

## Jazz Music Reviews Turabian Style Bibliography

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PAT GROUP METHENY, IMAGINARY DAY Pat Group

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Out the Aquarium Alexandra Caselli Moon Jumpers Records

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# Out the Aquarium

Alexandra Caselli | Moon Jumpers Records

With a cosmopolitan name like Alexandra Caselli, how can one go wrong? Add to that great name the classical heritage of Muzio Clementi, the impressionistic philosophy of Lynne Arriale (by way of Bill Evans), and a great ear for melody, and you have the total package that is Ms. Caselli. *Out The Aquarium* is Caselli's new recording. She has previously been associated with the Jennifer York Trio and quartet. The pianist is equally adept at electric and acoustic jazz, with experience in both arenas.

*Out The Aquarium* employs two trios differing in the use of electric or acoustic bass. This seemingly small change alters dramatically the swing factor in the music. The difference is that between straight piano trio mainstream and contemporary jazz. Compare directly "Out the Aquarium" and "It Might as Well be Spring" with "I Remember You," "Follow Your Road," and "Side By Side." With the change in drumming (along with the electric bass), the latter three pieces are prime Adult Contemporary stock and very effective stock at that. What makes this disc so appealing is Ms. Caselli's musicality in both her treatments of standards and her own originals. She plays with a double-fisted, block chord abandon that imparts a real orchestral sound to her trio. I kindly recommend this recording to all lovers of the piano trio format, be they traditional middle-of-the-roaders or Adult Contemporary wonks.

~ C. Michael Bailey

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*With Genius Jeff Fitzgerald, C. Michael Bailey brings up the Southern flank for the invasion of Philadelphia--  
More about Michael...*

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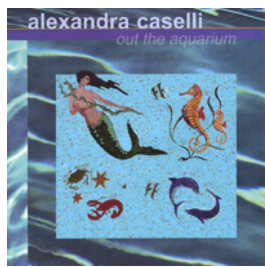
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**Track Listing:** 1. Out The Aquarium; 2. It Might As Well Be Spring; 3. I Remember You; 4. How Deep Is The Ocean; 5. Hi-Lili, Hi-Lo; 6. Chinese Moondream; 7. Flying Colors; 8. When The Red Red Robin Comes Bob Bob Bobbin' Along; 9. Follow Your Road; 10. Side By Side; 11. Notre Dame; 12. Whiff; 13. Out The Aquarium

# PAT GROUP METHENY, IMAGINARY DAY



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Pat Group Metheny

## Tracklisting:

1. Imaginary day
2. Follow me
3. Into the dream
4. Story within the story
5. Heat of the day
6. Across the sly
7. Roots of coincidence
8. Too soon tomorrow
9. Awakening

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2 Reviews of **Pat Group Metheny, Imaginary Day**

Average Rating :  **9/10**

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**Review by:** UK guest.  
**Date:** 18th Feb 2004

I had always enjoyed the group's music before I heard this album but I was soon addicted to them! This album has a more contemporary and jazzy feel than say "A Letter from Home" or "We Live Here". ... **read full review**

 User Rating: **10**  
Respect: **0**

**Review by:** UK guest.  
**Date:** 18th Feb 2004

I got into Pat Methaney last year and since then have purchased 8 of his albums! For the un-initiated, Pat M is a jazz guitarist who is a sort of blend of George Benson, Wes Montgomery, Steve Vai, Joe... **read full review**

 User Rating: **8**  
Respect: **0**

## Art And Architecture

Pete Mills | [Summit Records](#) Straightahead jazz combines pleasant memories with fresh energy when it's created by a unit such as Pete Mills' quintet. His lovely tenor saxophone tone soothes while it cascades around the room.

artist:	Miles Davis
album:	Kind of Blue
format:	Multi-channel, non-hybrid SACD
label:	Columbia Legacy
re-release year:	2003
performance:	10
sound:	9
reviewed by:	Jerry Del Colliano



[Buy from Amazon.com](#)

I can hear the cries from the audiophiles now – “Kind of Blue in Surround Sound... They’ve ruined it!” But in fact “they” haven’t. As one of the most high-profile releases in the growing catalog of SACD, Miles Davis’ Kind of Blue has been gently remixed for SACD in a multi-channel format that takes advantage of additional speakers (mostly front speakers) to create a wider and more open soundstage for an album that every true music enthusiast owns (possibly in several editions).

The fear of a bad multi-channel mix is understandable, considering what could be done with this artistic performance. With the power to put John Coltrane ping-ponging in the rear speakers, it takes restraint, taste and respect to avoid overpowering the recorded performance with audio trickery. That restraint and taste are just what you will find on this SACD. The center channel is used to add height and width to the sound stage. In direct comparisons to a number of versions of remixed Kind of Blue that I own on CD, the SACD clearly takes the cake. No matter how well your speakers are angled for optimum imaging, you simply cannot get the stereo version to spread out the way you will hear it do on the SACD. I found it fun to highlight the differences for some friends over for cocktails recently. They think I am a bit crazy with all of my audio talk, but when they sat down to listen to the differences they could hear them clearly.

I found that having additional space around the instruments brought to life new subtle details on a record where I thought I knew all of the subtle details. You can hear James Cobb spin his brushes on cymbals with such detail that you feel like you can hear the angle for which he attacks his set. The additional resolution from the SACD leads to increased overall smoothness in the sound without giving up one ounce of clarity. This is a definite advantage of SACD over CD or even LP (we aren’t still talking about LP, are we?). When Davis mutes his trumpet, you can hear the tone get brighter, but it is never shrill or overpowering. While this never was a problem for me on past CD versions of the album, the additional resolution from the SACD format and an excellent mix makes the virtuoso performance just that much better.

As far as the songs on the record go, you likely know them all by heart already. If you are buying or have invested in an SACD player at this point, it is very unlikely that you are unfamiliar with Kind of Blue. It is one of, if not the, most influential jazz records of all time and should be considered art, as well as a national treasure. Notable on the SACD version of the album is an alternate take of the last track, “Flamenco Sketches,” which isn’t found on most CD versions of Kind of Blue.

The SACD remix was compiled from master tapes, using an all-tube, three-track machine, which was reportedly the type used for the original mix. Another improvement on the SACD release is correction of the tape speed, which fixes a pitch problem that caused musicians trying to play along with the record to end up pulling out their hair in frustration. As a guitar player, I never had the urge to try to play along with Kind of Blue, but I surmise that the improvements made in the pitch of the album, along with other improvements, all add up to the discernable difference you can hear on the SACD version.

This record alone makes a strong argument as to why one could consider starting to upgrade their collection from CD to higher-resolution formats like SACD. The careful work done to remix and master the record, paired with the beautiful audio heard on SACD, makes it a must-own for any music lover, jazz fan and/or audio enthusiast. If it requires the investment in a new player, consider it a worthy expenditure to get this much closer to an important performance.