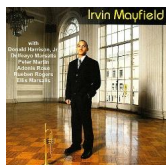


Irvin Mayfield □ – Irvin Mayfield (1999)

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1 *The Great M.D.* 9:03 2 *Right Here, Right Now* 5:59 3 *Body And Soul* 6:31 4
Immaculate Conception 6:55 5 *Midnight Theme* 9:06 6 *You're My Everything* 5:40 7
Lascivious Intervention 8:50 8 *Giant Steps* 3:22 9 *Ninth Ward Blues* 4:54 Alto
Saxophone – Aaron Fletcher (tracks: 7, 9), Donald Harrison Jr. (tracks: 1, 2, 5, 6) Bass – David
Pulphus (tracks: 4, 8, 9), Rueben Rogers (tracks: 1, 2, 5, 6, 7) Drums – Adonis Rose (tracks: 1,
2, 5, 6), Jaz Sawyer (tracks: 7, 8, 9), Troy Davis (tracks: 4) Piano – Ellis Marsalis (tracks: 3),
Peter Martin (tracks: 1, 2, 5, 6, 7), Victor "Red" Atkins (tracks: 4, 8, 9) Producer – Delfeayo
Marsalis Trombone – Delfeayo Marsalis (tracks: 4), Stephen Walker (tracks: 9)

Though the booklet for Irvin Mayfield's debut CD as a leader proclaims "The Anatomy of a Revolutionary," the young trumpeter sounds very much like a follower here, another in the never-ending parade of neo-boppers from New Orleans. Mayfield sports a lightweight, brilliantly articulated tone, no doubt capable of every imaginable technical feat, but he remains a captive of influences like Lee Morgan, Wynton Marsalis, and Miles Davis (interestingly, he sounds more like Morgan on "The Great M.D." than Davis). The most energetic cut, "Immaculate Conception," skitters around in post-bop energy, though all we hear are rapid, uncoalesced notes from Mayfield. The by-now-seasoned Donald Harrison displays a more developed sense of how to shape a phrase on alto sax; Peter Martin contributes standard post-bop piano. Reuben Rogers on bass and Adonis Rose on drums make up the accomplished hard/post-bop rhythm section on most of the album while Victor Atkins (piano), Jaz Sawyer and Troy Davis (drums), and David Pulphus (bass) can be heard in various combinations elsewhere. Also, patriarch Ellis Marsalis lays his anointing hands upon Mayfield in a respectful piano-trumpet duet on "Body and Soul"; the inexperience of youth leads to a passage where Mayfield nearly gets stuck. Mayfield might turn into a revolutionary yet, but not as of 1999. ---Richard S. Ginell, AllMusic Review

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