

Gerry Gibbs Feat. Ravi Coltrane - The Thrasher (1995)

Written by bluesever

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1. *F Train To Bermuda* (8:16) 2. *Silence After The Earthquake* (6:57) 3. *Rockin' In Rhythm* (5:41) 4. *Love Letter To Dawna Bailey* (6:28) 5. *Impressions* (5:18) 6. *The Thrasher* (4:35) 7. *After The Dawn* (5:15) 8. *Miss Nedra Wheeler* (9:40) 9. *Another Adventure With Mr. Fick* (5:38) 10. *In A Sentimental Mood* (3:19) 11. *The Band Of Losers* (5:50) Musicians: Gerry Gibbs-drums & percussion Ravi Coltrane-tenor & soprano sax Billy Childs-piano Uri Caine-piano Joe Locke-vibes Mark Feldman-violin Derek "Oles" Oleszkiewicz-bass

If you are wondering how Gerry Gibbs and Ravi Coltrane came together on Gibbs' 1996 debut album, *The Thrasher*, it just happens that Gerry's father, vibraphonist Terry Gibbs, introduced John Coltrane to his wife-to-be Alice McLeod. Their son, Ravi, and Gerry became close friends and Ravi was a member of the drummer's working quartet at the time of this recording, after having spent three years with the Elvin Jones Jazz Machine earlier in the '90's. As can be heard here on Gibbs' fresh arrangement of John Coltrane's "Impressions," even early on in his career Ravi sounded very little like his father, who died when he was only two.

Uri Caine's sprightly piano intro sets the stage for Coltrane's playing of Gibbs' totally reworked--both harmonically and rhythmically--version of the "Impressions" theme, with violinist Mark Feldman joining the saxophonist on the replay. This is followed by a swaying montuno from Caine and vibist Joe Locke and a prickly vamp by Feldman (pizzicato) and Locke, just prior to Coltrane's tenor solo. Suspended time sections serve as launching pads for Ravi's convoluted, logically conceived, and unyieldingly inventive phrasings and runs. Caine's improv is buoyantly zestful and rhythmically diverse. Gibbs' well-executed, aggressively delivered drum solo is bolstered by the same vamp and montuno heard previously. The concluding well-written parts for the sextet as a whole seal the deal on one the most provocative and unique treatments of "Impressions" ever recorded. ---Scott Albin, jazz.com

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