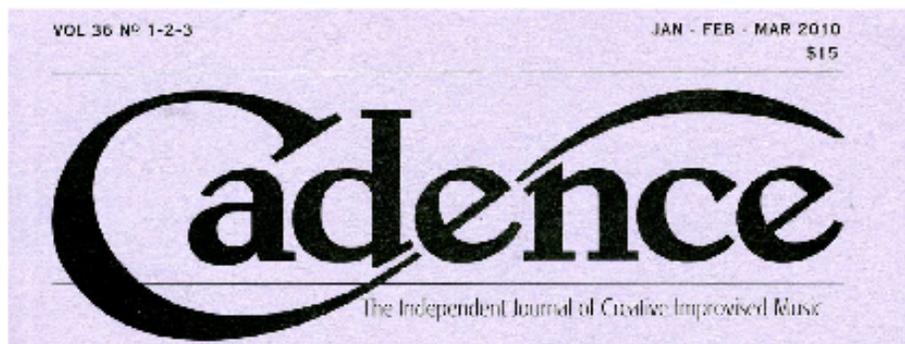


## PRESS FOR BOB ALBANESE TRIO WITH IRA SULLIVAN

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JAN - FEB - MAR 2010 | CADENCE | 123

**BOB ALBANESE WITH  
IRA SULLIVAN  
ONE WAY / DETOUR  
ZOH0 200905**

1. MAJOR MINORITY/ 2.  
YESTERDAY'S GARDENIAS/ 3.  
ONE WAY/ DETOUR/ 4. MORNING  
NOCTURNE/ 5. JOYFUL NOISE/  
6. UGLY BEAUTY/ 7. WAITING  
FOR LOUIS/ 8. MIDNIGHT SUN/  
9. FRIENDLY FIRE/ 10. MORE  
FRIENDLY FIRE. 61:17.

Albanese, p; Sullivan, ts (2, 9, 10),  
ss (8), alto flt (6), perc (4); Tom  
Kennedy, b; Willard Dyson, d.  
Jan 27-28, 2008, Jupiter, FL.

**O**ne *Way/Detour* is a straight-ahead Bebop album helmed by pianist Bob Albanese. The leader is a hard-swinging and imaginative player who calls on his wide experience in settings ranging from Pop groups to theatrical settings. According to his website, Albanese is currently performing with Ben Vereen as well as saxophonist Bob Mover. The disc was recorded while Albanese, bassist Tom Kennedy, and drummer Willard Dyson had a couple of days off during a Vereen gig in Florida. The pianist simply phoned veteran Ira Sullivan, who was happy to make the date. As Sullivan describes it, "no rehearsal, one take on most of the tunes, no earphones, everything very natural...utterly inspirational." And that's just the way it sounds. Albanese, Kennedy, and Dyson are totally in sync with one another, and the whole set exudes good feelings. Sullivan is one of those musicians who prefers staying on home turf, and since Florida is not usually a hot spot for what's left of the Jazz circuit in America, his recordings have been few and far between. His alto flute, heard only on a version of Monk's "Ugly Beauty," is rather pallid, but his tenor playing remains vigorous and his inquisitive soprano feels just right on a laid-back version of the standard "Midnight Sun." Albanese has fine chops, rhythmic finesse, and he writes tasty melodies that act as springboards for extemporaneous invention.

His solos jump, and judging from the way he plays under Sullivan's solos, I'd guess that he's played for a lot of singers. There's a supportive precision to his accompaniment, and it's a pleasure to hear the smooth way that he shifts among his many roles in the rhythm section.

Getting a name player on your first date is a proven way to get some attention for yourself. Let's hope the strategy works for Bob Albanese. He deserves it.

*Stuart Kronsky*

# Record Reviews

BOB ALBANESE

## ONE WAY/DETOUR

Major Minority; Yesterday's Gardenias; One Way/Detour; Morning Nocturne; Joyful Noise; Ugly Beauty; Waiting For Louis B; Midnight Sun; Friendly Fire; More Friendly Fire (61.17)

Ira Sullivan (ss, ts, af, pc); Bob Albanese (p); Tom Kennedy (b); Willard Dyson (d). Jupiter, Florida, 27 & 28 January 2008.

Zoho ZM 200905



This CD is an impressive introduction to a young piano talent, besides being a positive reminder

of one of the most accomplished of jazz multi-instrumentalists. Bob Albanese plays the piano as it should be played – with a good touch, acute harmonic awareness, lyricism and that unique sense of momentum we call swing. He also composes tunes which are not the usual throwaways, and on four of the selections here (1, 3, 5, 7) he leads a well integrated trio through his own pieces.

For the remaining six items, the trio are joined by the impressive septuagenarian Ira Sullivan, one of the relatively few examples of a musician with equal facility on both trumpet and saxophone. Ira does not play trumpet on this occasion and is per-

## REVIEWS

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haps easing off the brass, given the physical demands it makes. But he does deploy soprano and tenor saxes, alto flute and even a dash of percussion to prove a continuing commitment to and enthusiasm for the music.

The veteran guest fits in seamlessly with the three younger men on a date which evidently went off without a hitch. As Sullivan reports in the notes, "With no rehearsal, one take on most of the tunes, no earphones, everything very natural, I found Bob and his wonderful rhythm section, Tom Kennedy (bass) and Willard Dyson (drums), to be utterly inspirational."

Among the quality performances are the quartet's reading (with Ira on alto flute) of Monk's Ugly Beauty, a truly romantic slice of Thelonious, and a glowing Midnight Sun with the guest on soprano. But really, every track has something to offer, such is the communication and compatibility between the players. A new star in the making and an old one still shining brightly!

Mark Gardner

## MONTY ALEXANDER

### THE SONGS OF NAT KING COLE

Calypso Blues Part 1; Ramblin' Rose; To The Ends Of The Earth; Again; Send for Me; Almost Like Being In Love; Hajji Baba; Too Young/Faith Can Move Mountains; Never Let Me Go; Can't See For Looking; Fascination; Sweet Georgia Brown; Calypso Blues Part 2 (56.04)

Monty Alexander (p, melodica); Loin Cohen (b); George Fudvas (d). No location given; date 2008?

Chesky SACD 339



Regular readers will know how much I admire – indeed revel in – Alexander's music. They will therefore, I hope, recognise that

this has not been an easy review to write.

It's not that the album – subtitled *Calypso Blues* – is to any degree inadequate, dull, or anything so obviously derogatory. Far from it: Alexander is a natural swinger who is also full of musical acumen and a desire to both please and edify. All those qualities are evident here, and his (I believe) new trio is a beautifully-meshed unit whose sidemen are given plenty of creative opportunity while also serving their boss to perfection. But if one focuses on the main title, bewilderment sets in quite quickly. I may be culpably deficient in my knowledge of the full Nat Cole songbook, in which case consign these next words to the dustbin; but apart from *Too Young* and *Ramblin' Rose* (the track I like most, after many playings) and, maybe, *Never Let Me Go* and *To The Ends Of The Earth*, the material is not ineluctably associated with Cole, or even recognisably so. Yes, okay, I know: it is more Monty's response to Cole's guiding genius on his own pianism that is the issue here. After all, whatever the jazz encyclopaedists still tiresomely aver, Oscar Peterson throughout his 50-plus-year career never directly evoked his alleged "master", Tatum (with the sole and fleeting exception of about 12 bars of the 1961 *Ill Wind*), and Alexander is celebrating Cole's ethos, not looking to ape him in a stale "tribute" way. On the other hand, Peterson never devoted an album to Tatum in any kind of titular fashion, but Monty's done just that to Cole.

