perfect beginning to find out what's really going on. It's important to find out what's really going on. I follow some Buddhist Zen techniques: following the breath and watching the breathing. Sometimes I practice Tibetan meditation by just sitting still. One Zen master said, "There's no problem to meditation; just shut up." It's possible to be quiet without any techniques except just sitting still. Even if thoughts come into your mind, it's OK. That's still better than running around your apartment making phone calls and being frantic. I do this meditation every day.

Do you do this right before a performance?

Yeah, if I can, and if I have a room to myself. It's very good to have a quiet space where you can be alone right before a performance, so you can look at yourself. It's very important.

You seem so energetic when you are on stage.

Well, I get excited by music, so when I'm out there, I am excited. If I came

out on stage and was totally mellow, the audience would be bored. The energy is good; it's just having control of it, not letting it take you over.

What was behind your decision to go, several years back, with the clarinet exclusively?

Well, the clarinet is a great challenge as an instrument, an unlimited challenge; it just doesn't yield. I tend to be a stickler for punishment. I like punishment. The saxophone yields easier, not that it's an easy instrument, because it's not easy to play musically, but I felt that maybe I could do something unique and play the clarinet in a way that would make people more inspired to want to play the instrument.

It seems to me that you bring so much more to the jazz clarinet because of your classical background.

That was the way I was taught to do it. I can't let myself play any instrument until I can really master the sound of that instrument. I look at the jazz sound as coming out of the classical sound, as really being controlled, beautiful, manipulative, and colorful. Most people approach the clarinet from just the jazz sound; they make one kind of color. It's a kind of "woofy" sound. I have, however, recently returned to performing the saxophone. It was at the request of friends. Also, I want to expand my audience a little more.

I know of people who wouldn't listen to you because they were not fans of the clarinet, perhaps because of other jazz clarinet players they had heard and didn't care for.

That's right. Also, I felt that because I had become a clarinet player I was kind out of the "fold." To the young jazz student in school, the clarinet is still a strange instrument; the saxophone isn't. The saxophone is so much a part of my bloodstream that it unites me with young people a little bit more directly; then I can introduce the clarinet to them. Saxophone players didn't relate to me that much. Now that I'm playing tenor again, we speak the same language; I'm playing their instrument. I'm loving the tenor. I feel like I have a special affinity for that instrument and I'm having a great time

EDDIE DANIELS'
SELECTED DISCOGRAPHY

Real Time Chesky Records
Under The Influence GRP 9716
Benny Rides Again GRP 9665
This Is Now GRP 9635
Nepenthe GRP 9607
Blackwood GRP 9584
Memos From Paradise GRP 9561
To Bird With Love GRP 9544
Breakthrough GRP 9533
Brief Encounter Muse MDC 5154
Street Wind Marlin 2214
Morning Thunder Columbia 36290
This Is Now...
(Japanese) TAKT/CBS 10005
A Flower For All Seasons
Choice CRS 1002
First Prize Prestige PR 7506

With Freddie Hubbard
The Hub of Hubbard MP 5825956-2
With Composers String Quartet
Weber Clarinet Quintet in Bb & Brahms
Clarinet Quintet in B Minor
Reference RR40
With Thad Jones
Mel Lewis Orchestra
Live At The Village Vanguard
Solid State SS18016
Central Park North
Solid State SS18058
Consummation Blue Note BST84346
Monday Night Solid State SS18043
Thad Jones/Mel Lewis And The Jazz
Orchestra Solid State SS18003
With The Cincinnati Pops
Big Band Hit Parade Telarc 80177
With Don Patterson
The Return Of Don Patterson
Muse MR5005

playing it. Now I can go to colleges and talk to kids who play the saxophone. I'm a saxophone player; they identify with me. I can transmit something of what I feel about good saxophone sound because the saxophone has gone in a certain direction lately that I'm not so pleased with.

What is that?

I love Michael Brecker's playing, but every student has tried to become a Michael Brecker clone. He's an amazingly great player, but he's not the only direction. They have kind of gone away from what the tenor really was meant to sound like. Not that I'm really the one to make it sound that way, but there was Ben Webster, Getz, and Coltrane. You know, there's a whole gamut of other sounds and this whole, funky, fusion, tenor sound that they're all going towards is great for Brecker, but not great for everybody.

One individual who, throughout the years, contributed in a major way to Eddie's musical development was Joe Allard, the famous saxophone teacher. Eddie speaks of Joe with the highest esteem and admiration. Besides Eddie, Joe's students have included Dave Liebman, Ray Beckenstein, Michael Brecker, Fred Lipsius, Paul Winter, Roger Greenberg and many others. According to Eddie, Joe's most important contribution was "general inspiration." I think that teachers can have all of the knowledge in the world and should have the knowledge that you need for the specific stuff like embou-

chure, tone production, how to do this and how to do that. But if you have a teacher that really inspires you, that's worth at least as much as having the knowledge. You can have a teacher that has the knowledge, but that person may not be inspiring. These may be people who play great and they'll inspire you by their playing to want to reach heights, but they don't know how to "say it." Joe Allard was also very knowledgeable; his high energy would just stir you up and get you excited. He would show me something new and would say, "Try this; of course, if it doesn't work for you, don't do it," instead of the dictum form of most teachers, "This is how it should be, and this is how you should do it." He would lay down certain principles that he felt were true and then urge you to investigate it. He was very investigative and had a Zen-Buddhist kind of mentality, even though he wasn't a Zen person, just very mystical in some way."

