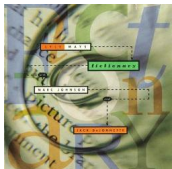


## Lyle Mays - Fictionary (1993)



1 *Bill Evans* 4:49 [play](#) 2 *Fictionary* 7:11 3 *Sienna* 6:31 4 *Lincoln Reviews His Notes* 7:39  
5 *Hard Eights* 7:34 6 *Something Left Unsaid* 4:53 7 *Trio #2* 6:07 8 *Where Are You From*  
*Today* 5:30 [play](#) 9 *Falling Grace Swallow* 4:46 10 *Trio, No. 2*  
5:26 11 *On The Other Hand* 5:02

Personnel: Lyle Mays — Piano Marc Johnson — Bass Jack DeJohnette — Drums Pat Metheny — Producer

Lyle Mays, who came to fame for his electric collaborations with Pat Metheny, surprised many with this superior outing in an acoustic trio setting. On the liner jacket Mays thanks Herbie Hancock, Keith Jarrett, and Paul Bley for their inspiration. If one adds in Chick Corea and especially Bill Evans, that should give listeners an idea of what to expect. However, to his credit (and with the assistance of bassist Marc Johnson and drummer Jack DeJohnette) Mays avoids performing overly played standards and sticks mostly to originals (including two free improvisations). There is no coasting on this excellent set. ---Scott Yanow, All Music Guide.

This cd is considered to be one of Lyle Mays' best two efforts, the other being the maiden release under his own name in 1985. I have none of his renowned electric collaborations with Pat Matheny although I'm sure I have him in recordings with other groups within my collection.

The talent of Lyle Mays and the other trio members is well known through many recordings. Lyle Mays, besides being exceptional on the acoustic piano, is equally gifted with compositional

skills. The tribute to Bill Evans, my favorite cut, captures all of the style and feeling associated with his (Evans) playing. "Fictionary", "Sienna", "Hard Eights", "Something Left Unsaid", and "Where Are You From Today" are excellent compositions and display not only Lyle's artistry at the piano but the fine bass work of Marc Johnson and the exceptional light touches on the drums by Jack DeJohnette as well.

That said, free style or avant garde has never been appreciated by me, probably indicating my lack of musical education or even a sophistication of taste. I feel that music is an emotional appeal to the individual and some of the tracks fail to make it for me. "Trio #2" is a good example of what appears to me as one big intro that goes nowhere! ("what are we going to play, guys?.....gee, I dunno....let's just play around.....maybe something will fall out!). "On the Other Hand" has some beautiful piano runs and fills but not much else.

This cd will probably appeal mostly to those fans who follow the musicians on this cd, those who appreciate some of the truly good compositions contained on this cd, and neglecting all else, excellent musicianship. --- Robert J. Ament "papacoolbreeze"

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