And it doesn't really grip. This is a very nice, occasionally inspiring trio date, but to be painfully honest – and Monty deserves no less – there are 30-plus albums of his I'd want to listen to before I got around again to this. Compared to the wondrous "Goin' Yard" on Telarc (a 2007 Roxy choice of mine) or his work with Brown & Jackson & Ellis, his lovely "My America" (reviewed in 3/03's issue, it somewhat poignantly contains a marvellous Cole tribute in

*Straighten Up And Fly Right*), this is workaday stuff, and, I have to say, one for completists only.

Richard Palmer

## EDDIE ALLEN & THE AGGREGATION

### GROOVE'S MOOD

Groove's Mood; Brasilia; Wade In The Water; You Are The Sunshine Of My Life; Tenderly; The Soulful Mr. Timmons; Sky Dive; The Black Coming; My Cherie Amour; You Are The Sunshine Of My Life (alt) (77.13)

Eddie Allen (t); Kevin Bryan, Cecil Bridgewater, Guido Gonzales, John Bailey (t, tb); Clifton Anderson, Sam Burris, Isrea Butler (tb); Jack Jeffers (bbs, ba); David Glasser (as, f); Tim Fuller (as, f, ss); Patience Higgins, Jay Brantford (ts, f); Howard Johnson (bar); Bruce Barth (p); Dwayne Burno (b); Carl Allen (d); LaTanya Hall (v). New Jersey, 20-21 December 2008.

DBCD-002



Packed with some of the most in-demand musicians in Manhattan, Eddie Allen's

*Aggregation* is a new and vitally fresh addition to the contemporary big band scene. Anyone wondering if big bands will ever return should read *Making The Scene* by Alex Stewart. He lists 80 bands that were active in New York City as recently as 1998, which proves that they never really went away.

The leader, who has worked with Art Blakey, Randy Weston and Dizzy Gillespie among many others, is a powerful and inventive trumpet soloist very much in the Clifford Brown and Lee Morgan tradition. He has also written all the arrangements and from the opening and well named *Groove's Mood* with its infectious shuffle rhythm he establishes a happy, foot-tapping routine that is maintained throughout this release. It also introduces the mightily

# The IAJRC Journal

The Research Quarterly of The International Association of Jazz Record Collectors  
Celebrating 45 Years of Archiving Audible Art  
Vol. 42 No. 4 - December 2009

## HOLIDAY TUNE-IN ISSUE

IAJRC Journal - December 2009 - p.102



*One Way/Detour* is a straight-ahead modern bebop album helmed by pianist **Bob Albanese**. The leader is a hard-swinging and imaginative player who calls on his wide experience in settings ranging from pop groups to theatrical settings. The disc was recorded while Albanese, bassist Tom Kennedy and drummer Willard Dyson had a couple of days off

during a Ben Vereen gig in Florida. The pianist simply phoned veteran Ira Sullivan, who was happy to make the date.

As Sullivan describes it, "no rehearsal, one take on most of the tunes, no earphones, everything very natural...utterly inspirational." And that's just the way it sounds. Sullivan is one of those musicians who prefers staying on home turf, and since Florida is not usually a hot spot for what's left of the jazz circuit in America, his recordings have been few and far between.

Alto flute, heard only on a version of Monks "Ugly Beauty," is rather pallid, but his tenor playing remains vigorous and his inquisitive soprano feels just right on a laid-back version of the standard "Midnight Sun." Albanese has fine chops, rhythmic finesse, and he writes tasty melodies that act as springboards for extemporaneous invention.

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Zoho ZM 200905: Bob Albanese (p) Tom Kennedy (b) Willard Dyson (d) Ira Sullivan (ts on 2, 9, 10, ss on 8, alto fl on 6, perc on 4); Jupiter, FL, January 27-28, 2008; 1.Major Minority/ 2.Yesterday's Gardenias/ 3.One Way/ Detour/ 4.Morning Nocturne/ 5.Joyful Noise/ 6.Ugly Beauty/ 7.Waiting For Louis/ 8.Midnight Sun/ 9.Friendly Fire/ 10. More Friendly Fire. 61:17.

## CD roundup: So many great albums, so little time

September 6, 11:46 AM [Oakland Jazz Music Examiner](#) Brian McCoy

<http://www.examiner.com/x-12458-Oakland-Jazz-Music-Examiner~y2009m9d6-CD-roundup-So-many-great-albums-so-little-time>

**Album:** "One Way/Detour" **Artist:** Bob Albanese Trio with Ira Sullivan **Label:** ZOHO Music **Lowdown:** Simply put, it is only with great difficulty that I have been able wedge this CD out of my player. New York-based pianist Albanese has a wide and impressive resume, having worked as a session musician, composed 50-plus commercial jingles and accompanied Ben Vereen. "One Way/Detour" finds him recording with the rhythm section of Tom Kennedy (bass) and Willard Dyson (drums) and saxophonist Sullivan on a collection of original compositions as well as tunes by Thelonious Monk and Lionel Hampton. Infectious, captivating performances all around.

Irish Times – August 28, 2009 print edition

<http://www.irishtimes.com/newspaper/theticket/2009/0828/1224253374997.html>

Albanese names Evans, Corea, Jarrett, Hancock and Clare Fischer as major influences, but this distinctive pianist is more than the sum of his mentors. At 52 and making his leader debut on CD, that's how it should be, and Albanese's lines, harmonic sense and compositions bear the mark of a definite musical personality. The later Evans trios are echoed in the charged interaction of Albanese, Tom Kennedy (bass) and Willard Dyson (drums), but though they work within mainstream/bop norms, theirs is a contemporary flexibility with time and harmony. The results are a striking example of what happens when fine craftsmen find something personal and vigorously spontaneous to say with a language that's been around for a couple of generations. Though the veteran reedman Ira Sullivan guests on five tracks, this is really all about Albanese and his trio.

Jazz Improv NY – July 2009 edition, page 6.

[http://www.jazzimprov.com/guides/ji\\_nyc\\_V05N01.pdf](http://www.jazzimprov.com/guides/ji_nyc_V05N01.pdf)

Ira Gitler's – Apple Chorus

Pianist Bob Albanese, in support of the release of his new Zoho CD, *One Way Detour*, brought the group that recorded it to Smalls on June 2. In his doing so we were treated to a rare New York appearance by Ira Sullivan, who rarely ventures out of Florida, the state where *One Way Detour* was recorded. With bassist Tom Kennedy and drummer Willard Dyson (Albanese's stalwart regulars) the quartet played selections from the CD with fire and tenderness in the appropriate places. Albanese's writing and playing proved one more time that there are ways of mining the mainstream in fresh ways. In Sullivan he had one of the most brilliant and versatile musicians ever to step on a bandstand. On this night, as on the disk, Ira played tenor and soprano saxophones and (on Monk's "Ugly Beauty," a mesmerizing duet with Bob) alto flute. The entire set was "live jazz" that consistently lived up to that title.

