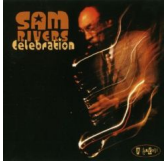


Sam Rivers □ – Celebration (2003)

Written by bluesever

Saturday, 02 April 2016 15:53 -

Sam Rivers □ – Celebration (2003)



1 Recognition 7:03 2 Commemoration 3:38 3 Observance 7:51 4 Clarion 8:27 5 Declaration 4:57 6 Currents 2:14 7 Dedication 5:58 8 Effusion 4:02 9 Laudation 7:46 10 Glimpse 12:01 11 Heritage 4:42 12 Appreciation 7:39 Sam Rivers - Tenor Saxophone, Soprano Saxophone, Flute, Piano Doug Matthews - Violin [Bass], Bass, Bass Clarinet Anthonu Cole - Drums, Tenor Saxophone, Piano

"Celebration" is the title of the latest release by the Sam Rivers Trio, consisting of master musician Sam Rivers, bassist & bass clarinetist Doug Matthews and drummer, pianist & saxophonist Anthony Cole. This 2004 Posi-Tone release was recorded before an audience during a two night stint at the Jazz Bakery (Culver City, CA) in 2003. I saw Sam Rivers sitting in with the Jason Moran Trio not long after the recording of "Celebration" and Rivers was playing sax with the vigor of a man half (or even a third) his age. But as remarkable as Rivers was that night, it's with his own trio that he is at his best. Each member of the Sam Rivers Trio is fluent on multiple instruments which makes for a broad canvas for Rivers to paint his compositions. The music is pure Rivers - abstract and angular, sometimes funky and sometimes swinging. Traditional avant-garde, maybe. A particular highlight for me is the song "Glimpse" with Rivers on piano, backed by bass and drums: starting off with spikey solo piano it grows into a Cecil Taylor-esque torrent of notes and drumbeats, then breaks into a beautiful melody built around McCoy Tyner-type block chords backed by a intensely-swinging rhythm section.

To my knowledge, "Celebration" is the third Trio recording - the previous two being "Concept" and "Firestorm". "Concept" and "Firestorm", also captured live, are great recordings but may be surpassed by "Celebration" if only for the reason that the musical interplay between Rivers, Matthews and Cole has grown over time and the results are more evident on "Celebration". As an example of how cohesive a unit the Sam Rivers Trio has become, they seem to have found a second calling as a support band, backing up Steve Bernstein on his "Diaspora Blues" and David Manson on his "Fluid Motion" recording. In a day when most jazz recordings consist of a bankable 'star' + guests, a recording with such a road-tested, musically-telepathic band is cause

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