

This portable jazz festival is highly recommended.

—David Zych



Kirk Lightsey

Goodbye Mr. Evans

EVIDENCE ECD 22165 (66:02)

Kirk 'n' Marcus

CRISS CROSS CCD 1030 (55:08)D3

Goodbye Mr. Evans, a trio date, has several features to recommend it: the lead piano of Lightsey, a typically elegant musical godson of Hank Jones and Tommy Flanagan; an introduction to the excellent bass work of a young Hungarian named Tibor Elekes; a chance to hear F. Don Moye, long-time drummer with the Art Ensemble of Chicago, playing a "straight" set (as he does with Lightsey and pal Bowie in *The Leaders*); a genuinely relaxed mood; above average material.

Best of all is the room the three take to stretch without letting things sag. That happens when a leader can confidently let his guys take key solos that go places: Elekes' opener on Jimmy Heath's "A New Blue," Moye's glue that joins hands and dances through a speedy suite of jazz classics by E. Harris, Shorter, "Temptation," Coltrane. (Moye also walks in a loose Monk tune, shuffles quickstep brushes in a surprise intro to Lightsey's laid-back "Habiba," and finds coconut colors and cowbells to shade Elekes' solo and ostinato basslines.)

This very fine, musically unhurried trio date was recorded in Switzerland; all members live in Europe. Vivent les expatriates!

On *Kirk N' Marcus*, Lightsey shifts gears to accommodate two great horn players: legendary trumpeter Marcus Belgrave, far longer (some would say

too long) a teacher in Detroit than playing "out" and Jean Toussaint, the fiery Aruba-born tenor player who worked with Art Blakey (1982-6). The rhythm team of powerful bassist Santi DeBriano and veteran drummer Eddie Gladden applies extra bounce and flexibility. Ballad features for Toussaint ("Golden Legacy") and Belgrave ("Loves I Once Knew") are exceptionally poignant and beautiful. The five dust off and polish to a shine the Kenny Dorham Georgia-Brown-based "Windmill". It's just one more superb quintet date produced by Gerry Teekens, the Dutch Master of New York's new bop.

—Fred Bouchard

Nick Brignola

Flight Of The Eagle

RESERVOIR RSR CD 145 (57:46)

Hearing Nick Brignola soar on his baritone does bring to mind watching eagles and albatrosses and vultures and magnificent frigatebirds: how do they keep those big engines in the air? And make it seem so effortless? The birds have their thermal air currents to glide on, and Nick, well, has his superbly buoyant trio: Kenny Barron, Rufus Reid, and Victor Lewis. Not only do they play as light as a breeze, at whatever tempo and tack, they know all the nooks and crannies of the terrain of the surroundings familiar ("Body and Soul," "My Foolish Heart") and off the beaten track (Irving Berlin's 1919 hit "A Pretty Girl Is Like A Melody," Billy Taylor's ebullient Latin "Diz.") Brignola's snub, nasal singing in the bebop vernacular is a song of joy, of freedom. Have no fear of flying with this quartet.

—Fred Bouchard

Vic Juris

Music Of Alec Wilder

DOUBLE-TIME DTRCD-118 (68:22)

Here, the tune-oriented music of Alec Wilder, in the tradition of the great songsmiths with a fair share of surprising twists, receives worthy, artful treatment by Juris and company (Dave Liebman, Tim Hagans, Steve