**Bob Albanese Trio with Ira Sullivan**(ZOHO)It is always a treat to discover a great musician that you have never heard of before. Bob Albanese is a veteran pianist/composer and arranger who has played with The Duke Ellington Orchestra, Buddy Rich, Anita O'Day, Wayne Marsh, Bob Mover, Ben Vereen and many more. He has appeared in countless commercials and as a solo pianist at the Rainbow Room in NYC. I was introduced to his work on this new album, and I must say I can't believe that he has not received more attention in the past, because this album is an impressive one. One might say the presence of the always-welcome Ira Sullivan on sax and flute is the drawing card, but the stellar trio work of Albanese, bassist Tom Kennedy and drummer Willard Dyson is so good that the appearance of Sullivan is the frosting on this already well-baked cake. This is a solid and quite pleasing collection of Albanese-penned originals and covers, including an outstanding version of Monk's "Ugly Beauty," transposed to 4/4 time and showcasing Sullivan's luminous flute. Albanese takes "straight-ahead" (I hate that term) jazz and pushes it to the limits with fascinating and rich harmonic directions and time changes. His playing on the piano is a joyous revelation (he "dances" on the keys) and he is strongly supported by the fine playing by the veteran duo of Kennedy and Dyson. Check out the metamorphosed samba on "Morning Nocturne" as just one example. In the liner notes, Sullivan explains that these tracks were mostly recorded in one take with no rehearsal and as a result the music is fresh and alive. He also brought the old tune "Yesterday's Gardenias" (associated with Glenn Miller), which is a brilliant and swinging highlight. Tough to get this one out of the CD player. Hopefully this release will direct more attention to this talented pianist and bring him out from under the radar. [www.zohomusic.com](http://www.zohomusic.com) (written by Brad Walseth)

CD Review: <http://www.jazzweekly.com/>

By George W. Harris

Pianist Bob Albanese leads an intricate and precise trio through a series of contradictorily-titled originals and standards. Clever titles like "Major Minority," "Midnight Nocturne" and "Joyful Noise" would merely be dismissed as gimmicks if it weren't for the alacrity and sophistication of this tightly wound trio. There is a density and percussive activity between all three artists that make the music feel like a fully loaded Porsche veering through an obstacle course. The band relaxes a bit when Ira Sullivan joins in with his rich chocolate tenor on "Yesterday's Gardenias" his soprano sax alto flute on a lovely reading of Monk's "Ugly Beauty," and his alto flute on the nuanced classic "Midnight Sun." Albanese himself has a very precise and auburn toned touch, which works well with these labyrinth creations. Complex, but it keeps you quite intrigued for many listenings.

CD Review:

[http://www.louisvillemusicnews.net/webmanager/index.php?WEB\\_CAT\\_ID=49&storyid=5631&headline=Jazzin'](http://www.louisvillemusicnews.net/webmanager/index.php?WEB_CAT_ID=49&storyid=5631&headline=Jazzin')

Bob Albanese Trio with Ira Sullivan: One Way/Detour (Zoho ZM 200905, [www.zohomusic.com](http://www.zohomusic.com)) Pianist Bob Albanese is a New York-based pianist who recorded this album during time off from a gig in Florida backing Ben Vereen. He is joined by bassist Tom Kennedy, drummer Willard Dyson, and special guest saxophonist and flutist Ira Sullivan. Albanese, in both his playing and composition, mixes mainstream modern piano with more adventurous styles, to splendid effect. All but three of the 10 songs are originals. Sullivan sounds more like a member of a working group than a guest, as he fits in perfectly. A standout is the piano/soprano sax duet on Lionel Hampton's "Midnight Sun." Fans of modern jazz, and long-time followers of Sullivan, should enjoy this outing.

Martin Z. Kasdan Jr.  
Jazz Columnist  
Louisville Music News

CD Review: <http://www.allaboutjazz.com/php/article.php?id=33464>

By John Patten

In 2008, pianist Bob Albanese took his trio into a studio to do an unplanned recording while performing in Florida, spinning a collection of first and second takes with saxophonist Ira Sullivan that became *One Way/Detour*.

As a composer, Albanese uses rhythm to lay the groundwork for his compositions. He builds on spare harmonic and modal ideas, which are bolstered by steady support from Tom Kennedy on bass and Willard Dyson on drums, to create solid original works. The group doesn't stray far from traditional arrangements on the standards and covers on the release, but serves them up in competent fashion.

Sullivan first appears on "Yesterday's Gardenias," where he uses smooth bebop lines on tenor sax to rework the melody, adding a touch of the blues before Albanese solos. Sullivan appears occasionally unsure of where he's going, but then since the recording was not rehearsed, it adds to the charm. He is featured on the release's covers--Thelonious Monk's "Ugly Beauty," "Midnight Sun" by Sonny Burke, Lionel Hampton and Johnny Mercer--and two versions of Albanese's "Friendly Fire."

The release includes seven takes on Albanese compositions, all of which are mid-tempo modal outings. Albanese finds a lot of room to work within these constraints, however, and seldom seems at a loss for ideas.

"Morning Nocturne"--featuring a hypnotic descending piano melody line, harmonized by Kennedy, that cycles around as Albanese improvises over it--really pops. The effect is simultaneously energizing and relaxing.

Although solidly done throughout, the musicians feel a bit timid--whether because of their playing or the mixing it's hard to tell. Kennedy's solos, for example, barely stand out against the comping and percussion supporting him on several tunes.

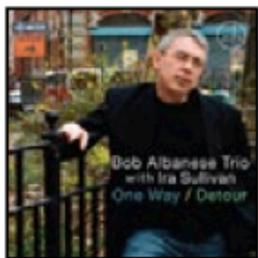
These points may be reflections of the unusual circumstances noted in the liner notes for the recording, which suggest the date was almost as improvised as the tunes. If that's the case, the Bob Albanese Trio has a lot going for it--credible musicianship, solid improvisations and Albanese's original compositions.

Track Listing: Major Minority; Yesterday's Gardenias; One Way/Detour; Morning Nocturne; Joyful Noise; Ugly Beauty; Waiting for Louis; Midnight Sun; Friendly Fire; More Friendly Fire.

Personnel: Bob Albanese: piano; Tom Kennedy: bass; Willard Dyson: drums; Ira Sullivan: tenor sax (2, 9, 10), soprano sax (8), alto flute (6), percussion (4).

CD Review: *Drumhead*, May-June 2009, pg. 102

Bob Albanese's debut trio recording is a masterpiece of intricate modern straight-ahead jazz in the Bill Evans tradition features five-time Grammy nominee, multi-instrumentalist Ira Sullivan on sax and flute. On the album Albanese exploits the creative juxtaposition of opposites and oxymoron's in his own compositions as on the title track, "Morning Nocturne" and "Midnight Sun." Drummer Willard Dyson came on the New York scene in 1986 and has played with groups and individuals from Michael Franks and Jimmy Scott to the Boys Choir of Harlem.



## BOB ALBANESE WITH IRA SULLIVAN

**ONE WAY/DETOUR** – [www.BobAlbanese.com](http://www.BobAlbanese.com). *Major Minority; Yesterday's Gardenias; One Way/Detour; Morning Nocturne; Joyful Noise; Ugly Beauty; Waiting For Louis; Midnight Sun; Friendly Fire; More Friendly Fire.*

**PERSONNEL:** Bob Albanese, piano; Tom Kennedy, bass; Willard Dyson, drums; Ira Sullivan, tenor saxophone/soprano saxophone/alto flute/percussion.

