

## Jeremy Pelt - Make Noise! (2017)

Written by bluesever

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Touch... 10 Bodega Social     Jacqueline Acevedo - Percussion     Vicente Archer - Bass  
Jonathan Barber - Drums     Victor Gould - Piano     Jeremy Pelt - Primary Artist, Producer, Trumpet

Trumpeter Jeremy Pelt occupies an enviably open-minded space in the modern jazz landscape. A capable traditionalist, Pelt has built his career around making acoustic post-bop, with increasing forays into electrified, electronic-tinged fusion. His mutable choices keep you in suspense as a listener -- you're never sure what to expect from one album to the next. While there are no such electronic flourishes on Pelt's 2017 effort, the warmly sophisticated *Make Noise!*, it still pops with much of the same cross-genre creativity he's explored in the past. The album follows his similarly inclined 2016 effort *#Jiveculture*, which also featured an inventive acoustic sound accented by legendary bassist Ron Carter. This time out, Pelt brings along a slightly less-high-profile, if no less talented, ensemble including pianist Victor Gould, bassist Vicente Archer, drummer Jonathan Barber, and percussionist Jacqueline Acevedo. Together, they take an intimate approach to expansive post-bop that straddles the line between Miles Davis' '60s albums and Terence Blanchard's early-'80s work. Pelt has a broad, enveloping trumpet tone and a knack for laying down highly engaging solos that never hold a listener at arm's length. It's a skill he puts to good use throughout *Make Noise!* and one complemented by his bandmates, especially pianist Gould, who layers these tracks with a sparkling delicacy reminiscent of the late Mulgrew Miller. Similarly, with Acevedo's kinetic percussion filtered throughout, *Make Noise!* also has a strong Afro-Latin influence, a vibe especially apparent on the roiling title track and frenetic, salsa-infused "Bodega Social." Equally compelling, "Chateau d'Eau" has a languid, R&B-inflected melody set to a midtempo Afro-Latin groove. Elsewhere, Pelt pushes toward harmonically nuanced modalism, offering a fittingly elegiac and noir-ish tribute to the departed pop icon on "Prince," and evincing the angular, classically influenced style of Black Codes-era Wynton Marsalis on "Cry Freedom." While much of Pelt's work fits nicely into the jazz canon, he clearly has an open ear for melody, a gift he exercises on "Your First Touch...", which sounds like a Leonard Cohen song reworked as a sensuous jazz ballad.

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Ultimately, Make Noise! continues to reveal Pelt's maturation into a confident artist, comfortable enough with his place in the jazz tradition to keep subtly pushing the edges of audience expectation. ---Matt Collar, AllMusic Review

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