

## Mp3 Jay Rattman & Bobby Avey - In Duo



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Saxophonist Jay Rattman and Pianist Bobby Avey play a laid back, swinging session of enjoyable jazz originals and standards with some intricate solo work. 9 MP3 Songs JAZZ: Bebop, JAZZ: Traditional Jazz Combo Details: Here is the CD Review by Herb Young as Printed in THE NOTE, the official newsletter of the Al Cohn Memorial Jazz Collection, Summer 2005: This is the initial disc by this duo, and I hope it isn't a once and done thing. Jay is still a teenager in high school, but you would never suspect that by listening to him play. His mastery of the horn, plus his maturity, is beyond belief. Bobby Avey was either in his late teens or early twenties when this disc was made. What is said of Jay can just as well be said of Bobby. The two of them sure chose a tough musical venue, for there is nowhere to hide when there are only the two of you (or only three, as on "I Do Love Love" when the duo is joined by Jerry Harris). Five of the nine tunes were written by Jay Rattman and they show his skill as a writer. They are interesting and logical. "Darn That Dream" was recorded twice on this date, and what a contrast the two different takes present. One gets the feeling that these two young men just do not run out of ideas. They explore the possibilities of this ballad, as well as "It's You Or No One," to great depths. Jerry Harris adds a poignant vocal to the one tune noted above. His skills have been known for a number of years. This record shall become a collector's item for one can see a bright future ahead for this duo. Liner Notes: There is no one to hide behind! The completely exposed nature of playing in duo format presents a set of unique challenges for two artists. Definite decisions need to be made as to how they will approach the music and in turn create a full sound. Throughout the history of jazz, there have been numerous partnerships between artists in the duo setting such as: Bill Evans/Jim Hall; John Coltrane/Rashied Ali; Chick Corea/Gary Burton; Kenny Barron/Stan Getz; and Dave Liebman/Marc Copeland to name a few. Though each of these virtuoso pairs came about their sound in different ways, they all shared a commonality in that their sound was lush and

full. With this breadth and completeness of sound in mind, the challenge of this session was to develop a personalized concept of interaction between Jay and me, my role being to provide a solid yet reactive foundation for Jay to build upon. Part of our concept as a duo also involved the way I handled my solos. Though unaccompanied, they are just as much part of the overall color and I had to treat them accordingly. Developing such a complex concept came easily to Jay and me, as we have been playing together for the past few years. My relationship with Jay began three years ago when we met as members of the COTA Cats (a student big band founded by Phil Woods). Intrigued by his sound, I felt compelled that we should play. Since that time, I have played in duo with Jay more than any other artist and in turn learned much about him and his music--we have done much experimentation, developing a nice full sound in the process. I have never met anyone as driven as Jay. He has studied the right way, coming up through Dexter and Phil Woods and has developed a strong foundation. He also voraciously explores everything else, from Lee Konitz to Dave Liebman. Coupled with his outstanding musicianship, Jay is a complete gentleman. His disposition contains the perfect balance of genuine sincerity and humor. Working with one of my best friends on this project was a pleasure and an honor. I know I speak for Jay when I say I am very excited for others to hear the end result!

Bobby Avey 8/2004 Bobby and I started playing after we met in 2001 in the COTA CATS, a student Jazz ensemble that performs yearly at the Delaware Water Gap Jazz Festival. I was sure he disliked my playing, though I was in awe of his. As it turns out, Bobby has a very dry sense of humor and liked my playing just fine; I think that is what it was. In Bobby's senior year in High School, he and I got into a good routine where we would play at my house many Wednesdays and do gigs together some weekends. This is when I think we gained our spontaneity through familiarity with each other's playing. An example is in bars 5-8 of my 3rd chorus on "Debating the Hues of the Blues" when I played an intervallic phrase with sporadic rhythm, and with no prior planning, Bobby accompanied it as if reading my mind. Beyond his very hip and swinging accompaniment, Bobby played some amazing solos as he is wont to do, though he will humbly deny it. Rhythmically, he is inventive; harmonically, he is adventurous; and the blues and emotion in his playing are always there. Bobby brought his reharmonization of "Darn That Dream" to our first rehearsal a week before the studio date; we had played it before. I was hesitant to put it on the album, fearing it would be incongruous, but I decided to record it along with a more traditional version because I liked both so much. Another highlight of the album was having one of my all-time-favorite singers and mentor, Jerry Harris, come in and sing "I Do

Love Love". -Jay Rattman, August 24, 2004 Stroudsburg, PA

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