By Dan Bilawsky

The Bob Albanese Trio takes flexibility and interactivity to new heights on *One Way/Detour*. Albanese, bassist Tom Kennedy and drummer Willard Dyson show off their unified approach and telepathy on "Major Minority," which flirts with many different time feels but doesn't always succumb to the urge to completely change. Songs that thrive on rhythmic punctuation and unison hits ("One Way/Detour") sit comfortably next to seductive samba-ish pieces ("Morning Nocturne") and bouncing Latin-meets-waltz music ("Joyful Noise") on this well-rounded and incredibly enjoyable recording. Multi-instrumentalist Ira Sullivan joins the group for six out of

<http://www.OsPlaceJazz.com>

CD Review: Bob Albanese - One Way/Detour 3/4

O's Notes: Bob is a pianist, one of many very talented veteran musicians who keep the New York jazz scene vibrant. Tom Kennedy (b) and Willard Dyson (d) make up the rest of his trio. Featured artist, Ira Sullivan is the more known member of the band having made waves in Chicago during the 1950s. He has lived in Florida since then but has remained active and vibrant as evidenced here. Albanese invited Ira to record this CD while his trio was touring in Florida. They play as if they have been together forever, a testament to their skills. The program includes a mix of mostly originals with a few covers. They swing all the way through keeping the music lively and flowing. The musicians seem to be enjoying themselves; no anger here! We liked the title track, "Yesterday's Gardenias" and the bubbly spirit of "Waiting For Louis" best.

D. Oscar Groomes, O's Place Jazz Newsletter

ten tracks here and his contributions are considerable. While tenor saxophone appears to be his main axe, his greatest performances come when he picks up other instruments. His alto flute work softens the sound of Thelonious Monk's "Ugly Beauty," which is recast in four and is the furthest thing from ugly. While the trio never disappoints throughout, and the tracks with all four musicians are dynamite, the icing on the cake is the duo version of "Midnight Sun," with Sullivan's sweet, yet warm, soprano saxophone crooning over the masterful, though understated, piano work of Bob Albanese.



## CARL ALLEN AND RODNEY WHITAKER

**WORK TO DO**— Mack Avenue Records MAC 1045. [www.mackavenue.com](http://www.mackavenue.com). *Work To Do; Speak To My Heart; For Garrison (Both); Giving Thanks; What's Going On; Eleanor Rigby; With You I'm Born Again; Grahamstown; A Time For Love; Relativity.*

**PERSONNEL:** Carl Allen, drums; Rodney Whitaker, bass; George Colligan, piano; Rodney Jones, guitar; Dorsey "Rob" Robinson, B3 organ; Brandon Lee, trumpet; Kirk Whalum, tenor saxophone/soprano saxophone; Vincent Chandler, trombone; Vincent Herring, alto saxophone/soprano saxophone.

D. Oscar Groomes

Pianist Bob Albanese performs straightahead jazz throughout *One Way/Detour* but often displays original chord voicings, unexpected polyrhythms and fresh ideas. He is joined by bassist Tom Kennedy and drummer Willard Dyson with Ira Sullivan making the group a quartet on six of the ten selections with three appearances on tenor and one apiece on soprano (“Midnight Sun” is a soprano-piano duet), alto flute (Thelonious Monk’s “Ugly Beauty”), and percussion. Sullivan is a joy whenever he plays and it was his idea to revive the obscure but superior swing era piece “Yesterday’s Gardenias.” But it is to Bob Albanese’s credit that he is not overshadowed. His inventive piano playing makes him one to watch for in the future, and *One Way/Detour* a CD to pick up.

Jazz and Blues Report – May 2009, Issue 316, page 14

New York City-based pianist Bob Albanese makes his Zoho label debut in a trio setting with Tom Kennedy on bass and Willard Dyson on drums for a 10-tune set of mostly originals. Ira Sullivan (tenor and soprano sax, alto flute, percussion) guests on six tunes.

Albanese’s self produced the tidy straight-ahead studio set in January 2008 during two days off from a gig in Palm Beach, Florida.

Albanese’s linear style shines on this outing. His unpredictable improvisations confirm his creativity on the keys, especially notable on his original, “Joyful Noise,” written for a Latin jazz band (Café Simpatico) formed for a six-week U.S. State Department Jazz Ambassador tour in 2003. In addition to Albanese originals, the trio also performs “Ugly Beauty”, one of the leader’s favorite Thelonious Monk tunes. Written by Monk in  $\frac{3}{4}$  time, the trio performs the gem here in 4/4 time and enhances it with Sullivan’s alto flute. One of the most familiar tunes is Lionel Hampton’s “Midnight Sun,” performed as a graceful piano/sax duo by Albanese and Sullivan.

Based in New York since 1980, Albanese completed his B.M. and M.M. on a scholarship grant in May 2005 at Manhattan School of Music in Jazz Composition. He has worked with a wide variety of musicians, has toured the U.S. and overseas and performed for a number of years as house pianist for the legendary Rainbow Room. He has four recordings under his name and has appeared on more than 50 other recordings. He is presently accompanist for Ben Vereen, performing with him regularly as group pianist and as solo accompanist for Vereen’s keynote speaking/performing engagements.

Albanese shows a skillful, inventive, warm approach in any tempo. Both Dyson and Kennedy are seasoned players who have polished their chops with top musicians. This is an exceptionally listenable recording that will have you wondering where this very talented pianist has been hiding all these years. – Nancy Ann Lee

## BOB ALBANESE TRIO with IRA SULLIVAN

### One Way/Detour

#### Zoho Music

A relative unknown, pianist Bob Albanese impresses mightily as composer and player on his Zoho Music debut, "One Way/Detour." He moves comfortably between a post-bop, mainstream style and an infectious Latin tinge. His often-complex, percussive pianistics are ably accompanied by bassist Tom Kennedy and drummer Willard Dyson, and six of the 10 tracks are further enhanced by the presence of the versatile Ira Sullivan on tenor and soprano saxes, alto flute and percussion.

Albanese's technique is immediately established with the quirky opener, "Major Minority," as he explores all the permutations of a melodic minor scale. Rescued from the dustbin of swing history is "Yesterday's Gardenias," once associated with Glenn Miller. Here it gets a thorough brushing-off with Sullivan on tenor sax still swaggering at age 76. The title track, "One Way/Detour," is a devilishly difficult stop-time burner that, aptly, seems to be moving in opposite directions simultaneously.

One of my personal favorite here is the surging samba "Morning Nocturne," with beautiful chord changes, a pulsating bass line and sizzling percussion by Dyson, with help from Sullivan. Albanese couples a lilting left-hand with skittering right-hand improvisations on "Joyful Noise," another Latin jazz winner which also features a wonderful bass solo and impressive press rolls by Dyson.

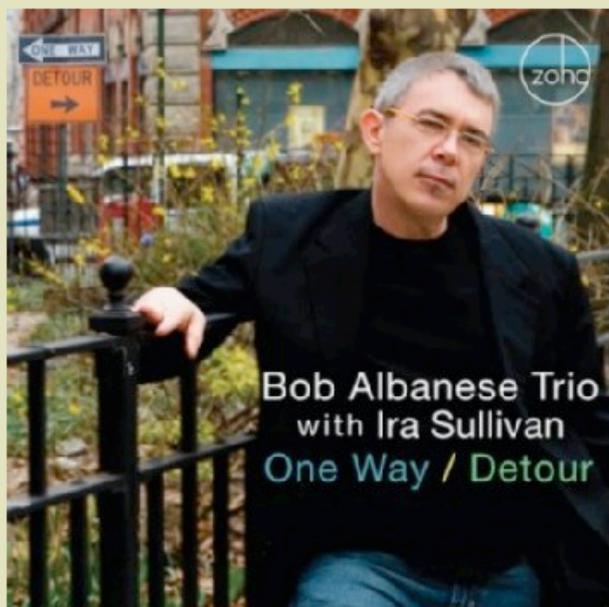
Sullivan returns on alto flute to produce a lush, warm tone on the gorgeous rendition of Thelonious Monk's "Ugly Beauty." Albanese's solo is brief and understated, so this is a superb showpiece for Sullivan. "Waiting for Louis" is a bright, snappy tune written as Albanese waited for his son to be born. The composer notes that he had plenty of time to perfect the tune, as his wife remained in labor for almost two days!

