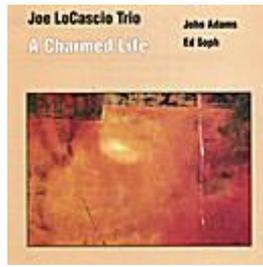


Mp3 Joe Locascio Trio - A Charmed Life



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Modern fluid swinging piano approach utilizing bitonality dissonance and extended harmonies 12 MP3 Songs JAZZ: Bebop, JAZZ: Traditional Jazz Combo Details: It is rare when you can put together three creative musicians and have them perform as if they were of one mind. The Joe LoCascio Trio (Ed Soph on drums and John Adams on bass) has been performing on this level since 1990. Their textures are multi-layered and complex and convey a strong sense of melody while interacting as an ensemble. Warm and powerful, wide and round in tone, and tastefully and suspensefully restrained in his timeless schooled lyricism, LoCascio's technique is definitively dramatic and lush. Choosing to temper his velocity in order to ring out the full depth of his tone, the timbre and gravity of his tone is given equal footing with his composition, thus enhancing and sustaining the emotion evoked by his choice of notes. This is the definition of Joe LoCascio's signature sound. Born and raised in New York, Joe LoCascio has made Houston his permanent home since 1977. He attended the University of Bridgeport in Connecticut where he studied with John Mehegan and Neil Slater. A prolific performer and composer, LoCascio has eight albums as a leader to his credit and has recorded or performed with jazz luminaries such as Chet Baker, Freddie Hubbard, Ernie Watts, Tony Campise, George Mraz, George Coleman and Hank Crawford among others. He is a member of the jazz faculty at Houston Community College where he teaches improvisation and jazz studies and is the author of "The Jazz Piano Handbook". The Joe LoCascio trio reminds us quite a lot of Keith Jarrett/ Gary Peacock/ Jack DeJohnette in the sense that the arrangements are interwoven and collaborative. LoCascio unravels some rather otherworldly progressions that drape the composition with an extra layer of mystery and intrigue". Keith Zimmerman , Yellow Dog Jazz "LoCascio's playing is heady, clean and crisply swinging, and while he describes his writing and playing as "linear," he's downplaying his strongest quality: texture....gorgeous ballads." Harvy

Siders, JazzTimes Magazine "His technical facility, harmonic sophistication and fluid melodic lines" Paul
McArthur, DownBeat Magazine

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