

## Christian Scott - Rewind That (2006)

Wpisany przez bluesever

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01. *Rewind That* 5:18
02. *Say It* 6:27
03. *Like This* 5:00
04. *So What* 4:04 [play](#)
05. *Rejection* 7:22
06. *Lay In Vein* 6:17
07. *She* 4:46 [play](#)
08. *Suicide* 6:42
09. *Caught Up* 5:32
10. *Paradise Found* 6:35
11. *Kiel* 6:20

### Personnel:

Christian Scott– Trumpet

Luques Curtis– Bass

Thomas Pridgen– Drums

Walter Smith III (excepto track 1)– Tenor Sax

Matt Stevens– Guitar (except track 4)

Zaccai Curtis– Fender Rhodes, Wurlitzer (except track 10)

Donald Harrison– Alto Sax (tracks 4, 8, 10 y 11)

At 22, trumpeter Christian Scott plays beyond his years. He not only has chops to spare, and the Berklee College of Music education to go with them, but also an understated elegance you don't often find in players this young. A New Orleans native, Scott also has an uncanny ability to juxtapose benchmark jazz styles, nearly all of which he no doubt absorbed through prolonged exposure to Miles Davis: fusion, funk, postbop, modal, smooth. On his Concord debut, *Rewind That*, a standout fellow Crescent City product, alto saxophone veteran Donald Harrison, is on hand to enliven several cuts, including a lovely, languorous arrangement of Davis's "So What"

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(from Kind of Blue). But whether feeding atmospheric effects with his purring notes or pushing against the groove to brassier effect, Scott is very much in the driver's seat with his assured band, including guitarist Matt Stevens, tenor saxophonist Walter Smith III and drummer Thomas Pridgen. He sometimes settles for decorative, Chuck Mangione-type phrases, but most of the time, the substance of his playing is right up there with the style. Nine of the 11 tracks are originals. --*Lloyd Sachs*.

The young New Orleans trumpeter Christian Scott combines jazz and hip-hop to smoothly sophisticated effect on this sophomore, Grammy-nominated 2006 set. His accomplished solos are underpinned by a supple, sympathetic band that conveys late-1960s Miles Davis in its determinedly after-hours feel. The smooth jazz tendencies hinted at on "So What" are undercut by the spare colorations of the title track and the tense undertones of "Suicide," while on "Paradise Found," Scott and ensemble show that they're also capable of a finely understated lyricism.

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