Pal, including "Journey to Recife," which he features here although Evans didn't write it. Norton's liner notes explain that he recently learned the Richard L. Evans composition was improperly credited to Bill in a 1970s fake book, but "as we have been playing it for the past 35 years ... we decided to keep it in the program." And the idiosyncratic move pays off. Thanks to the song's sinuous sophistication, "Recife" feels like an intrinsic part of the package, not an outlier.

"Fudgesickle Built for Four," which opens the album, creates the template for what follows. Norton and his 11 compatriots — including trumpeters, a trombonist and multiple flute and sax players anchored by drummer Jason Lewis, bassist John Shifflett and guitarist Scott Sorkin — find so many avenues to explore that they reprise the tune later in the set. Other highlights include a spirited "Five," an amusingly quirky "Twelve Tone Tune" and the punchy album closer, "34 Skidoo."

An enjoyable effort in and of itself, *Time Remembered* also serves to remind performers how many wonderful songs Evans left behind. —**Michael Roberts**

Joe Sample and NDR Bigband
Children of the Sun
(PRA)
When funk/jazz trombonist Nils Landgren

asked Joe Sample to compose songs for a collaboration with the Hamburg-based NDR Bigband, the pianist drew inspiration from colorful, complex concepts he'd been contemplating for decades.

While appearing at the 1995 St. Croix Jazz Festival, Sample was shocked by the contrast between the island's vibe as a modern paradise and its role in the brutal 17th-century slave trade. This dichotomy infuses tension into his quite-personal-sounding 11-track suite, *Children of the Sun*. Distinct movements cover vast terrain, from poignant, lush and hopeful ballads to bright, funky reflections of a "Buttermilk Sky" and a whimsical discovery of "Gold in the Cane," a reference to the sugarcane trade. But the journey turns inward, as well, with the soaring spiritual "I Wanna Go Home"; a moody, floating descent into the "Blue Abyss"; and the mournful meditation "Albatross Day." Sample deftly explores the musical landscape, utilizing soulful Caribbean, tropical and Latin rhythms to bolster his infectious jazz compositions.

Steve Gadd's steady drumming and Sample's trademark touch provide an emotional anchor amid the alternately booming and caressing energy of the Bigband and some crisp, compelling trombone solos by co-producer Landgren. Recorded during two sessions in early 2011, *Children of the Sun* is among Sample's last released works. The pianist died in September of last year. And, as parting gifts go, this one is splendid. — **Jonathan Widran**

Dario "Rainote" Chiazzolino
Paint Your Life
(Tu Kool)
Italy boasts one of the most vibrant jazz scenes in the world today. While veteran trumpet players Enrico Rava and Paolo Fresu and pianists Enrico Pieranunzi and Stefano Bollani attract international attention, the boot-shaped nation has produced

KEVIN EUBANKS
STANLEY JORDAN
DUETS

Kevin Eubanks and Stanley Jordan - both masters of their domains - discovered an empathy when playing together live a summer or two ago. Duets' repertoire bridges literally decades in its range from Eden Ahbez' classic Nature Boy to dance diva Ellie Gouldings Lights, and many clever spontaneous studio arrangements (Blue In Green, Summertime, A Child Is Born).

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Rez Abbasi

many talented jazz musicians who remain relatively unknown in the United States. Turin native Dario "Rainote" Chiazzolino, one of today's finest young Italian guitarists, is a case in point.

A highly lyrical player in the Pat Metheny mold, the 30-year-old Chiazzolino teams up with California piano phenom Taylor Eigsti on *Paint Your Life*, a melodic yet intricate quartet offering. Bassist Marco Panascia and drummer Willie Jones III round out the combo.

Recorded in a single day in New York City in 2011, the album includes seven original tunes and one cover (a busy bop treatment of "There Is No Greater Love"). On the surface, most tracks are soft-hued creations reflective of Chiazzolino's main influence, pianist Bill Evans. A closer listen reveals a rare depth of passion and sublime musicianship, even on the more accessible tunes such as the Metheny-like originals "Precious Things," "Far From Here" and "Nel."

Chiazzolino and Eigsti are simpatico stylists who share a palpable chemistry. Their rapport is most evident on the acoustic ballad "Nostalgia" and "Floating," a soaring track with a classic Wes Montgomery feel. The guitarist goes it alone and acoustic on the tranquil E-minor title track, which utilizes subtle atmospherics. Here, he pays poignant tribute to his father, Antonio, who passed away suddenly.

Chiazzolino views the highlight of his career thus far as his appearance with the Yellowjackets during their 2012 European tour. The instrumental and compositional acumen he displays here should further extend his reach beyond the borders of his homeland. —Ed Kopp

Rez Abbasi Acoustic Quartet
Intents and Purposes
(Enja)

On the charmingly unassuming *Intents and Purposes*, guitarist Rez Abbasi and his acoustic quartet pay homage to electric 1970s fusion with an intimate reading of eight standards from the era.

Undulating harmonies and hypnotic vamps form the backbones of these interpretations, while the melodies — often embellished with clever and elegant spontaneity — remain at the forefront. Herbie Hancock's "Butterfly," for instance, opens with darkly shimmering rhythmic refrains as Abbasi eloquently states the main theme. Out of this soulful and intriguing ambience emerges his lyrical improvisation, peppered by Indian motifs. Bill Ware's crystalline vibraphone lends stimulating angularity without wandering far from the song's mellow essence.

Abbasi deconstructs Chick Corea's "Medieval Overture" to its basic elements, as Ware's resonant mallet strikes build tension behind the guitarist's laid-back lines. In contrast to the cinematic and otherworldly atmosphere of Corea's original recording, the disparity between Abbasi's relaxed lyricism and Ware's percussive urgency creates this hauntingly dramatic performance.

Abbasi and company employ a similar methodology throughout, as on their read of John McLaughlin's "Resolution." The quartet strips the symphonic piece of its heavily electric instrumentation, but retain its electrifying passion. Bassist Stephan Crump lays down deeply poetic con-arco phrases laced with melancholy as Ware weaves provocative sonic patterns that climb up and down the scales. Meanwhile, Abbasi's inventive

Photo by Jimmy K