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THE DAN TRUDELL TRIO
Dan Trudell Plays the Piano

● No Number

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1. Isn't She Lovely
2. I Let A Song Go Out Of My Heart
3. McCoy for Now
4. Jonesin'
5. The Old Black Magic
6. If Ever I Would Leave You
7. The Worth of a Woman
8. Soulville.

Dan Trudell (piano); Joe Sanders (bass); Matt Wilson (drums) [58:26]

Best known for his work on the trusty Hammond B3, Dan Trudell here ventures into purely pianistic waters. Admirers of the hard-swinging organist can be reassured that he is no less committed in this trio undertaking with the supportive bassist Joe Sanders and drummer Matt Wilson.

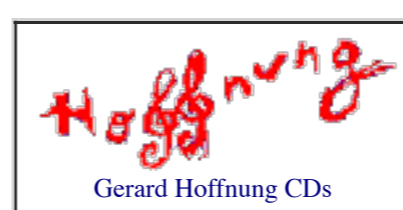
This is a hard-swinging trio that takes a varied repertoire, including staples by Ellington and Horace Silver, adds classics by Loewe and Arlen, introduces two Trudell originals, and shakes up the mix with songs by Stevie Wonder, and – the most intriguing of all – Alicia Keys.

Isn't She Lovely gets a swinging treatment with some hard-driving playing all-round and makes for an appetising opener. Some Tatumesque right-hand runs illuminate *I Let A Song Go Out of My Heart* and some of the detonatory left-hand figures seem to summon up the ultra-virtuosic shade of Oscar Peterson. Sanders's bass makes its powerful presence felt here. Trudell salutes McCoy Tyner with some effortlessly fluent lines in *McCoy for Now* and brings that characteristic sense of rolling dynamism to the proceedings. His other original pays homage to another pianistic titan, Hank Jones, a performance that exudes dextrous swing and hints of badinage in his exchanges with his two confreres.

The longest track is Harold Arlen's *That Old Black Magic* – oddly replacing 'That' with 'The' in the track listing - with some extensive and quite dramatic piano styling, a good bass solo – Sanders hums along – and articulately supportive drumming work from Wilson. Alicia Key's *The Worth of a Woman* offers a ballad opportunity in which the song is ingeniously co-opted into the piano trio family. Soul comes to call in the last track where we also hear the only arco bass solo. It ends the disc on a pleasing note.

I would only say that Trudell's one demerit is his rather insistent approach, which finds him pressing too hard too often, as if keen to drive maximal contrasts into his solos. A defter approach would have paid greater dividends. Other than that, this is a nicely swing album.

Jonathan Woolf



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