Another gem is the brilliant pairing of Albanese with Sullivan, on soprano sax, for the ballad standard "Midnight Sun." These masterful musicians take their time in a dialogue that alternates between unison lines, call-and-response, harmonic invention and even some well-placed discord. Albanese creates shimmering, cascading lines as a lovely counterpoint to Sullivan's melodic improvisations. Two combined takes of "Friendly Fire" end the session with nearly 14 minutes of fast-paced group interplay and solo expression. Sullivan's burnished tone on tenor sax gives the extended piece plenty of authority.

The Zoho Music label has ascended rapidly to the top echelon of jazz record companies, with an impressive roster of jazz artists, particularly in the mainstream and Latin jazz genres. Founded in 2003 by veteran music producer Joachim Becker, it is the home of the excellent Dave Stryker-Steve Slagle Band, saxophonist Dave Liebman, percussionist Ray Barretto, harmonica virtuoso Hendrik Meurkens, Arturo O'Farrill and his Afro-Latin Jazz Orchestra, guitarist Carlos Barbosa-Lima and others. To that impressive list can now be added Bob Albanese and "One Way/Detour."

<http://zzaj.freehostia.com/z89Reviews.htm>

Bob Albanese Trio with Ira Sullivan - ONE WAY DETOUR: Only 3 of the total 10 cuts on this marvelously lively CD are from others... all the rest are originals (mostly from Bob)... Albanese' piano is joined by bass from Tom Kennedy, Willard Dyson on drums & some superb sax & flute work from Ira Sullivan. It's one of the most "straight-ahead" jazz albums I've heard in 2009, yet avoids all semblance of the dreaded (& often disgusting) watered-down "smooth jazz" stuff that many stations have attempted to force down our gullets. I am most pleasantly reminded of some of the Stan Getz albums I listened to early on as I listen to Ira's reeds against Bob's jumpin' keyboards on "Yesterday's Gardenias" (one of my favorites on the CD)... the tune is filled with life and will bring you "up" from wherever your down was. It's a Monk piece that really captures my ears, though, "Ugly Beauty", featuring absolute silk-touch keyboards matched with truly sweet flute from Sullivan... the pace alone will put you in the "jazz mood" that fans of the genre worldwide are always seeking out. A track that just SMOKES is "Friendly Fire" demonstrates just how tightly the group is able to play; in fact, this whole CD takes me back to the days when each new album was a "discovery", not hackneyed lines that any preset could play for the "player"... there are fresh lines in each of the ten tracks, the kind that will make you sit up & take note each time (hundreds, probably) you listen to the CD. This one gets a MOST HIGHLY RECOMMENDED, & I predict you will be hearing many more albums from Bob over the next couple of years... oh, you still have time to order yours, as the "official" street date is 4 April, 2009 get more information at [www.bobalbanese.com](http://www.bobalbanese.com) Rotcod Zzaj



The CD *One Way / Detour* stayed in my rotation for a long time, and it seems like every time you listen to it, you discover something new. The album features the winning combination of the Bob Albanese Trio, featuring Albanese on piano, Tom Kennedy on bass, and Willard Dyson on drums, with Ira Sullivan, on tenor/soprano saxophones and flute.

Those of us born and raised in New York experience an immediate, sympathetic bond with the oxymoronic cover art, which displays one way and detour signs pointing in opposite directions, but rest assured, there is no lack of direction or creativity in Albanese's music, or in his performance, recorded over a two day session in 2008.

The synergy of the Trio first becomes apparent in the opening track, Albanese's "Major Minority," which illustrates the complex rhythmic and tonal variations that mark many of the tracks on the album. Kennedy and Dyson follow Albanese's improvisations, laying down a strong, but perfectly subtle foundation. Kennedy is certainly no stranger to this role, as he is the younger brother of accomplished pianist Ray Kennedy, and one would surmise that he grew up with an ear for complex chord progressions and intricate melodic solos.

Sullivan's tenor sax is evident on the familiar standard "Yesterday's Gardenias," and the song demonstrates the trio's skill in backing up Sullivan's solos. Listen carefully for Albanese's selection of chord changes underneath the melody and solos, and Kennedy's well-crafted solo breaks.

The title track "One Way / Detour," seems to evoke the myriad of emotions one feels when encountering an unplanned diversion from our route, as you try to keep in unison with the trio on the intricate rhythm of the opening riff! Moving between the halting melody, and the swinging solos, you get the feeling of the stop-and-go reality of New York traffic, with brief interludes of steady progress. Moving smoothly into "Morning Nocturne," Dyson's solid samba-like groove will have you moving your feet, but it never gets in the way of Albanese's soaring solo.

"Joyful Noise," is a Latin-jazz composition that again exhibits some of the unexpected, but perfectly crafted, variations in time and mood which characterize Albanese's writing. Kennedy and Dyson once again strike a balance between providing a solid foundation that still possesses enough variations to keep the beat moving forward.

As he moves over to alto flute, Sullivan provides a wonderful, intimate rendition of Monk's "Ugly Beauty," as the timbre and texture of the instrument are beautifully captured in the recording.

Another Albanese original, "Waiting for Louis," highlights some nice interaction between the members of the trio, as solos by Kennedy and Dyson are woven between the driving piano melody and accompaniment.

The Lionel Hampton classic "Midnight Sun," invites Sullivan back with his soprano sax while he performs a duet with Albanese, a rendition that is stirring in its simplicity, yet it retains a degree of interaction that Sullivan characterized as "like we've been playing together for years."

"Friendly Fire," and the alternate take "More Friendly Fire," close out the session. Written by Albanese on the day of the recording, they were composed with tenor saxophone solos in mind. The extended breaks by Kennedy and Dyson, and the swinging backdrop of the trio leave you wanting more. That is the way that it should be!

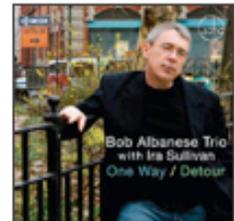
*Reviewed June 2009*



## One Way/Detour

By John Barron

When Bob Albanese was accompanying singer Ben Vereen in Palm Beach, Florida in early 2008, the pianist seized the opportunity to document his distinctive approach to modern acoustic jazz. With the aid of bassist Tom Kennedy and drummer Willard Dyson, Albanese called on legendary saxophonist [Ira Sullivan](#), a longtime resident of Florida, to record *One Way/Detour*. In trio and quartet settings, Albanese leads the way through a fiery set of original and standard material.



The disc opener, "Major Minority," maintains a brisk jazz waltz tempo, with a sneaky two-against-three swing feel thrown into the piano solo. The trio's intuitive interplay on the Albanese original is reminiscent of classic recordings by pianist [Bill Evans](#) from the '70s.

The pianist makes a soft landing onto an adventurous musical path with his rhythmically disjointed, lyrically flowing compositions. The hard-swinging title track, for example, features bluesy punctuations with [Monk](#)-like hints of angularity. Here bassist Kennedy and drummer Dyson each demonstrate technical prowess and acute sensitivity.

Dyson's heavy-footed samba pattern propels the enticing "Morning Nocturne" with a harmonic sequence in-line with the lushness of a Brazilian classic. The elasticity of "Joyful Noise" contrasts nicely with the more straight ahead, in-the-pocket groove of "Waiting for Louis." The latter finds Albanese and Kennedy digging deep into the bebop well with an intensity that is graceful and unhurried.

