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*Personal Dedications & Percussive Tributes* is the third of Chip's dedication series for people, places, and moods, complementing *Double Dedication* and *More Dedications*. Original compositions on disc 1 and original poems on disc 2.

*Downbeat* gave *More Dedications* four stars and said "Chip White's second two-CD set of musical and spoken-word dedications to jazz masters cruises like a fine car . . . White exudes confidence and swings with abandon through nine originals. The poetry . . . is as heartfelt as the music."

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*The Time of the Sun*  
Tom Harrell (HighNote)  
by Terrell Holmes

Has a celestial object ever functioned as a guest soloist on a jazz recording? Tom Harrell's new release actually begins with a recording of the musical harmonies created by the Sun's magnetic field. After decades on the scene, Harrell is still evolving as a musician and composer, broadening an already expansive musical vocabulary through his unmistakable sound on trumpet and flugelhorn.

The disc's variety is in play from the barrel-chested title cut, where Harrell shows his mastery with a solo that's lyrical and involving without a single note wasted. Danny Grissett complements the solar sounds with electronic effects on the Fender Rhodes while drummer Johnathan Blake and bassist Ugonna Okegwo provide the rhythmic underpinnings. Tenor man Wayne Escoffery plays a moody, brooding solo on the silky smooth "Estuary", with harmonics and stridency that places fissures on the surface without splintering it. There are tunes with a funk pedigree, like the postbop "Ridin'", where Harrell weaves more matter-of-fact sorcery on trumpet and Escoffery gets down and dirty on soprano sax, echoing the circular, spiraling, repetitive theme, all with Grissett's slick Fender Rhodes styling as the foundation. Blake solos dynamically on the Horace Silver-inflected "Modern Life" as the band vamps behind him; he also has a dynamite solo on "River Samba". From the deep, beautiful colors of "The Open Door" to the Latin fire of "Otra", this band does some damn fine playing.

Ultimately, though, it all comes back to Harrell, who plays his horns with the insight and patience of a Zen master. He will surgically pick apart the melody until he finds a suitable sequence of notes whose possibilities he can mine. The end result is invariably one of his wonderful solos that seem so effortless but are built carefully with levels of invention, tonality and emotion that other players must respect and can only hope to emulate.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Harrell is at Birdland Sep. 20th-24th. See Calendar.



*Mano A Mano*  
Michel Camilo (Emarcy-Decca)  
by Marcia Hillman

The title of pianist Michel Camilo's new CD explains it all. Literally meaning "hand to hand", it refers to the music on this album, which passes between three virtuoso musicians - Camilo, bassist Charles Flores and conguero Giovanni Hidalgo.

Camilo has chosen to change the normal composition of the piano trio by substituting conga drums (all tuned to different pitches) and small percussion instead of the usual trapset. And since all three members of the group are from different countries

(Camilo from the Dominican Republic, Flores from Cuba and Hidalgo from Puerto Rico), the sound is truly AfroCaribbean - borrowing from a wide array of musical traditions.

The selections are all Camilo originals with the exception of three pieces - Lee Morgan's "The Sidewinder", John Coltrane's "Naima" and Ariel Ramirez' "Alfonsina y El Mar". Musically, the well-paced repertoire covers a large territory - from a samba-choro ("No Left Turn") and 'neo-traditional' rumba ("Rumba Pa' Ti") to a reworked merengue ("Rice and Beans") and a Dominican bachata ("You and Me"), making stops with other rhythms in between.

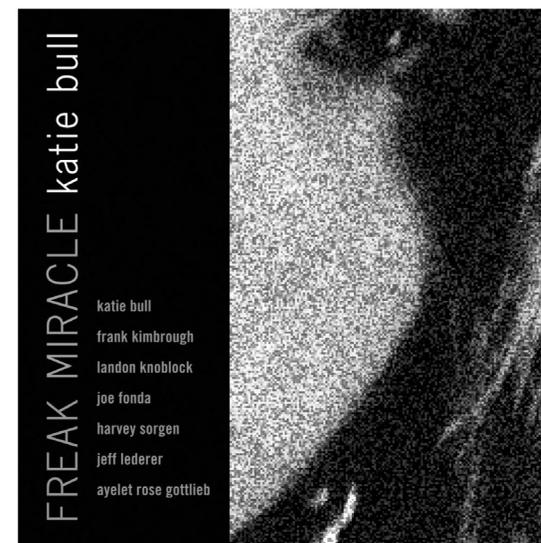
The opener is a Camilo original titled "Yes", a high-energy, swinging, affirmative barnburner that places Latin jazz in a bebop orientation, inspiring some smoking trades between Flores and Hidalgo. The funky rendition of "The Sidewinder" receives some playful piano work by Camilo, aided by Hidalgo's deft conga statements. Hidalgo also shows off his ability to build a solo on the title track. Flores has his own stellar moments, including beautiful arco on the melancholy "Then and Now".

Camilo is masterful, treating the listener to his knowledge of dynamics and fine technique. He can attack the keys with fiery intensity or caress them (as in the thoughtful solo piano closer "About You") - whatever the music demands. His experiment with a non-traditional trio, combining personnel with different and rich musical backgrounds and diverse sounding material has resulted in a dazzling performance.

For more information, visit [emarcy.com](http://emarcy.com). Camilo is at Barnes and Noble 86th Street Sep. 23rd and this group is at Blue Note Sep. 27th-30th. See Calendar.

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