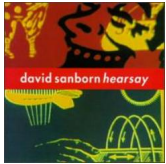


David Sanborn – Hearsay (1994)

Written by bluesever

Friday, 01 July 2011 08:47 - Last Updated Saturday, 18 May 2013 12:10

David Sanborn – Hearsay (1994)



1 Savanna 6:18 2 The Long Goodbye 6:04 3 Little Face 4:49 4 Got To Give It Up 5:23 [play](#)
[y](#) 5
Jaws 5:26 6 Mirage 5:57 7 Big Foot 5:17
[play](#)
8 Back To Memphis 4:46 9 Ojiji 6:20

Personnel includes: David Sanborn (alto saxophone); Howard Hewett (vocals); Lenny Pickett (tenor saxophone); John Purcell (trumpet, English horn); Earl Gardner, Michael "Patches" Stewart (trumpet); Marcus Miller (bass clarinet, keyboards, guitar, bass, background vocals); Ricky Peterson (piano, organ, background vocals); William "Spaceman" Patterson (guitar, background vocals); Robben Ford, Dean Brown (guitar); Steve Jordan (drums, background vocals); Don Alias (percussion, background vocals); Jason Miles (programming).

David Sanborn is without doubt the most distinct and expressive saxophone player alive and this album is possibly the best exmple of that. He uses a range of latin and funk fushion backing tracks to let rip on some truly stunning solo work and as a fellow saxophonist I can only listen in total admiration. My only slight criticism is that on every track sanborn seems to hold back on any sort of a tune or melody and instead is just waiting for his solo oppurtunity to blow the listener away with some outrageous harmonics. That said this album is a must for any sanborn or saxophone fans and has a quite different feel from his previous work. For me this album entrenches sanborn as the finest alto player around.

Contrasting an earlier reviewer, I find this entry from sax wizard David Sanborn to be a highly enjoyable musical experience. Sanborn weaves a varied listening tapestry with slow jams to

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mid-tempo gems to downright funky scorchers. His reworking of Marvin Gaye's "Got to Give It Up" pays homage to the original party song, which in itself was more of an instrumental (with Gaye's voice serving as the "horn"). Other strong highlights are the African-influenced "Ojiji" and the down-home sound of "Back to Memphis." ---Reginald D. Garrard

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