

GEORGE GARZONE

AMONG FRIENDS



Stunt Records
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George Garzone is one of the most idolized tenors in jazz. Every young, upcoming saxophonist dreams of sounding like him. His instrumental skills are unsurpassed, and when he plays he seeks the very source of his music.

Now that it is here, we come to realize that this is the George Garzone album we have been waiting for all along. This musical meeting with the wonderful pianist Steve Kuhn, legendary drummer Paul Motian and young Danish bass ace, Anders Christensen, finds Garzone in a lyrical mood performing a string of ballads and boleros. Some of these gems are Garzone originals, others have been borrowed from the Great American Songbook.

This classic setting brings all the finest nuances out in Garzone's playing. Steve Kuhn is a pianistic cornucopia, and Motian's and Christensen's tandem is overwhelming on this fine recording - a little bit Danish and a lot of world-class jazz that is pure listening pleasure. This is a great release and a rare gift: This music engraves itself into your mind; it is beautiful, mature and touching music performed by three legends and a young bassist.

As artists age and mature, we who enjoy their art become more familiar with them. Assuming that they no longer develop at the same rate as when they were younger, we begin to view them with forbearance. We love them no less than we did in our youth, but we do not expect to hear anything genuinely new from them, and

more and more often we direct our antennae towards younger generations.

Here we have three musicians who challenge that preconception. When these recordings were made in New York, George Garzone was 58, Steve Kuhn 70, and Paul Motian was 77. They had each reached an age where it would be perfectly acceptable for them to rest on their laurels. However, along with young Anders Christensen, this trio of mature musicians illustrate that there is no need to stop developing just because you've passed 50. Perhaps development goes on at a different and more conscious level, but can anyone listening to Garzone, Kuhn and Motian say that they have stopped developing?

These three musicians create something new with small means - they are individually convincing and collectively attentive. Notice how Kuhn never obstructs Garzone's excursions, despite the fact that his piano playing is richer and even more detailed than ever. Notice how Motian creates supportive structures even as he and AC carry and push the music onwards - in an even more insistent, attentive and conscious manner than 50 years ago in Bill Evans' legendary trio.

The session is George Garzone's. He chose the musicians, and it was his maxim that most tunes were paced at medium tempo or below. Still the music is a collective achievement by four equals.

*Theme For Ernie / Album Only / Alone / To My Papa / Between Two Cities / My One And Only
Love / Milestones / Farewell / Free*

George Garzone (ts, ss) / Steve Kuhn (p) / Anders Christensen (b) / Paul Motian (dr)



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