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### [More high-flying Canadian jazz \(CD review\)](#)

By [phum](#) Thu, Mar 3 2011 [COMMENTS\(0\)](#) [Jazzblog.ca](#)

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In addition to the Toronto super-trio Broadview (the subject of [my last post](#)), the Toronto alto saxophonist Tara Davidson is also touring Canada this month. Tonight, Davidson's quartet kicks off its [tour](#) with a show in St. John's, Nfld, -- the first of four Maritime concerts -- followed by five nights in Manitoba and Alberta and then a March 25 gig at The Rex in Toronto.

To mark Davidson taking jazz to the people, here's a review of her new disc:

#### **View (Independent)** **Tara Davidson**

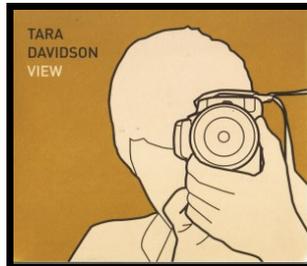
"There might be a 'Canadian' style of modern jazz," the Winnipeg-based, U.S.-expat pianist George Colligan recent wrote at his must-read [jazztruth blog](#). "Much of the young Canadian musicians write music with extremely colorful melodies and harmonies. These melodies and harmonies might hint every once in a while at things like hard bop or Tristano-style jazz, but that's never the concern. The concern is to create a feeling."

Colligan penned those words in regard to last year's excellent CD *Aerial*, from Montreal bassist (and Ottawa native son) Fraser Hollins. But I think his position find an additional example in Tara Davidson's CD *View*.

On this collection of seven originals, Davidson's best songs are tuneful, lyrical successes. *View* leans to medium-tempo, straight-eighths tunes that frame Davidson's wide, expressive alto sound. The poppy, appealing *Bunny, Bubs and Bodie* opens the disc, sliding alternating stretches of 7/4 with passages of 3/4 past listeners because this time out, vibe and melody outrank rhythm. At the other end of the CD, *For Glenda* hits a related emotional note. The simply stated, pop-tinged ballad -- think *You Are So Beautiful* -- features a poignant introduction from pianist Jamie Reynolds and Davidson's solemn soprano playing the melody and little more. As Colligan wrote, "the concern is to create a feeling."

For me, two tracks that feature guest Trevor Hogg on tenor saxophone stand out. I like the contemporary melancholy of *Murphy's Law*, which adds the affecting tenor saxophone of Trevor Hogg and features Reynolds switching over to chiming Fender Rhodes. The music is especially open and breathing and has lots of focused intention during Hogg's unfurling solo -- that said, bassist John Maharaj and drummer Fabio Ragnelli sound more than fine together throughout, united in providing each track the arc it needs. On the slow, dreamy swing tune *Marni's Way* Davidson and Hogg seek out the most interesting notes during their solos, inspired by the tune's intriguing melodic and harmonic framework.

For urgency, the disc's winner may be *South Western View*, which features Davidson playing flute and alto. Davidson patiently develops a strong solo and pianist Reynolds is scene-stealingly good.



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