The presence of Sullivan on the disc's more standard fare allows for a few moments of introspective breath catching. Although far from overbearing, the veteran reedman demonstrates an authoritative approach on tenor saxophone, soprano saxophone and alto flute. The duet between Sullivan and Albanese on "Midnight Sun" is an emotional highpoint of the recording with Sullivan's warm soprano tone singing beautifully.

The disc closes with Albanese's "Friendly Fire" and an incomplete alternate take of the same tune, "More Friendly Fire." The tune is an up-tempo scorcher through the changes of "What is This Thing Called Love" with an unrelenting energy level and an inspired tenor solo by Sullivan; a fitting closer to a refreshingly spontaneous session.

Track listing: Major Minority; Yesterday's Gardenias; One Way/Detour; Morning Nocturne; Joyful Noise; Ugly Beauty; Waiting For Louis; Midnight Sun; Friendly Fire; More Friendly Fire.

Personnel: Bob Albanese: piano; Tom Kennedy: bass; Willard Dyson: drums; Ira Sullivan: tenor sax (2, 9, 10), soprano sax (8), alto flute (6), percussion (4).

Style: Modern Jazz

[Bob Albanese](#) | Published: May 27, 2009

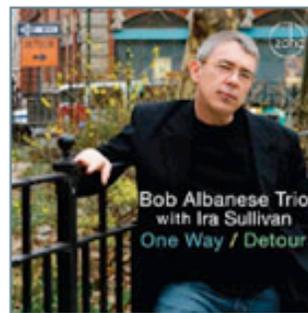
# One Way / Detour

[Bob Albanese](#) | [Zoho Music](#) (2009)

By [Warren Allen](#)



For his Zoho debut, New York pianist [Bob Albanese](#) shows a nice array of colors and sides with some excellent original compositions and a few great standards. His love of classic jazz is evident throughout, but so too is a desire to push some limits. Throughout the album, he shows a touch for angular Latin rhythms and edgy feels, combining them with the effortless swing that fueled [Red Garland](#), [Horace Silver](#) and [Bud Powell](#).



Many of the trio's songs start off as lyrical melodies, fluctuate through changing feels, and return to the head with a slightly wild edge. Albanese's "Joyful Noise" starts off subdued, but steps out with an energy that grows through solo sections. When the group sends it back home, it's been changed by a storm of percussion into something bolder and brasher, which thrills along before settling down again.

"Waiting for Louis" starts off as a simple, hard-swinging tune, but also undergoes a transformation—thanks to Albanese and drummer Willard Dyson, who switches mid-way from brushes to sticks. The piano keeps carrying the melody, but the drums throw a little electricity into the air.

Guest [Ira Sullivan](#)'s big tenor shows up for a few numbers. His sound is sweet but restrained, like tea and honey, and he brings a pleasant breeze of cool to the session. "Yesterday's Gardenias" features sax that skates as it swings, fitting neatly into the leader's lush block chords and flourishes.

Sullivan also breaks out his alto flute for a great version of [Thelonious Monk](#)'s ever-haunting "Ugly Beauty," with Albanese sending out dark, tinkling notes throughout, and closing with strokes of cymbals and piano strings. Piano and soprano sax also wind their way over the lovely "Midnight Sun," a lounging ballad duet.

The album's two title cuts feature the piano twisting and dipping between hits from bass and drums. Bassist Tom Kennedy snaps out a dizzying solo from his strings, and there are touches of funky grooves mixed in on the way out. "Morning Nocturne" is a warm bossa that hums along with Sullivan on Latin percussion. And two takes of the up-tempo "Friendly Fire" cook; though the second incomplete cut burns a little hotter.

In the end, this is an intriguing blend of progressive piano jazz and classic sounds. Sullivan's presence tends to bring the sound a little closer to tradition, while Albanese's trio ranges a little farther out on its own. Both contexts fit, and there are few wrong steps. They clearly have the flexibility to balance their explorations with accessibility.



[Bob Albanese at All About Jazz](#).  
Visit [Bob Albanese](#) on the web.

Track listing: Major Minority; Yesterday's Gardenias; One Way/Detour; Morning Nocturne; Joyful Noise; Ugly Beauty; Waiting For Louis; Midnight Sun; Friendly Fire; More Friendly Fire.

Personnel: Bob Albanese: piano; Tom Kennedy: bass; Willard Dyson: drums; Ira Sullivan: tenor sax (2, 9, 10), soprano sax (8), alto flute (6), percussion (4).

Style: [Modern Jazz](#)

Published: May 01, 2009

CD Review: <http://www.tomhull.com/blog/archives/20090525.html>

**Bob Albanese Trio with Ira Sullivan: *One Way/Detour*** (2008 [2009], Zoho): Piano trio plus spare wheel -- Sullivan plays tenor sax on three cuts, soprano sax on one, alto flute on one, and percussion on one more, leaving the trio to their own devices on 4 of 10. Albanese is a pianist, based in New York since 1980 -- don't know how old he is, or where he came from. First album; not many side credits -- first AMG lists is 1991. Mainstream bebopper -- one review I've seen likens him to Red Garland, and I'm not going to try to improve on that. Wrote 7 of 10 pieces, with one from Monk, one from Hampton, and one called "Yesterday's Gardenias" by guys I don't recognize. Sullivan goes back further: in the liner notes, Ira Gitler talks about hearing Sullivan blow trumpet in 1949. AMG has a picture of a fairly young Sullivan with trumpet, but his main axe has long been tenor sax. Cut a couple records in the 1950s, a *Bird Lives!* in 1962, a fairly productive stretch from 1975-82, not much since. He helps out here, especially on tenor sax. **B+(\*\*)**

### ***Review on Jazz.com dated 3/4/09***

<http://www.jazz.com/music/2009/3/4/bob-albanese-friendly-fire>

#### **BOB ALBANESE: FRIENDLY FIRE**

**TRACK** Friendly Fire  
**GROUP** Bob Albanese Trio with Ira Sullivan  
**CD** One Way/Detour (Zoho ZM200905)

[BUY THIS TRACK](#)

**Musicians:** [Bob Albanese](#) (piano), [Ira Sullivan](#) (tenor sax), [Tom Kennedy](#) (bass), [Willard Dyson](#) (drums). Composed by Bob Albanese.

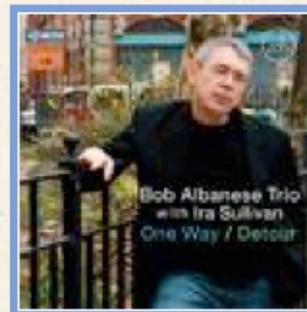
**Recorded:** Jupiter, Florida, January 27 or 28, 2008

**RATING: 87/100** ([learn more](#))

Bob Albanese is Ben Vereen's pianist. I hope Mr. Vereen knows how lucky he is. On "Friendly Fire" (the pianist's tune based on both the melody and changes to "What Is This Thing Called Love"); Albanese proves himself a consummate mainstream/modern improviser who's absorbed the lessons of such post-bop masters as [Herbie Hancock](#) and [Keith Jarrett](#). Albanese possesses a variable touch and lissome manner of phrasing, and he's a remarkably sensitive and creative accompanist. He's joined by an old master, saxophonist Ira Sullivan, who's long seemed content to do his thing within the confines of Florida, to the disadvantage of the jazz world at large. Sullivan possesses the old-school virtues of spontaneity and non-contrivance—qualities which are often at a premium among a younger set of straight-ahead players. Tom Kennedy is a hard-swinging, extraordinarily agile bassist, and drummer Willard Dyson inherits all the best musical characteristics of the late [Tony Williams](#). A fine, energetic performance by a first-rate collection of musicians.

