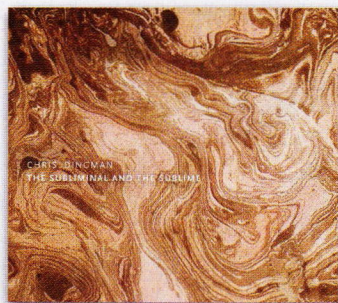


JAZZ



CHRIS DINGMAN
The Subliminal and the Sublime

Chris Dingman, vibraphone; Loren Stillman, alto saxophone; Fabian Almazan, piano; Ryan Ferreira, guitar; Linda Oh, bass; Justin Brown, drums
Inner Arts IA1001 (CD). 2015. Chris Dingman, prod.; Paul Antonelle, eng. DDD. TT: 60:52

PERFORMANCE ★★★★★

SONICS ★★★★★

With almost the same band that appeared on his captivating 2011 debut, *Waking Dreams*, ace vibraphonist and composer Chris Dingman follows up with *The Subliminal and the Sublime*, an ode to nature. It's a suite in five sections, three spanning nearly 20 minutes each, all unfolding like a story in a gorgeous legato arc. In place of Ambrose Akinmusire's trumpet from *Waking Dreams*, we hear the otherworldly, startlingly original electric guitar of Ryan Ferreira.

Though the album opens in a faraway, ethereal zone with "I: Tectonic Plates," and now and then returns to those moments of exalted quiet, there's plenty of rhythmic heft and assertiveness to the compositions. Loren Stillman's alto saxophone provides a consistent melodic focus, and Ferreira's protean guitar sometimes doubles lines, or alters the texture with scratchy chords that subtly pierce through before receding. When Dingman takes the melodic lead, his entrances are sure-footed and the notes sing out clearly. It's a sonic gem: the softest passages are full and present, the band's climaxes big and inviting, never harsh.

After nine minutes of fluid and intricate interplay, "II: Voices of the Ancient" falls completely silent, the movement only halfway through. Ferreira and Dingman introduce a new, contrapuntal theme, and the piece is born again. "IV: The Pinnacles," the longest movement, returns briefly to the pastoral scene-setting of the opening, while "V: All Flows Forth" occasions go-for-broke improvisation from pianist Fabian Almazan, who elicits a fiery response from drummer Justin Brown.—David R. Adler

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HANK GARLAND
Jazz Winds from a New Direction

Hank Garland, guitar; Joe Benjamin, bass; Gary Burton, vibes; Joe Morello, drums
Columbia/Speakers Corner CS 8372 (LP). 1961/2015. Don Law, Frank Jones, prods.; no eng. listed. AAA. TT: 30:26

PERFORMANCE ★★★★★

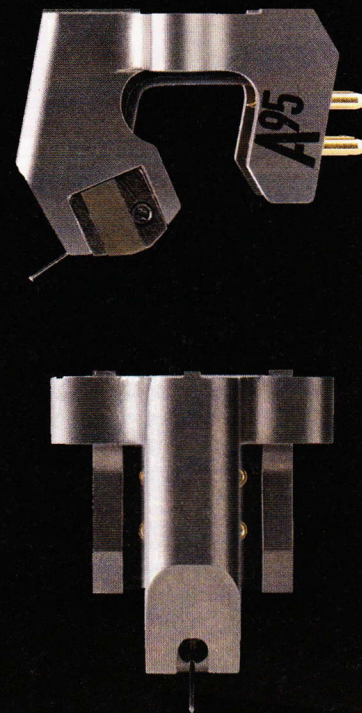
SONICS ★★★★★

Truth be told, he was playing jazz all along. But it took this album, which surprised music insiders in both Nashville and New York, to convince the larger music world that guitarist Hank Garland, inventor of the power chord on electric guitar and an essential part of such classics as the Louvin Brothers' *Satan Is Real* and Elvis's *Elvis Is Back!*, could hold his own in jazz. Originally issued in 1961, in mono and stereo, *Jazz Winds* was reissued on LP only once before, in 1974. (These sessions are available in their entirety on a Sundazed CD, *Move! The Guitar Artistry of Hank Garland*.) *Jazz Winds* also proves that famed Nashville producer Don Law could excel at recording something other than country music. While Joe Morello's brushes have always been a little too prominent in the mix, the sound in this new vinyl pressing from Speakers Corner is wonderfully detailed and alive. The album's two stylistic extremes are the slow, smoky swing of "Relaxin'"—Morello and bassist Joe Benjamin set the pace as Garland shows off his rich hollow-body tone and inventive approach to harmonics, and you can literally hear Gary Burton's musicianship grow during his solo—and the album's most famous track, the charged "Move," in which Garland, his sure, rapid fingers never faltering, shows how much he'd learned from Charlie Christian and Django Reinhardt. *Jazz Winds* remains a tantalizing musical rune of what Garland (1930–2004) might have become if a car accident in September 1961 hadn't robbed him of his ability to play.—Robert Baird

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