

ALBUM REVIEWS

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Bryan Lubeck - Tuscan Sky

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By: Darryell Randle/Sounds Of The D – Contributing Writer

Although, it may seem difficult to imagine summer on a brisk November Day when the leaves have nearly fallen from the trees and the holiday season is quickly approaching. However, listening to Bryan Lubeck's Tuscan Sky LP, on this cool autumn afternoon raises the temperature in the room just a bit. With songs, such as; "Lie To Me", Lubeck's signature flair for romance is musically revealed with his Latin guitar. Talking as a man who desires his woman to tell him the one thing he needs to hear, but hopefully not quixotic as they enjoy a walk through the vineyard.

Point and counter point, is what is portrayed while listening to "On Her Own" and "On His Own". The music for, "On Her Own" is at a slower tempo. The tempo is distinguishably faster on, "On His Own", and the trumpet makes a triumphed sound of freedom. Is this to state that the couple has broken up and the female is saddened by it? If in fact the interpretation is correct, does this mean the boyfriend is actually, joyous over the break up?

Bryan Lubeck's take on Sade's "Nothing Can Come Between Us", doesn't disappoint either. The collective synergy between Lubeck's guitar and his sax player's saxophone, musically conjoin to form an affair of enchanted fervor. There isn't anything like piping hot Spanish guitar riffs to warm up the bitter cold November. Now that "Tuscan Sky" has raised the temperature inside these four walls, maybe it'll make this winter shorter, hotter and more titillating.

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Najee – The Morning After

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By: Matt Ward

A man is left standing at the terminal in the middle of what should have been a fateful rendezvous, his mate... late, and the likelihood of boarding that vessel with his sweetheart evaporating with each passing nanosecond. When at the 25th hour...

Man: "You ready to take this journey with me?"

Woman: "I wouldn't miss it for the world..."

And so begins *The Morning After*, in which the listener is led by the lilting and tender sonic musings of saxophonist and flautist Najee, on a smooth and sensuous travelogue that leaps from the carefree, mosey-paced grand tour in "San Tropez", to the ethereal vocals, synth textures and classy pomp of "Champs Élysées", to the analog earthiness and straight-ahead feel of "W 72nd Broadway". This plane, however,

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Jon LaTona - Introducing.....

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By: Al Junco

Introducing Jon LaTona provides a blend of old school straight ahead jazz with a pinch of youthful enthusiasm. It reminded me of Blue Note recordings from the 60s and early 70s - nice to hear the upright bass for a change.

The six track project opens with *Overture*, which is reminiscent of Ray Brown's bass work on the Oscar Peterson trio. You can hear LaTona's fingers sliding on the bass giving it the old school jazz feeling. *Right Where The Sound Goes Wrong* opens with a catchy trumpet solo and moves with a smooth groove with the bass coming in and the brush work on the drums blending in nicely. The trumpet and bass on *Ann & Stan* sounded like Ann was talking but Stan wasn't listening, good name for this track. The guitar and drums on *Steaks On The Train* gave you the feeling that the train was moving with nice bass work in the middle. *Delma Prelude* and *Delma* featured all the guys (Mark Pender-Trumpet, Dave Hill - Guitar, Adam Alesi - Drums and Jon LaTona -Bass). This is the most upbeat tune on the project.

Overall, I was pleasantly surprised and would recommend a listen....or two for the traditional jazz crowd.

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Dr. V. Shawn - That's What's Up!

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By Matt Ward

Now's the first-year anniversary of the release of Dr. V. Shawn's first album *That's What's Up*—probably the phrase that springs to mind once ensconced in the subterranean textures and jungle rhythms of the titular opening track, as they then blossom into a Monkish extended jam session, with funk and fusion guitar sidling up to scratch that rock itch just where it needs be, have you one.

It's that right burst of giddiness that comes with the first fruity whiff you get after ripping open a fresh bag of candy; pregnant with possibilities. And then you hear the slap-bass intro of the casual cruise that is "Motown Union Express", which sounds the way a black-on-black Chrysler 300 ought to look when lit by the Greektown Casino lights at a quarter to midnight—that is what is up. Listen to Alan Sloane's alto sax twirl and tumble through the bars and measures of "Outta Da Groove" before planting that last note like a boss, or fronting the light and fluffy "Circus Parade", and providing crucial spirit to "Sentimental Secrets". The aforementioned bass, courtesy of William "Goldie" Glenn, bounces the gates of "Stone Cold" while the Doctor gets to swinging his arpeggios over the dance floor like a funkateer's mace. Trent leads the team with his crazy-88's ("I got some real tough cats working with me," beams Trent,) and also with his voice on the album's anthemic closer, the earnest "Do Me Right", whose female backup trio help to polish off V. Shawn Trent's lighthearted freshman effort with that most marketable parting goose of hummability. This one will stay with you.

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Dario Chiazolino - Paint Your Life

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By Matt Ward

This album has a lot for which to be thankful. The tracks connect in such a harmonic way and it leaves you at the end wanting more. A solidly done masterpiece with a sound that weaves into your skin. Precious Things, the first track on the album is just

magnificent. The intensity is there – channeled in just the right way. Well worth listening to. To those just interested in this groove, you may or may not be interested in the technical aspects of the album, but you have to appreciate that Dario "Rainote" Chiazolino has thrown open the doors of the process to invite you the listener in to experience the entire experience. My hat's off to him in a big way. Along with his openness, his "no frills" approach greatly appeals to me.

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