



Trilogies 3
Forever Yours: The Farewell Performance
 Chick Corea (Candid-Chick Corea Productions)
 by Scott Yanow

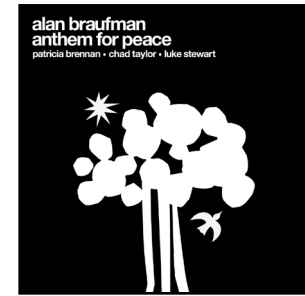
It is still difficult to believe that Chick Corea (1941-2021) is no longer with us. The pianist-keyboardist (who would have turned 85 this month) was extremely prolific, amassing quite an impressive body of work throughout his career, starting with his 1962 recording debut with percussionist Mongo Santamaria, right up until six months before he passed away. Most notable beyond his distinctive musical personality and accomplishments was his always-youthful enthusiasm for creating music and forging new musical partnerships. He gave one the impression that he formed a new band every three months without ever breaking up his older groups, each of which he returned to whenever it felt right.

Corea first toured and recorded with Christian McBride (bass) and Brian Blade (drums) as an acoustic trio in 2010 and 2012, recording *Trilogies* and *Trilogies 2*. In early 2020, they came together again and had hopes of forming a semi-permanent unit. While their European tour was cut short due to the COVID-19 pandemic, the single album, *Trilogies 3*, documents some of the music from what would be their last concerts together. The trio stretches out on eight selections, with six being in the nine+ minute range. They perform a wide-ranging

program, consisting of three Corea originals (“Humpty Dumpty”, “Windows” and “Spanish Song”), a pair of Thelonious Monk numbers, a particularly adventurous rendition of Bud Powell’s “Tempus Fugit”, a classical piece by Scarlatti and the standard “You’d Be So Nice to Come Home To”. The three masterful musicians all sound inspired, and the results are both explorative and swinging.

Nine months after *Trilogies 3*, Corea gave his last performances, highlights of which are heard on *Forever Yours: The Farewell Performance*. In Clearwater, FL, in October 2020, at the height of COVID-19, he emerged to play a pair of solo piano concerts. Less than four months before his death (he was unaware of his cancer), the 79-year-old Corea is heard very much still in prime form. His warmth comes through not only in his playing but in his good-humored and informative talks to the audience. Corea performs his classic “Armando’s Rhumba”, as well as “It Could Happen to You”, “Smoke Gets in Your Eyes”, Stevie Wonder’s “Overjoyed” and a piece by Mozart. In addition, he pays tribute to several pianists by playing songs by Monk, Powell, Bill Evans and Duke Ellington, improvises two musical portraits of audience members, then concludes the set and his life’s work by performing six of his “Children’s Songs”. Throughout *The Farewell Performance*, one can certainly feel that Chick Corea still had a lot more to say musically. Fortunately, in his 79 years he created several lifetimes of music for the ages.

For more info visit candidrecords.shop.musictoday.com. Elio Villafranca’s Chick Corea Afro-Caribbean Experience is at Dizzy’s Club Jun. 12-13. Chelsea Music Festival presents the premiere of Chick Corea’s “Lyric Suite for Sextet” at St. Paul’s German Lutheran Church Jun. 27. See Calendar.



alan braufman
anthem for peace
 patricia brennan • chad taylor • luke stewart
Anthem for Peace
 Alan Braufman (Valley of Search)
 by Marc Medwin

Tenor saxophonist and flute player Alan Braufman began his recording career breathing fire in the mid ’70s; now, half a century later, the energy has been sublimated and refracted through an exultant continuity of purpose apparent in every note of *Anthem for Peace*, his newest offering as leader, with Luke Stewart (bass), Patricia Brennan (vibraphone) and Chad Taylor (drums).

The title track tells the tale, channeling a bit of ’70s soul through the lock-step groove Taylor and Stewart lay down over Brennan’s shimmering and electrified vibes; Taylor’s delicate percussion gives the tune wings, with Brennan providing the swirling atmosphere. Over it all, Braufman glisses and glides through blues and bebop, all coming to fruition on the penultimate pitch of his quietly exuberant solo. Similarly, the Latin groove underpinning the mellifluously swinging “Snow in Central Park” (including Michael Wimberly’s percussion and bassist Ken Filiano, replacing Stewart) pulses luminously to the loping swing of Braufman’s flute. In a fancy feat of overdubbing, flute and tenor join forces as



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