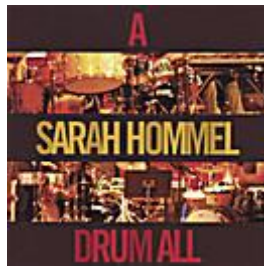


Mp3 Sarah Hommel - A Sarah Hommel Drum All



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A spirited percussion ensemble honoring traditional and natural rhythmic concepts as well as contemporary percussion maneuvers. Colorful themes and adventuresome. 7 MP3 Songs JAZZ: Latin Jazz, WORLD: World Traditions Details: A Sarah Hommel Drum All, the second album by percussionist/composer Sarah Hommel, is a live recording of an electrifying concert at New Yorks Cami Hall documenting music composed by the multitalented drummer for a percussion ensemble featuring her, Mino Cinelu, Victor Jones, Victor Lewis, Bill Ware and Richard Zukor. On Hommels previous release, That Would Be Telling, she proved herself to be a talented songwriter in the jazz tradition, leading from the drum chair an all-star sextet including vibraphonist Steve Nelson, saxophonist Joe Ford, trombonist Frank Lacy, pianist Luis Perdomo and bassist Andy McCloud, through a program comprised entirely of her own music and words. On A Sarah Hommel Drum All she shows an equally impressive skill for composing melodic music for percussion a skill honed through years of study with master drummers Michael Carvin, Charli Persip and Max Roach, as well as ensemble members Jones and Lewis. The opening Should I Be I Prefer Not To begins dramatically with Cinelus hand percussion initiating a musical conversation with the ensembles drums and cymbals and Wares vibraphone. Hommel solos on timbales, while the other drummers communicate rhythmically, utilizing AfroCarribean patterns. Wares vibes offers a ringing contrast to the earthiness of the drumming, the electronic alteration of the resonance of the instruments metal keys propelling the music into space. Cinelus djembe and conga bring the music full circle to its African origins. Its Not Supposed To Be Any Way is an episodic piece Hommel describes as having emerged as I thought about how either through time or experience I am moved to a new point of view. The compositions three sections, representing the progressive changes in outlook, are characterized by the different materials of the percussion instruments and their sounds beginning with

metal, moving on to wood and then finally resolving with skin. Hommel commences, creating a mechanistic metallic sound on African box drum, providing the rhythmic impetus for the entire piece. She's complemented in the first section by the sounds of metal scrapers, cymbals and bells. Sticks strike wooden drum shells and rattles shake during a middle section. The drumheads (made of animal hides) are featured in the next section. The piece fades with the distant rhythms of Hommel's insistent box drum.

Hommel's Dance One For Honi, a feature for the composer and the ensemble's three other trap drummers, Victor Jones, Victor Lewis and Richard Zukor, is written in memory of a dear friend Honi Fern Haber. Sarah describes the essence of the tune with the quote we are not human beings on a spiritual journey; we are spiritual beings on a human journey. Hommel leads off the percussive excursion with an exciting solo, followed by Zukor, Jones and Lewis, in that order. All of the drummers demonstrate their own inimitably personal approach to the drum kit on this track, which serves as a fitting tribute to the uniquely American instrument's dynamic versatility.

On A Tribute Arrangement Hommel melds her muses into a satisfying orchestration, moving between adaptations of traditional Haitian and Afro-Cuban rhythms and magical rhythmic moments first experienced in her studies with jazz masters. Inspired by a desire to sing praises for all teachers and to honor all drummers who have carried the torch through time, the arrangement features a reverential vocal chorus led by Hommel and a truly international world music flavor that includes elements of West African drum choirs, traditional Japanese taiko drumming and New Orleans second line parade rhythms. Jones solos with brushes; Cinelu is heard on hand drums and Lewis at the drum kit, while Wares' vibes provide a funky foundation to parts of the proceedings. Hommel was inspired to write Little Luke Early by a biblical passage from Kings in which God is found not in the powerful elements of the wind, an earthquake or fire, but in a still small voice. Constructed upon a delicately improvised xylophone line by Ware that runs all the way through the piece, Hommel's composed drum parts represent the turbulence that seeks to drown out truth. The composer is heard on concert bass drum with Zukor's snare drum, Jones's cowbell, Lewis's orchestral chimes and Cinelu's percussion.

Victor's Lesson is an extended piece, composed by Hommel, written to express the joy of studying and learning music. It is a polyrhythmic, tonally dynamic composition with masterful expositions by Ware on marimba, Zukor on cymbals, Cinelu on percussion and Jones on tympani, anchored by Hommel's drum kit and climaxing with a series of exciting solo breaks by Lewis, Zukor and Cinelu. The closing This Is What My Friends Tell Me is based upon an uplifting lyric by Hommel extolling the value of

true friendship, sung by the composer over the parading Caribbean rhythms of Wares marimba and the drums of Zukor, Cinelu, Jones and Lewis, who solo with passion and fire as their names are announced to the appreciative applause of the Cami Hall audience, to end the spirited concert. Performances by drum ensembles are unfortunately rare occasions in jazz. Recordings by such aggregations are even rarer. In daring to bring together the diverse assemblage of percussionists Mino Cinelu, Victor Jones, Victor Lewis, Bill Ware and Richard Zukor and to compose music that highlights the range and talents of the musicians and their instruments, Sarah Hommel has shown herself to be an audacious visionary devoted to the drum and its potent role as musics heartbeat. With heart and soul A Sarah Hommel Drum All is a spirited celebration of the many sounds of the first instrument.

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