Reviewer: [Chris Kelsey](#)

**Tags:** [2000s jazz](#) · [what is this thing called love](#)



## Review on Jazz.com dated 3/4/09

<http://www.jazz.com/music/2009/3/4/bob-albanese-midnight-sun>

### BOB ALBANESE: MIDNIGHT SUN

**TRACK** Midnight Sun  
**GROUP** Bob Albanese Trio with Ira Sullivan  
**CD** One Way/Detour (Zoho ZM200905)

[BUY THIS TRACK](#)

**Musicians:** [Bob Albanese](#) (piano), [Ira Sullivan](#) (soprano sax), [Tom Kennedy](#) (bass), [Willard Dyson](#) (drums). Composed by Lionel Hampton and Sonny Burke.

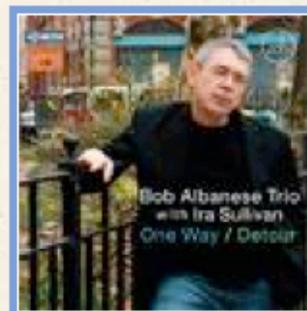
**Recorded:** Jupiter, Florida, January 27 or 28, 2008

**RATING: 85/100** ([learn more](#))

Pianist Bob Albanese duets with saxophonist Ira Sullivan (here playing soprano) on a beautiful version of the [Lionel Hampton](#) and Sonny Burke ballad "Midnight Sun." Albanese's day gig is as the accompanist for singer/dance Ben Vereen. He must be a good one, if his sensitive and invariably tasteful backing of Sullivan is any indication. Of course, he's not merely an accompanist here, but an equal partner. He and Sullivan connect remarkably well. Sullivan is one of those great jazz musicians who've flown largely under the radar. Living in Florida hasn't helped raise his profile, but it hasn't hurt his playing. He's still the fiery, inventive, and uncompromising bebopper he was when teaming for a series of fine albums with trumpeter Red Rodney in the '80s. This isn't astoundingly original, but it's well-crafted and quite moving in its way.

Reviewer: [Chris Kelsey](#)

**Tags:** [2000s jazz](#)



## Midwest Record Review - 3/6/09

<http://www.midwestrecord.com/2009/03/06/030609/>

ZOHO BOB ALBANESE TRIO/One Way Detour: One of those piano jazz trio dates that you just have to get out of the way and let happen. Albanese has played with everyone and surrounds himself with some cats that have played with everyone else. Then he brings in Ira Sullivan as a guest to really make sure you are listening to the history of jazz in these grooves. The kind of cat that restores a positive light to terms like 'mainstream jazz', it hits, it hits hard and your ears will dig everything that's going on. Hot stuff. 200905

Volume 32/Number 126 March 6, 2009 MIDWEST RECORD 830 W. Route 22 #144 Lake Zurich, IL., 60047 CHRIS SPECTOR, Editor and Publisher ©2009 Midwest Record

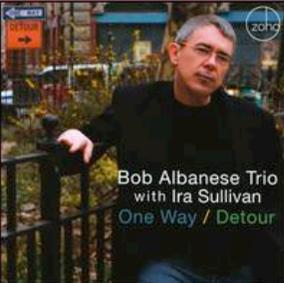
<http://www.allmusic.com/cg/amg.dll?p=amg&sql=10:dzfqxe0ldse~T1>

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# One Way/Detour

The Bob Albanese Trio with Ira Sullivan

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**Review** by Alex Henderson

In Chicago bop circles, Ira Sullivan's name has commanded the type of respect that Chicagoans have given the likes of Gene Ammons and Johnny Griffin. Mention Sullivan's name to the local jazz connoisseurs who have spent countless nights hanging out at the Green Mill, the Jazz Showcase, or Andy's, and you're likely to hear a very enthusiastic dissertation about the Washington, D.C.-born trumpeter/reedman's contributions to jazz in the Windy City -- which is ironic in light of the fact that Sullivan moved from Chicago to Florida back in 1960. Nonetheless, his name still carries so much weight on Chicago's jazz scene that some Chicagoans (and non-Chicagoans as well) will want to acquire Bob Albanese's *One Way/Detour* simply because of Sullivan's presence. But this acoustic hard bop/post-bop date would have been strong even without the participation of Sullivan, who is featured on tenor sax, soprano sax, and alto flute but not on trumpet. In fact, the lyrical but swinging Albanese shines as a trio pianist on four selections that don't include Sullivan: "Major Minority," "Joyful Noise," "Waiting for Louis," and the title song (all of which employ Tom Kennedy on bass and Willard Dyson on drums). But Sullivan's presence on the other tracks is a definite plus, and the veteran jazzman (who was 76 when *One Way/Detour* was recorded in January 2008) is in fine form on Albanese originals as well as a lovely version of Lionel Hampton's "Midnight Sun" (which finds Albanese and Sullivan performing an intimate piano/soprano sax duet). This excellent album makes one hope that there will be more Albanese/Sullivan collaborations in the future.

**Tracks**

		Title	Composer	Time
1	🔊	Major Minority	Albanese	4:21
2	🔊	Yesterday's Gardenias	Cogane, Mysels, Robertson	6:37
3	🔊	One Way/Detour	Albanese	5:01
4	🔊	Morning Nocturne	Albanese	5:41
5	🔊	Joyful Noise	Albanese	8:15
6	🔊	Ugly Beauty	Monk	5:52
7	🔊	Waiting for Louis	Albanese	4:48
8	🔊	Midnight Sun	Burke, Hampton, Mercer	6:54
9	🔊	Friendly Fire	Albanese	8:10
10	🔊	More Friendly Fire	Albanese	5:34

**Artist**  
The Bob Albanese Trio with Ira Sullivan

**Album**  
One Way/Detour

**Rating**  
★★★★☆

**Release Date**  
Apr 14, 2009

**Recording Date**  
Jan 27, 2008-Jan 2, 2008

**Label**  
Zoho Music

**Genre**  
Pop/Rock

**AMG Album ID**  
R 1534611

**Corrections to this Entry?**

<http://www.jazzreview.com/cd/review-20449.html>

**CD Title:** One Way/Detour

**Year:** 2009

**Record Label:** Zoho Music

**Style:** Straight-Ahead / Classic

**Musicians:** Rob Albanese - piano, Tom Kennedy - bass, Willard Dyson - drums, and special guest Ira Sullivan - tenor saxophone, soprano saxophone, alto flute and percussion

**Review:** Pianist Rob Albanese and saxophonist Ira Sullivan join forces on *One Way/Detour*, supported by bassist Tom Kennedy and drummer Willard Dyson. The title of the album is an oxymoron, two words that are complete opposites as "one way" refers to having only one option and the term "detour" meaning having an alternative route. This theme of presenting oxymorons that are a part of life is scattered throughout the album like in the song titles of "Major Minority," "Morning Nocturne," "Joyful Noise," "Midnight Sun," "Friendly Fire," and the group's cover of Thelonious Monk's "Ugly Beauty." The group interprets human stories into music form on *One Way/Detour* showing that oxymoron themes are indeed an integral part of life, and even make people's lives more interesting by breaking through those moments of static existence.

