

DAVID R. ADLER
REID ANDERSON
THE VASTNESS OF SPACE

Reid Anderson, bass; Andrew D'Angelo, alto saxophone; Bill McHenry, tenor saxophone; Ben Monder, guitar; Marlon Browden, drums

Fresh Sound New Talent FSNT 096 (CD). 2000. Reid Anderson, prod.; James Farber, eng. DDD? TT: 64:35

➔ Before he rose to jazz renown as bassist of the Bad Plus, Reid Anderson put out two keeper Fresh Sound albums and then this, a quintet session that should rank as a classic of turn-of-the-millennium New York jazz. Two tracks, "Prehensile Dream" and "Silence Is the Question," became Bad Plus numbers. Others — "Foxy," "The Enthusiast," "The Owl" — are rock-inflected anthems with a direct and inescapable lyricism, but also an element of raw free jazz. Anderson wrote in his liner note: "I find that having a tune called 'Foxy' is good for the image of this band." Too bad this band has been forgotten.

DAVID KIKOSKI
DAVE KIKOSKI

David Kikoski, piano; Essiet Essiet, bass; Al Foster, drums
 Sony Epicure EK 64441 (CD). 1994. David Kikoski, Michael Caplan, prods.; Jim Anderson, eng. DDD? TT: 60:19

➔ David Kikoski, piano demon and former Roy Haynes sideman, had a one-album fling with a major label while in his early



30s. The translucent light-green tint of the jewel case, the abstract graphic design, the crude handwriting of the booklet: all seemed to promise that the music would stand apart as well. It does. Playing mostly originals, as well as a heart-stopping "Giant Steps" and a poetic "Long Ago (And Far Away)," Kikoski soars to the skies, his inconceivable chops never obscuring his melodic subtlety. Al Foster swings like mad while supplying a funky lilt in "E," "B-flat Tune," and "The Shadow." (XVIII-2)

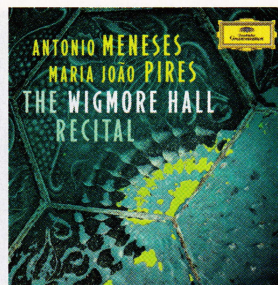
JOHN ATKINSON
ANTÔNIO MENESES & MARIA-JOÃO PIRES
THE WIGMORE HALL RECITAL

Schubert: Arpeggione Sonata, D.821. Brahms: 3 Intermezzi, Op.117; Cello Sonata 1, Op.38. Mendelssohn: Song Without Words, Op.109. J.S. Bach: Aria from Pastorale in F, BWV590.

Antônio Meneses, cello; Maria-João Pires, piano

Deutsche Grammophon 4790965 (CD). 2013. Matthias Spindler, exec. prod.; Renaud Loranger, prod.; John Fraser, recording prod.; Daniel Kemper, Andrew Mellor, engs. DDD. TT: 76:36

➔ It has been more than 25 years since I last heard a performance in London's Wigmore Hall, but this recital, recorded in concert there and recommended by Sam Tellig, transported me back to one of my favorite venues for listening to chamber music when I lived in the UK. Sam described the



Schubert "as one of the finest performances ever released of the Sonata for Arpeggione," and yes, it is. Antônio Meneses, cellist with the Beaux Arts Trio from 1998 to 2008, rejoices in the melodic richness of Schubert's writing for the arpeggione, a fretted, six-string instrument similar to a viola da gamba but tuned like a guitar that was briefly in vogue in the early 19th century. Meneses plays an arrangement for cello, of course, and also turns in a soul-stirring reading of the Brahms E-minor sonata for that instrument. But the highlight on this album, for me, is Meneses's accompanist, Maria-João Pires, whose performance of the three Brahms Intermezzi, Op.117, has displaced in my affections my own recording, *Intermezzo*, of Robert Silverman performing these delicate piano works (CD, Stereophile STPH003-2). I have been a fan of Pires since her early digitally mastered Mozart recordings for Denon in the 1980s; she exposes the emotional depths in these superficially simple works.

MOVING HEARTS
THE STORM

Tara 1304 (LP). 1985. Dónal Lunny, prod.; Andrew Boland, eng.; Connor Barry, John Grimes, asst. engs. AAA/AAD. TT: 37:47

➔ This instrumental album, mixing traditional Irish melodies and instruments with a rock rhythm section, was



in constant rotation in the mid-1980s, but I hadn't listened to it in years. It was my 2012 purchase of an Ayre Acoustics QA-9 A/D converter, which triggered my transferring to 24-bit/192kHz PCM many of my favorite LPs, that caused me to dig out *The Storm* from the darker recesses of my shelves of vinyl. Mixed at Dublin's famed Windmill Lane Studios, the album's marriage of two apparently disparate families of instruments works superbly well. The rock rhythm section adds a propulsive groove, and the use of such "alien" melody instruments as bouzouki, saxophones, electric guitar, and bass clarinet adds to the appeal. The musical form is generally that of Irish traditional music, with different double-time reels cascaded and repeated. The opening cut, the 13-minute "The Lark," for example, comprises seven sections in different but related keys: "The Lark in the Morning," "Earl the Breakfast Boiler," "O'Broin's Flightcase," "In the Mountains of Holland," "Oh Hag! You've Killed Me," "Peter O'Byrne's Fancy," and "Langstrom's Pony." The opening fades in over an ostinato D-major riff on marimba, with punctuating synthesizer chords and bass-guitar notes joined by drums, and then with Davy Spillane introducing the first theme on low whistle, joined by Declan Masterson on Uilleann