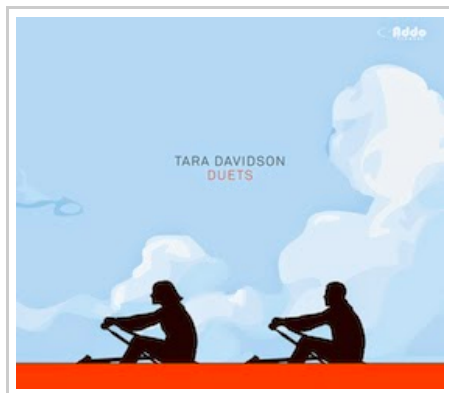


cause. For tickets and more information, go to [www.ahcc.org/event/3652](http://www.ahcc.org/event/3652) or call Mary Way at **860-278-0785**.

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Saxophonist/composer **Tara Davidson**, a member of the highly-active Toronto, Canada, jazz scene, has just issued her 4th CD as a leader. "**Duets**" (Addo Records) finds her sharing the aural space with 6 partners, ranging from long-time associates **Mike Murley** (tenor sax) and **David Braid** (piano), with whom she shared

the bandstand in the DMBQ, plus good friends and/or band members **Trevor Hogg** (tenor sax), **Andrew Downing** (bass, cello), **David Occhipinti** (guitar) and **Laila Baili** (piano).

All 13 tracks are originals (either by Ms. Davidson or her collaborators) and range from the intimate to the expansive. Braid, the only musician who appears more than twice (the opening 2 cuts as well as the closer), is an impressive composer and forceful musician. His pieces "**Lele Tune, Parts 1 and 2**", are built off a strong melody and the duo build up quite a head of steam on both performances. Ms. Davidson's alto sax sound is vibrato-free with articulate notes but she can also play with fire. With Murley (who was her first saxophone teacher and first duet partner), they create the sweet boppish "**130 E. 39th St.**", sharing lines and supporting each other while the tenor player's original "**Sheep Walking**" may remind some of the duets of Oliver Lake and Julius Hemphill (the more straight-ahead pieces). Guitarist Occhipinti, who has recorded 2 duo CDs with Murley, creates a spacious musical landscape on "**Silver Skates**", allowing Ms. Davidson's intricately crafted soprano saxophone lines to rise above his chordal accompaniment. He also appears on Ms. Davidson's "**Murphy's Law**", a faster piece that finds the musicians supporting each other, moving in and around each other's lines and responding to the energy each gives out. Tenor saxophonist Hogg, who was a classmate of Ms. Davidson at the University of Toronto and a duet partner ever since, meshes his sound with the alto sax on the delightful medium-tempo boppish piece "**Train to Tarrytown**" and contributes the more forceful yet still sweet "**The Neigh-Sayers**". Downing, the bassist in Ms. Davidson nonet, plays cello on his "**Kontrbas Semaisi**", a lovely piece in which he plucks his instrument in the style of Oscar Pettiford and Abdul Wadud. The melody is one of the prettiest on the CD, having a folky edge and allowing for the rippling alto lines to cascade down over the cello. He

plays bass on Ms. Davidson's "***The Halyconian Years***", also a ballad with a bass line that may remind some of the late Charlie Haden and how he interacted with Ornette Coleman and Jan Garbarek.

Pianist and vocalist (she does not sing here) Laila Baili plays on 2 of the more introspective tracks. Her descending chords and impressionistic figures opens "***For Glenda***" - when the full piano chords begin in the background background (sounding not unlike Gary Brooker's work with Procol Harum), the soprano sax enters with the wistful then soulful melody. Ms. Davidson stays on soprano for their second collaboration, Ms. Biali's "***The Good Earth***", a composition that has the feel of both Bruce Hornsby and Art Lande (especially his duo with Jan Garbarek on "***Red Lanta***"). The rousing middle and closing sections are, at times, glorious and emotionally satisfying.

By the time one reaches the final track, Braid's "***Colebourn M.D.***", another handsome ballad with fine interplay between the alto sax and piano, you understand how good music can come from good friendships, from the trust that is built from years of playing, experimenting, having fun discovering how far each other is willing and able to go, or just relaxing playing a simple melody. **Tara Davidson** is a lucky musician to have colleagues who are friends and collaborators, ready to head into the known or unknown. "***Duets***" is delightful, bright, audacious and emotionally honest. For more information, go to [taradavidson.ca](http://taradavidson.ca).



Tenor saxophonist **Jerome Sabbagh**, a native of Paris, France, and a resident of New York City for nearly 2 decades, has worked with his quartet of **Ben Monder** (guitar), **Joe Martin** (bass) and **Ted Poor** (drums) for a decade. "***The Turn***" (Sunnyside) is the ensemble's 3rd release and first since 2007. The material the saxophonist writes for his

partners not only emphasizes their individual strengths but also how well they work together. The rhythm section is quite supportive while Monder is a great accompanist, knowing when to hold back and when to let loose (and he certainly can wail).

On initial listens, ballads such as "***Long Gone***", "***The Ascent***", and Paul Motian's "***Once Around the Park***" (the only piece not composed by the leader) stand out. Poor's drumming is quite active yet