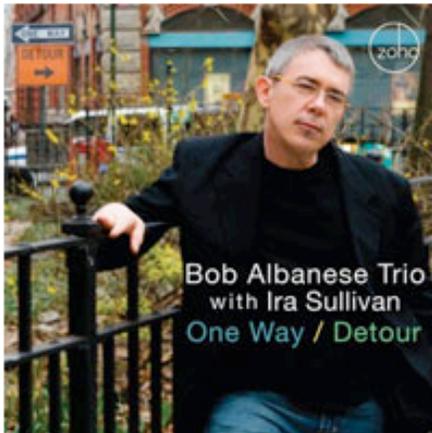
The album unfurls with the jolly canter of "Major Minority" looped in arching bass lines and twittering keyboard patterns, which shift into a daydreamy aura in "Yesterday's Gardenias" wafting leisurely in dusty saxophone puffs and loosely tied beats. The bopping motions of Albanese's piano keys in the title track lay the foundation for the bulging drum strikes and bass lines which grope up and down the music scale. The group is astute at creating lush harmonies, always working with each other and moving in the same direction like in the samba thrusts of "Morning Nocturne" sprinkled in gleeful keyboards squats. The group also has a proclivity for making happy sonic creations, which tell stories based on oxymoron themes.

The buffed acoustics of "Joyful Noise" have an elegant strut with candle-light flickers permeating from the glittery piano keys, while the anxious tempo of "Waiting For Louis" is fitted with rapidly skittering keys and clanking drumbeats as the center remains a steady calm like the eye of a hurricane. Albanese tells in the liner notes that "I wrote this tune while I was waiting for my son to be born." The group's interpretation of Thelonious Monk's tune "Ugly Beauty" displays their technical approach to making choices for their arrangements. Albanese enlightens the listener in the liner notes that the 7th interval in the lower register is mirrored in the upper register as the group implements a Locrian natural 2 scale. The result stimulates the finer senses in the listener, another recurring theme throughout the album. The group's cover of Lionel Hamilton's "Midnight Sun" is powered by a soft shower of piano keys over the lounging rhythmic strokes which are transformed into a fiery trail of drum strikes along "Friendly Fire." No matter how boisterous or sedate the group sounds, their pieces are always amenably phrased and fitted harmoniously.

*One Way/Detour* allows the group to indulge in creative juxtapositions that implement symmetrical patterns and opposites that compliment each other's traits. Albanese's previous experiences working with ensembles in jazz, Latin, World, classical, and theater categories came through on *One Way/Detour* exhibiting a non-prejudicial judgment about where to take the arrangements. Though the album is streamlined for a straight-ahead jazz format, the group exhibit's a breadth of freedom that is inspiring and makes people

want to re-think any prejudices they have may about straight-ahead forms. **Tracks:** Major Minority, Yesterday's Gardenias, One Way/Detour, Morning Nocturne, Joyful Noise, Ugly Beauty, Waiting For Louis, Midnight Sun, Friendly Fire, More Friendly Fire **Record Label Website:** <http://www.zohomusic.com> **Artist's Website:** <http://www.bobalbanese.com> **Listen :** [www.amazon.com/One-Way-Detour-Ira-Sullivan/dp/B001VQIAPY/ref=sr\\_1\\_12?ie=UTF8&s=d](http://www.amazon.com/One-Way-Detour-Ira-Sullivan/dp/B001VQIAPY/ref=sr_1_12?ie=UTF8&s=d) **Reviewed by:** [Susan Frances](#)

<http://www.thisisbooksmusic.com/?s=one+way+detour>  
Published April 2, 2009



Pianist **Bob Albanese** would be considered a wiz kid in his prime, but he's no longer a kid or young man, but very much playing in his prime, if *One Way/Detour* (**Zoho**) is any indication.

Albanese is described on the back cover as being "a rhymer, a poetic soul whether he is thinking and talking or composing and playing". To put it simply, he is good at what he does, and what he does is highly respected by his peers. On this album he performs with a group of musicians who have always played with power and they do so with no remorse: drummer **Willard Dyson**, bassist **Tom Kennedy** and legendary saxophonist **Ira Sullivan**. People love the term "instant classic", and that definitely applies to an album like this, featuring a number of Albanese originals (including the textural title track, "Friendly Fire" and the appropriately titled "More Friendly Fire"). If there is a fire, it's the heat between these four gentleman playing in a way that puts everyone on their A-game. It's serious music where you're constantly trying to create mental pictures of the music before you realize your strokes are wrong. But wrongs can be turned into rights, and by saying that I mean these guys can do no wrongs even if they tried. Each of them show their individual personalities through their playing, especially the Dyson/Kennedy rhythm section, you hear the ta-da-dat-dat-DAT of Dyson's drums and then he'll tighten up with some wicked funk before Kennedy pulls him back into the program. "Morning Nocturne" could easily be interpreted by **Pat Metheny**, **Herbie Hancock**, or **Shinichi Osawa**. There's not one bad song on here, you want to listen and see if Albanese or any of these musicians are playing live. With luck, they'll be playing near you soon and you may find yourself wanting to hear extended jaunts of each of the ten tracks featured here.

(*One Way/Detour* will be released on April 14th, and can be pre-ordered through **CD Universe**.)

### **Bob Albanese Trio With Ira Sullivan Releases One Way/Detour On Zoho Records**

Posted by: muzikmanon Friday, March 27, 2009 - 10:23 AM

● *New York, New York-March 30, 2009-* The Bob Albanese Trio with Ira Sullivan is ready to send lovers of jazz on a *One Way/Detour*. Their first release on Zoho Records (distributed by Allegro) is certain to satisfy the jazz purists and garner new listeners at the same time.

With a multitude of experience in jazz, classical, Latin, world, and theater, Albanese has few rivals when it comes to a well rounded career. He took his literal melting pot of piano experiences and wrapped it all into one session on a *One Way/Detour* of jazz colors and expressions.

As incredulous as it sounds, *One Way/Detour* was recorded in a two day interval while Albanese and his musical partners had some "time off". Multi Grammy Award nominee Ira Sullivan (saxophone, alto flute, cabasa) join Bob, and the rhythm section of Willard Dyson (drums) and Tom Kennedy (bass) to make the lineup complete.

Discriminating jazz devotees will be ecstatic as they easily absorb the modern yet intricate straight ahead jazz presented on *One Way/Detour*. As the title of the recording indicates, there is only way to go and it is the detour Albanese and his band take you too as you find yourself immersed in the tracks on the new release.

Interpretations of Monk classics such as "Ugly Beauty" put the Bob Albanese Trio into a category all by themselves and originals like the tasteful opening track "Major Minority" speak highly of the expertise found within in each musician involved in the recording of *One Way/Detour*.

Visit the Bob Albanese website for sound samples and more information regarding his music and career.

**Company:** Jim Eigo

**Contact:** Jazz Promo Services

**Address:** 269 S. Route 94, Warwick, NY 10990

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**One Way/Detour, Bob Albanese, piano, with Ira Sullivan, reeds.**

I've seen little of multi-instrumental threat Ira Sullivan since his juicy partnership with the late bopper, Red Rodney. So I was very curious about this CD, because I had not heard of Bob Albanese. In a phrase -- monster jazz pianist, the real deal. Where he's been 'til now, I don't know. But I can see why Sullivan hooked up with his trio on "Ugly Beauty," "Midnight Sun," "Yesterday's Gardenias," and a host of originals straight down the main street of the bop tradition. Keep an eye out for Albanese. Touch, phrasing, swing, and bop chops. He's got it all.

*Zoho, 2009, 62:18.*