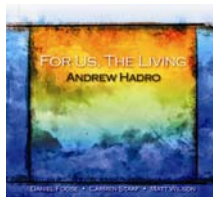


Anat Cohen. On this set of duets, pianist Gary Walters is both a stimulating accompanist and an excellent soloist. While he serves as the entire rhythm section, one never misses the string bass or drums. Walters' sense of time and rhythm is very complementary to the clarinetist's and it is obvious that they have played together many times in different settings. On the ballads, they seem to breathe together. On the medium-tempo pieces, Walters sometimes provides a subtle bass line while in other spots he implies the beat and makes inventive use of space.

"Lover Man" is given a bit of heat by Goodman. Wayne Shorter's "Infant Eyes" receives a unique treatment, becoming a thoughtful and moody ballad. "Embraceable You" cooks with the pianist taking one of his finest solos of the project. "Django" takes the famous John Lewis composition into some unexpected areas, with the duo really digging into the song. "Nancy With The Laughing Face" is taken melodically and "Moonglow" lightly swings.

Some of the most creative improvising takes place during the adventurous and unpredictable "Don't Wanna Miss You," the lone original of the session by Shawn Goodman. "Moonlight In Vermont" and a loving and quiet "A Child Is Born" are treated with affection. "Lush Life" and "Tenderly" end this fine duet set in a similar mood, taken at a slow ballad tempo.

Not Benny Goodman's serves as an excellent introduction to the artistry of Shawn Goodman and Gary Walters. It deserves many close listenings.



Andrew Hadro

FOR US, THE LIVING—Tone Rogue Records 003. Web: andrewhadro.com. *Allegrecia; Forever, All Ways; Give; Bright Eyes; For Us, the Living; Wading the Sea; Sea of Tranquility; Paola; Cotton; Hurricane Sandy*

PERSONNEL: Andrew Hadro, baritone saxophone, flute; Carmen Staaf, acoustic piano; Daniel Foosse, acoustic bass; Matt Wilson, drums

By Alex Henderson

In the jazz world, the baritone saxophone has taken a back seat to other members of the saxophone family over the years. Famous tenor and alto saxophonists have been numerous, and well-known baritone players haven't been nearly as plentiful. Nonetheless, the baritone has given us some giants along the way, ranging from Harry Carney (a member of Duke Ellington's orchestra) to Pepper Adams, Serge Chaloff and Cecil Payne to Cool School icon Gerry Mulligan (who was to the baritone what Stan Getz, Paul Quinichette and Zoot Sims were to the tenor and Paul Desmond was to the alto). And because the baritone hasn't been as crowded an instrument as

the tenor or the alto, it gives an improviser more room for personal expression and more room to stand out in the crowd. Andrew Hadro sounds like he is taking that lesson to heart on *For Us, The Living*.

Forming an acoustic quartet with pianist Carmen Staaf, bassist Daniel Foosse and drummer Matt Wilson, baritone saxman Hadro (who plays the flute as a second instrument) brings a post-bop perspective to this 2013 recording. Hadro gets a lot of inspiration from post-bop tenor players, including John Coltrane, Wayne Shorter, Pharoah Sanders and Joe Henderson—and even though he is playing the baritone instead of the tenor, his big-toned phrasing clearly has a lot in common with their playing. There is some Payne in Hadro's tone as well, but no one who has spent a lot of time listening to Coltrane, Shorter, Sanders or Henderson will mistake Hadro for someone who gets all of his inspiration from baritone players exclusively. His love of the great post-bop tenors of the past is evident.

That post-bop mindset asserts itself not only in Hadro's expressive, probing baritone improvisations, but also, in his composing. Hadro wrote six of the ten selections on this 55-minute CD: "Allegrecia," "Bright Eyes," "Wading the Sea," "Hurricane Sandy," "Forever, All Ways" and the title track. And all of them underscore his strong awareness of the post-bop of the 1960s and 1970s.

Although Hadro's flute playing is a side dish on *For Us, The Living*, it an appealing side dish. Hadro plays a lot more baritone than flute on this release, yet when he does pick up the flute, it serves him well. On the flute, Hadro has an attractive tone along the lines of Rahsaan Roland Kirk—and that is a logical influence for Hadro to have considering the importance of Kirk's contributions to post-bop and modal jazz during the 1960s and 1970s. Kirk (who died in 1977 when he was only 42) was one of the great post-bop improvisers of his time, expressing himself on a variety of wind instruments ranging from the tenor sax to the clarinet to the flute. Although Kirk didn't play the flute exclusively by any means, it was a valuable part of his artistry—and when Hadro solos on the flute, he sounds like he is well aware of Kirk's importance to that instrument.

But while Hadro has his influences and his inspirations, he is his own person. One will notice some Coltrane influence here or some Sanders or Henderson influence there, but ultimately, Andrew Hadro sounds like Andrew Hadro. And on *For Us, The Living*, he shines as both a soloist and a composer.

Steven Kroon

ON THE #1 – Kroonatune Records KTR 005 – www.stevекroon.com. *On The One; Roots; I Know You Do; Phantom Of The Island; As Time Goes By; Dust Till Dawn; When There Is Love; Camel Rise; Touch*

PERSONNEL: Steve Kroon, congas, percussion; Craig Rivers, flute; Tim Ries, tenor, soprano; Igor Atalita, keyboards; Bryan Carrott, vibes; Ruben Rodriguez, electric bass; Vince



Steven Kroon

Tuesday, May 20 (CD Release Party)
The Jazz Standard • 2 sets - 7:30pm & 9:30pm

Sunday, June 1
Abyssinian Jazz Vespers • 4:00pm-6:00pm

"On The #1 takes its name from Kroon's signature sign-off phrase, referencing the idea of 'being right on point' and 'focused.' It was a wise title choice, as it's the perfect way to describe this music." — AllAboutJazz

"Mr. Kroon's music and it has brought in many admirers for his loose elegance that has, nevertheless, boasted a gentle swagger that has given Mr. Kroon's music a gentlemanly wallop. This in turn has set Steven Kroon apart as a percussionist as well as a musician. His recording On The #1 is no exception."

— Raul da Gama,
LatinJazzNet.com



www.stevекroon.com