Was his teaching geared to jazz playing?

No, it was not jazz at all, more just sound and expression, kind of in many directions at the same time, but all in how to make the sound, how to make it work.

Eddie Daniels is unquestionably included among the very best musicians on the scene today. He is an excellent example of the results of talent, hard work, and drive. Herb Mickman (bassist and Eddie's close musical companion from their forma-

tive years) has a multitude of anecdotes about Eddie in those early days. However, he sums it up best by saying: "Eddie's goal in life is to be better than himself!"

CONCERT REVIEW at the Jazz Bakery, Los Angeles

Eddie Daniels

(clarinet and tenor saxophone)

Mike Garson (piano)

This was a meeting of giants, two master musicians of technical skill and virtuosity of ideas. What we were listening to could be termed esoteric magic. The non-musician listener perhaps had no deep appreciation of the tremendous strengths exhibited here. The average musician or informed musical ear had some idea of the greatness he heard, but it was the modern woodwind players and pianists in the audience that truly realized the extent of impossibilities being overcome during these two sets. Both musicians are so technically capable and complete within themselves that it sometimes seemed there would certainly be a head-on collision, but at the last second the music would always give way to common empathy.

Eddie Daniels still prefers to put an emphasis on his clarinet performances, but did include a couple selections in each of the two sets on tenor saxophone. He seems to have an uncanny ability to coax nuances out of the clarinet where others find it an unbending, unpliant instrument. I find that Eddie approaches his expression of emotion on the clarinet in a saxophone-like manner, which dictates, although intuitively, where, when, and how much vibrato he gets. Simply put, he plays clarinet like a saxophone, although there's no denying that his clarinet sound is very pure and un-saxophone-like, having none of the "woofy-ness" or uncentered quality that saxophone players very often get on the clarinet.

Starting off with *Green Dolphin Street*, each half chorus changing key, Eddie's clarinet soared inventively over Garson's undercurrent of piano rhythms and textures. His clarinet sound is mostly classical in nature, but often he invoked a vibrato that goes from passionate to pretty. This was particularly evident on the ballad *Emily*. Following a rapid and wild version of *What Is This Thing Called Love*, the tender *My Foolish Heart* found Eddie floating flute-like and pure on the

rubato introduction. Eddie's tone was sometimes pure and glassy, other times full of dark texture, always expressive. His sense of harmonic chromaticism is astounding, the way he can get around chord progressions utilizing chromatic alterations. But it all sounds natural, not contrived. We heard the full range of the clarinet, going easily from the low register and sweeping up to the highest of notes like a bird taking off. Eddie is remarkably in control of the upper register, never sounding strident, always pure but warm. He is as apt to play a soft, gentle melody in the extreme upper register as he is in the middle or low register of the horn and do it just as effectively.

On *The Days Of Wine And Roses*, Eddie switched to the tenor saxophone. His sound is decidedly heavier and less delicate on the larger instrument, but he often displayed a light, floating, upper register that sings in "sotto voce" fashion. It was not long before he got very aggressive on the harmonies of this rendition that switched from F to Ab on the second half of every chorus. After several choruses, Eddie waved out Garson's piano accompaniment and took an extraordinary a capella chorus. Closing the set was *Falling In Love With Love* at breakneck speed. On this tune, both players were characteristically fleet and somewhat lighter in approach at the start. On Eddie's second ad lib chorus, Garson again laid out and we heard a stunning flow of eighth notes from Eddie's tenor. A rhythm section is not missed here. When the piano reentered after two dynamite tenor choruses, the audience spontaneously "whooped" and applauded in appreciation. After Mike Garson's amazingly inventive solo, the melody returned in loose fashion. On the last half, Eddie put on the brakes and suddenly the duo was playing a slow, soft, lyrical rubato.

The second set was equally impressive. With Eddie back on clarinet, the duo launched into Dave Brubeck's *In Your Own Sweet Way*. In this selection we heard some musical dialogue with the two players tossing back and forth several motivic ideas. Next was one of Eddie's compositions, written in fond memory of his former boss, Thad Jones, *Soft Shoe For Thad*.

The tender, but also dynamic, rendering of Ellington's *In A Sentimental Mood* was followed by the classical duet on Paganini's *Caprice In A Minor*, featuring an

astonishing display of gun-fire technique from both players. A Mike Garson interlude slipped into a momentary stride-piano statement before both participants engaged in improvising on the Paganini harmonic sequences. Suddenly and together, they sequenced to a dialogue on *Autumn Leaves*, then finally a brief spectacular return to the Paganini. This was a particular highlight of the concert since it truly added another dimension to the performance. These guys are studied, serious musicians, aware of the entire spectrum and historical import of what they play.

Eddie returned to the tenor saxophone for a tender and touching *Thad's Lament* and the blues *Sandu* to end the concert. An enthusiastic audience was insistent about an encore and were rewarded with the duo's version of *Body & Soul* performed as a slow ballad in its entirety. But as they reached the last two chords, Eddie took off on a fantastic quadruple-time solo escapade for three-quarters of chorus.

This pairing of master musicians provided a rewarding experience for all of the jazz fans who were aware of the event: a landmark concert at the Los Angeles Jazz Bakery. §