

Kirk Lightsey lights up heavens on Goodbye Mr. Evans

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praises to me of a Swiss flugelhorn player named Franco Ambrosetti. Born in 1941, he's not one of the so-called "young lions," so the main reason he's not well known in American jazz circles is that he spends most of his time playing long-standing gigs in Europe. But in the company of youngster Seamus Blake, tenor; and veterans Kenny Barron, Ira Coleman and Victor Lewis, Ambrosetti was on fire on this live and lively Blue Note evening. His fluid ideas flow with easy confidence and rapidity on bellringers like Just Friends, Body And Soul and Barron's near-standard, Voyage. The lusty Blues 'N' Dues Etc. and another Barron opus entitled Phantoms complete what, in effect, became my introduction to an impressive player whose path I'd like to cross again and again. A tip of the reviewer's hat to our JSO prez for suggesting it. **Enja, 1993, Playing Time: 62:54; ★★★1/2.**

Goodbye Mr. Evans, Kirk Lightsey, piano. I've heard it said that it's "tough to get five stars out of Fendel." Well, that may be true in many cases, but it was easy on this disc. Lightsey, now living in Europe, is a sensational pianist, adored by musicians but hardly known to much of the listening public. This CD just bristles with energy, creativity, beauty and huge chops despite the fact that bassist Tibor Elekes and drummer Famoudou Don Moye were new names to me. Each piece is played with a husky confidence that alerts the listener to the fact that this trio is something special. For the record, the more familiar tunes are In Your Own Sweet Way, Four In One and Goodbye Mr. Evans. They also give a thorough workout on a medley which includes Freedom Jazz Dance and Giant Steps. Really, it's right there in his name. Kirk Lightsey. Indeed, he LIGHTS up the room on this performance. **Evidence, 1996, Playing Time: 66:01, ★★★★★.**

some years has been featured with the group Mad Romance, a much hipper and adventuresome version of Manhattan Transfer. This recording will have heightened interest to locals due to the material and the players. Pam stylishly handles Frishberg's melodies and lyrics with Dave himself on piano. They're joined by Jeff Uusitalo, trombone; Phil Baker, bass and Dick Berk, drums; all familiar players in these parts. Rick Harris, flugelhorn, completes the ensemble. Dave makes it a vocal duo on Let's Eat Home and Snowbound. Also included are two exquisite Alan Broadbent melodies for which Dave wrote perfect lyrics, Heart's Desire and Marilyn Monroe. Pam also shines on Frishberg fare Can't Take You Nowhere, Our Love Rolls On, Peel Me A Grape, Zoot Walks In and more. It's about time one of America's few great remaining songwriters was recognized in this manner; Bricker does it with panache. To order your copy, send \$17 to Pam Bricker, c/o Mad Romance Records; 324 Tadawingo Rd S.E.; Vienna, VA, 22180; **Mad Romance Records, 1996, Playing Time: 40:04, ★★★★★.**

Silent Pool, Marian McPartland, piano. I am open to challenge on my theory that many people use music as a background to their daily chores; never investing anything in it except the knowledge that it's there. This, I contend, is the reason for the popularity of phenomenons like new age and the so-called "smooth jazz." To suggest this album as an alternative to such music may be offensive to Marian McPartland and arranger/conductor Alan Broadbent. I don't mean it that way at all. It's

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