

JIM SNIDERO WAVES OF CALM

JEREMY PELT
ORRIN EVANS
NAT REEVES
JONATHAN
BARBER



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- 1 WAVES OF CALM 3:29
- 2 TRUTH 8:54
- 3 OLD FOLKS 6:13
- 4 VISIONS 6:55
- 5 I FALL IN LOVE TOO EASILY 5:23
- 6 DAD SONG 6:33
- 7 IF I HAD YOU 6:28
- 8 ESTUARY 5:40

Jim Snidero – alto saxophone
Jeremy Pelt – trumpet (tracks 2, 4, 6 & 8)
Orrin Evans – piano / Rhodes
Nat Reeves – bass
Jonathan Barber – drums

PRODUCED BY JIM SNIDERO
EXECUTIVE PRODUCER: BARNEY FIELDS
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SAYLORSBURG, PA ON NOVEMBER 12, 2018
RECORDING ENGINEER: KENT HECKMAN
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AT BASS HIT RECORDING, NEW YORK, NY
PHOTOGRAPHY BY JOHN RODGERS
GRAPHIC DESIGN: CHRISTOPHER DRUKKER
Jim Snidero plays Selmer Saxophones and D'Addario reeds exclusively

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WAVES OF CALM

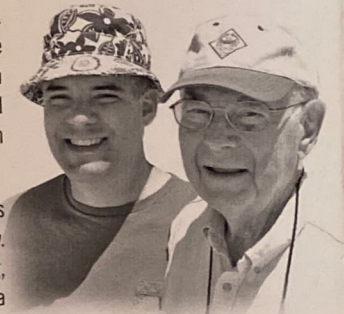
If you trace the path of alto saxophonist Jim Snidero's varied output for Savant, you'll note transitions with regard to instrumentation and personnel: from organ combo to quartets with guitar or piano, to the animated quintet music of *MD66* and *Jubilation! Celebrating Cannonball Adderley* (the latter co-led with trumpeter Jeremy Pelt). With *Waves of Calm*, the veteran altoist enters a mellower, more contemplative zone. But the title seems to suggest that *Waves of Calm* might coexist with other states of mind, perhaps less than calm. And that is true: Snidero intends this album in part as a son's reflection on his father's struggle with Parkinson's Disease.

Calm does often prevail when Snidero and his father Mirco Snidero are together. But the condition at its worst can provoke "terrible, violent hallucinations," he reports. "It's frightening to see." In the song "Visions" one could hear, at a certain remove, a musical evocation of this haunted reality. The uplifting "Dad Song," with echoes of Freddie Hubbard in his CTI period, celebrates a man whose vibrancy and intelligence persist even in his weakened state.

On the heels of *Jubilation!*, Snidero wanted to highlight once again his exceptional rapport with Jeremy Pelt, who appears on half of *Waves of Calm*. "He's got the qualities I love," Snidero says. "There's a warmth to his playing, something I can say about everyone on the record. The unifying thread is a sense of warmth and richness in the sound. It comes from the person, and the sound is the way they're expressing it: the tone, the groove, the attitude."

Pianist Orrin Evans, newly minted member of The Bad Plus and a seasoned Philadelphia mainstay, was a catch: "It was hard to find the time with everything else he's doing, but I was determined to make sure he was on the record," says Snidero. The two played on a forthcoming Brian Lynch session and wanted to explore together more. "Orrin's got the same qualities I mentioned, and I knew when I had him use the Rhodes (on three tracks) that it would be perfect."

On "Truth," in fact, Evans plays piano with Rhodes overdubbed — angular lines and shadowy chords interweaving through the open spaces he made sure to leave for each instrument. His vocabulary on the electric pieces, no less than his acoustic accompaniment and solo work on the three well-known ballads ("Old Folks," "I Fall In Love Too Easily," "If I Had You"), is forward-thinking and impeccably paced, rooted in and devoted to the tradition in the broadest sense.



JIM & MIRCO SNIDERO

The rhythm section is of course key as well: "[Bassist] Nat Reeves is someone who knows what to do and I knew his feel would be phenomenal. I'm so impressed with his sound and his pitch, and you can hear it so clearly on this recording. Jeremy recommended Jonathan Barber on drums and he was amazing — he reminds me a little of [pianist] Benny Green in terms of his maturity and warmth at that age. He had great ideas and he was unafraid to speak up. It's so gratifying to have someone that young who fits right in with veterans, no problem."

"Waves of Calm," a simple, concise and hypnotic opening statement, is something unique in Snidero's output: "I can't remember a song I've written with only a piano counterline and no chords — it's that same cascading piano line in octaves, those notes against the bass and melody. It was exactly right and I couldn't add anything. It needed to be a peaceful moment to start off."

"Estuary," the closing track, finds Evans back on Rhodes, mining harmonic spaces redolent of Miles Davis' period with Chick Corea and Joe Zawinul. "I pared the tune down in the studio," Snidero recalls. "We decided not to play the bridge during the solos, and yet I love the way the bridge sounds on the heads, with Orrin blowing over the top of it, which was exactly what I wanted."

Thus does the program unfold, as waves of calm (the title track and three ballads) embedded within a somewhat edgier or more unsettled sound (the four originals with Pelt). At the core of it is Snidero's alto, evolving over nearly 40 years on record, taking a more restrained, mature and economical turn in keeping with the album's reflective theme: "I find myself editing more and more. I've been playing saxophone for a long time, and could easily play a lot more notes. But I've always been so attracted to Miles, and as I get older that way of playing a ballad, where you're just looking for the right note at the right moment, searching for that one perfect thing — it's all you need. It's difficult to achieve but it's so gratifying, the way it hovers. The more notes you play, the farther away you are from that."

DAVID R. ADLER ATHENS, GEORGIA (DECEMBER 2018)

Special thanks to these extraordinary musicians, Barney Fields, Ray Osnato, Kent Heckman, Dave Darlington, Matt Merewitz, Kevin Garren, Scott Campbell, Mike Kampuis, Tomoji Hirakata, Perry Ritter and Myoung-Shin. This recording is dedicated to my father Mirco Snidero. He's always been in my corner.