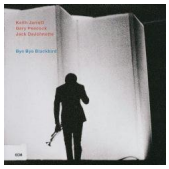
Keith Jarrett Trio - Bye Bye Blackbird (1993)



1. Bye Bye Blackbird (Ray Henderson) 11:11 2. You Won't Forget Me (Kermit Goell/Fred Spielman) 10:42 3. Butch And Butch (Oliver Nelson) 6:37 4. Summer Night (Al Dubin/Harry Warren) 6:38 5. For Miles (Keith Jarrett/Gary Peacock/Jack DeJohnnette) 18:39 6. Straight No Caser (Thelonious Monk) 6:44 7. I Thought About You (Jimmy Van Heusen/Johnny Mercer) 4:01 8. Blackbird, Bye Bye (Keith Jarrett/Gary Peacock/Jack DeJohnnette) 3:00
Keith Jarrett (Piano) Gary Peacock (Bass) Jack DeJohnette (Drums)

This is the Keith Jarrett Trio's -- featuring bassist Gary Peacock and drummer Jack DeJohnette -- elegy for their former employer Miles Davis, recorded only 13 days after the maestro's death. The lonely figure in shadow with a horn on the cover contrasts with the joyous spirit of many of the tracks on this CD, yet there is still a ghostly presence to deal with -- and in keeping with Miles' credo, Jarrett's choice of notes is often more purposefully spare than usual. There is symmetry in the organization of the album, with "Bye Bye Blackbird" opening and the trio's equally jaunty "Blackbird, Bye Bye" closing the album, and the interior tracks immediately following the former and preceding the latter are "You Won't Forget Me" and "I Thought About You." The centerpiece of the CD is an 18-and-a-half-minute group improvisation, "For Miles," which after some DeJohnette tumbling around becomes a dirge sometimes reminiscent of Miles' own elegy for Duke Ellington, "He Loved Him Madly." As an immediate response to a traumatic event, Jarrett and his colleagues strike the right emotional balance to create one of their more meaningful albums. --- Richard S. Ginell, Rovi

Pierwsza edycja tego krążka miała miejsce w 1993 roku, ale nagranie odbyło się już 12 października 1991 roku w Nowym Jorku. Mamy tu do czynienia z mainstreamem jazzowym w krystalicznym wydaniu. Osiem standardów wykonanych wówczas w Power Studio przez to trio

niesie ogromny ładunek emocjonalny i zachwyca inwencją jego autorów. To najwyższa jakość interpretacyjna, intelektualna i ekspresyjna, jakie pojawiają się w procesach improwizacyjnych. Jarrett, Peacock i Jack DeJohnette jeszcze raz potwierdzają swój ogromny wkład w poszerzanie granic jazzowego tria fortepianowego. W swoim rodzaju dzieło doskonałe. --- Piotr Kałużny, jazzforum.com.pl

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