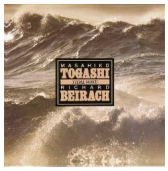
Masahiko Togashi & Richard Beirach – Tidal Wave (1978)



1 Essence (Part 1) 2 Essence (Part 2) 3 Tidal Wave Percussion – Masahiko Togashi
Piano – Richard Beirach

Masahiko Togashi. Japanese jazz drummer and percussionist. Born March 22, 1940; died August 22, 2007. Togashi was acclaimed as a jazz drummer from his teens, when he played in Sadao Watanabe's group. He was a pivotal figure alongside Masahiko Sato, Masayuki Takayanagi and Yosuke Yamashita in the development of free jazz in Japan in the late 1960's.

In 1969 Togashi lost the use of his legs in an accident, but he developed a new drum-kit and returned to playing eighteen months later. Togashi has collaborated with many overseas jazzmen, including Don Cherry, Steve Lacy, Charlie Haden, Mal Waldron and Paul Bley. His best known record in Japan is probably 1975's "Spiritual Nature".

As his physical condition worsened Togashi retired from active playing in 2002, devoting himself to composition and painting.

Richard Beirach, 23 May 1947, New York City, New York, USA. As a child, Beirach studied both classical and jazz piano before attending the Berklee College Of Music and the Manhattan School of Music. He graduated from the latter in 1972, promptly joining Stan Getz. Shortly after this, he began a long-term and hugely productive association with Dave Liebman. In order to fulfil the broad-based musical demands of Liebman's group, Lookout Farm, Beirach also began playing keyboards. Nevertheless, his preferred instrument remained the piano. Although this particular group of Liebman's was soon disbanded, Beirach later became a member of the saxophonist's group, Quest. In the meantime, he had formed his own group, Eon, and had worked with John Abercrombie's quartet. Beirach has played and sometimes recorded as sideman with many other leaders, including Chet Baker, Freddie Hubbard, Lee Konitz and John Scofield. Musicians with whom he has collaborated as leader or co-leader include Abercrombie, George Coleman, Dave Holland, Jack DeJohnette and Liebman. Throughout the 90s, Beirach had a highly productive working relationship with the French-born saxophonist Henrik Frisk.

In his composing and playing, Beirach's twin musical influences make their presence heard. The classical side is brought out in his compositions through intriguingly mixed echoes of late nineteenth-century romanticism and twentieth-century angularity. Beirach's playing reflects an array of pianistic influences, notably the dazzling yet diverse styles of Art Tatum, Bud Powell and Bill Evans. Nevertheless, he achieves an exceptionally individualistic sound, partly through a near-classical pastoral impressionism, marking him out as a piano player of consequence. --- jazzmusicarchives.com

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