

UNEARTHED GEM



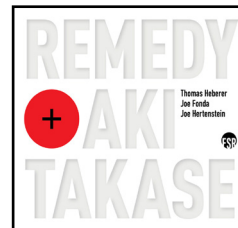
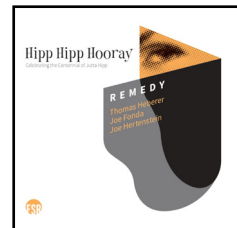
Jazz Club Montmartre – CPH 1988
Michel Petrucciani Trio (Storyville)
 by Scott Yanow

France-born Michel Petrucciani—who passed away in 1999 (27 years ago this month) at the age of 36—packed all of the living and music that he could fit into his short life. Born with osteogenesis imperfecta, a disease that caused his height to be stunted and his bones to be brittle, he nevertheless became a powerful jazz pianist. Petrucciani first performed in public at 13, and he played with drummer Kenny Clarke and trumpeter Clark Terry as a teenager. It was in 1982, however, when he went to California and convinced saxophonist Charles Lloyd to come out of retirement and use him as his pianist that became the association that gave him fame in the US. Somehow, despite the many difficulties in his life, Petrucciani recorded at least 32 albums as a leader

during 1980-98. *Jazz Club Montmartre-CPH 1988* is a previously unreleased two-CD set that captures the pianist playing at the legendary Club Montmartre (Jul. 3, 1988) in Copenhagen with a top-tier trio that includes Gary Peacock (bass) and Roy Haynes (drums). That particular group recorded half of an album for Blue Note in 1987 (*Michel Plays Petrucciani*) and was captured four days after the Copenhagen performance playing live in Germany (*One Night In Karlsruhe*, Jazzhaus).

This well-recorded set, which has several solos by Peacock and extended others from Haynes, is actually most notable for the leader's playing. He is full of energy and takes many of the songs at racehorse tempos, including his original "She Did It Again", a surprisingly rapid "My Funny Valentine", the cooking blues "Mr. K.J.", a fiery "One For Us" and "Autumn Leaves". Other than some hints of Keith Jarrett in spots, Petrucciani sounds quite original in his ideas. Among other highlights are a faster-than-usual "In a Sentimental Mood", Ornette Coleman's "Turnaround" (which, after the melody, is taken as a boppish interpretation, rather than as a free blues) and the pianist's "It's a Dance". The latter is a waltz but few listeners will want to dance to it when one can instead savor the pianist's creative ideas.

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Hipp Hipp Hooray
Remedy + Aki Takase
Remedy (Fundacja Słuchaj)
 by Robert Iannapolo

Since the turn of the decade, one of the brightest bands to come along has been Remedy, an international trio formed by German Joe Hertenstein (drums), with American Joe Fonda (bass) and Germany-born, NYC resident Thomas Heberer (trumpet).

The group's *Hipp Hipp Hooray*, recorded in 2023, salutes a musician all three admire: German pianist Jutta Hipp. Her early playing was influenced by Teddy Wilson and Art Tatum, but as time passed, she fell under the spell of Lennie Tristano and other modernists. Eventually, in 1955, she moved to the US and was the first female artist ever signed to Blue Note, for which she recorded three well-received albums. But by the end of the decade (ca.1958), due to personal issues and dissatisfaction with her music, she ceased playing and lived out the rest of her life in anonymity, working as a seamstress and graphic designer in the States, passing away in 2003. Remedy decided to shine a light back on Hipp and record and celebrate her music on the occasion of her centennial last year. Since she wrote very few compositions, the band directed its focus and energy to music based on her life, the selections evenly



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