

Larry Coryell - Barefoot Man: Sanpaku (2016)

Written by bluesever

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1. *Sanpaku* (10:41) 2. *Back To The Russia* (6:15) 3. *If Miles Were Here* (7:01) 4. *Improv On 97* (5:05) 5. *Penultimate* (6:30) 6. *Manteca* (8:22) 7. *Blue Your Mind* (8:26) Larry Coryell – guitar Lynne Arriale – piano John Lee – bass Lee Pierson – drums

Much to the excitement of music aficionados worldwide, Jazz guitar icon Larry Coryell, one of the most respected and celebrated guitarists of his generation, offers a brand new album of seven original compositions titled *Barefoot Man: Sanpaku*.

Says Larry, "I was inspired by John Lappen's suggestion that I do a recording similar to one that I did in the '70s that had a lot of energy. Using that as a template I carved out several compositions that I felt would be appropriate. The result was better than I expected; I had a great rhythm section in John Lee and Lee Pierson, and the soloists from Florida, Lynne Arriale and Dan Jordan, played on a world class level. Michael Franklin's production was hands off except for a few relevant suggestions that really helped round out the project." ---William James, news.allaboutjazz.com

Produced by Bob Thiele and recorded at Electric Lady studios with engineer Eddie Kramer, *Barefoot Boy* is one of Larry Coryell's finest recordings as a leader. "Gypsy Queen" was recorded prior to bassist Mervin Bronson's arrival at the studio, and features the percussion section locking into a groove over which Coryell lays down a riff and Steve Marcus cuts loose with a fiery soprano sax solo. When it's his turn to solo on this opening number, Coryell turns up the heat, sounding like a cross between Jimi Hendrix and Sonny Sharrock. (Coryell played with

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Sharrock on Herbie Mann's Memphis Underground.) "The Great Escape" finds Coryell cooking over a bass and percussion groove, with Marcus on tenor sax. "Call to the Higher Consciousness" is a side-long 20-minute jam in which all the players take a ride, with Marcus once again cooking on the soprano sax. Roy Haynes is superb throughout, working in tandem with the percussionists to keep the music moving. This recording is a noteworthy example of the possibilities inherent in the early days of fusion, blending the electrifying energy of rock with the improvisational excitement of jazz. ---Jim Newson, allmusic.com

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