

**Bennett Paster: Relentless Pursuit of the Beautiful  
Press/Reviews  
from media campaign by Jim Eigo, Jazz Promo Services, 2013**

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**Amazon.com Grady Harp  
[5 stars] "The Mysterious and Intuitive Process', January 26, 2013  
This review is from: [Relentless Pursuit of the Beautiful \(Audio CD\)](#)**

Bennett Paster is a composer, a pianist, and an innovator in modern jazz. In this collection of nine of his compositions he, thankfully, allows himself enough solo time (as on 'Harmonia Mundi' and 'Once Astray') to appreciate just how skillful a keyboard artist he is. In his words, 'To me, writing and playing music has always been a mysterious and intuitive process. I rarely approach it with my intellect leading the way. Over time I have learned to tap into my inner voice, to trust it and to let it flow. I'm constantly striving to make my music simple, more essential; to strip away unnecessary artifice and adornment. Relentless Pursuit of the Beautiful is a celebration of those efforts. "The Beautiful" to which the title refers isn't traditional aesthetic beauty, rather it's honest musical expression from within. This expression forms the core of my sound. It incorporates a wide spectrum of emotions using sonic textures and colors which create a picture of life through music. Life in general and music in particular seem to be becoming ever more complicated. Conversely, I'm trying to find the shortest distance between musical inspiration and it's expression. The improvisational process in jazz has long sought to minimize that disconnect. But the compositional process is similar to making a sculpture, refining an idea little by little until it's perfect. Lately, I've been trying to find a way to preserve the spontaneity of improvisation in my compositions. Many of the songs in this collection were composed away from the piano using only a pencil and staff paper, letting my inner melodic sense be my compass. These particular songs come from my heart and mind, not the familiar pathways that my fingers comfortably tread when I compose at a keyboard. In the others that I did discover at the piano, I've sought to preserve the initial inspiration at the genesis of the idea.' So to the several titles accorded Bennett Paster at the top of this review we must add 'poet', as he writes so well with a pen that that should not go unnoticed.

The gifted musicians who join Paster on this CD are paster of course on piano and compositions. Joel Frahm, tenor sax, Tim Armacost, tenor and soprano sax, Alex Pope, trumpet, Gregory Ryan, bass, Willard b Dyson, Jr, drums and special guest Gilad on percussion. These men meld together like spun gold. The new ideas from Paster are taken up by these musicians and molded into some of the finest modern jazz around.  
Grady Harp

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2/5/13

Relentless Pursuit of the Beautiful

[Bennett Paster](#)

Available from [CD Baby](#).

A review written for the Folk & Acoustic Music Exchange

by Mark S. Tucker

([progdawg@hotmail.com](mailto:progdawg@hotmail.com)).

You might already know of jazz cat Mr. Paster from his hard charging Bennett Paster's Funktet, but this ain't quite that combo, Charly, though there are clear aspects presented. Relentless Pursuit of the Beautiful is initially the man's exercise in slowing things down, and that's where the 'beautiful' from the title sidles in: being, in the first couple cuts, conservative pastoral takes on straight ahead jazz, sedate, cool-headed, and reflective. What really caught my attention on the CD, though, was the presence of Joel Frahm, who captivated my ear a month earlier in the Tom Dempsey / Tim Ferguson Quartet's disc ([here](#)).

The third cut, Scraper is where Paster starts cutting loose, and Frahm wastes no time diving into the deep end of the pool, spiking the tempo and improv levels past the ceiling, after which Paster brings them back down again for his piano solo before turning matters over to a cool rolling drum solo by Willard Dyson Jr., kind of a Keith Moon-y affair harking back to the crazy Brit's leonine work on the Who's Underture. This gives way to more angular chops with some Mingus-y and Kirk-like shocks and jump-ups, as in Suspicious Fishes and Quiches. The Once Astray ballad, though, returns languidly to liquid laybacks, a showcase for Paster and his right hand tinkling way up on the keyboard. He bows out and Tim Armacost steps in with his sax in a distinctly different framework from Frahm's.

Throughout, Alex Norris' trumpet tends to ice things out, in Astray especially, but he can get rambunctious when the leash is slipped, what with the mid-section to the 10-minute Bash into Spring. Still, a little over half the disc's 68 minutes are sedate and thoughtful while the rest is exploratory and jumpin', even quirky at times, and Frahm and Dyson go to it once again during Bash, at the tail end. Man, the more I hear of Joel Frahm, the more enamored of his work I get. Can't wait for him to get a solo slab. Meanwhile, this is a good venue for him and everyone else.

CD Review: <http://www.acousticmusic.com/fame/p08537.htm>

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2/6/13

CD Review: [www.midwestrecord.com](http://www.midwestrecord.com)

BENNETT PASTER/Relentless Pursuit of the Beautiful: A jazz piano man and his downtown pals show jazz is alive and well in Brooklyn as they flex their contemporary jazz wings in a program that offers diversity without being jarring as they move through the grooves. Well honed, nice stuff that is right on the money sitting down jazz that you don't have to relegate to the background.

CHRIS SPECTOR, Editor and Publisher

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2/9/13

CD Review: <http://thejazzword.blogspot.com/2013/02/bennett-paster-relentless-pursuit-of.html>

Bennett Paster - Relentless Pursuit of the Beautiful

New York pianist Bennett Paster presents a solid quintet-based recording of original progressive jazz. Depth and maturity are evident traits heard in Paster's compositions. His writing blends concrete thematic material into a thick harmonic base, mindful of the individual flavorings brought forth by his band mates. Trumpeter Alex Pope Norris adds a fiery presence, especially on the hard swinging opener "A Penny for Kenny" and the groovy, yet left-of-center "Suspicious Fishes and Quiches." The latter also features Paster in a dazzling display of technique and boundless creativity. The ballad "Once Astray," full of Ellington/Strayhorn allusions, showcases Tim Armacost's commanding tenor saxophone and a tasteful bass solo by Gregory Ryan. Joel Frahm takes over the tenor chair on a handful of tracks bringing his characteristic playfulness to the fold. His solo on the Latin-tinged "Lewinparie" is a standout moment. Added color is provided by percussionist Gilad on "Lewinparie" and the more pensive "Homecoming."

John Barron thejazzword blog

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February 13, 2013

CD Review: <http://blogcritics.org/music/article/music-review-bennett-paster-relentless-pursuit/>

On his official website, pianist Bennett Paster describes the music on his new album Relentless Pursuit of the Beautiful as integrating "[swing with Latin and Brazilian rhythms to forge a contemporary, accessible style.](#)" Accessible is the key word here. Beautiful is in the ear of the listener, and whatever you might think the "beautiful" Paster is pursuing might be, there is little doubt that his music aims at mainstream modern. There is little in this album that explores the farthest regions. So if you like your jazz in the traditional modern, you're going to like this collection of nine original Paster compositions arranged for quintet and sextet.

"The Beautiful' to which the title refers," he explains on his site, "isn't traditional aesthetic beauty, rather it's honest musical expression from within. This expression forms the core of my sound. It incorporates a wide spectrum of emotions using sonic textures and colors which create a picture of life through music." He goes on to reject the excessive complexity of much of modern music, in favor of something simpler—music that looks for the shortest distance between "inspiration and its expression." If that's what he is pursuing, he's found it.

He is joined on the album by tenor sax players Joel Frahm and Tim Armacost (who also plays soprano) and trumpeter Alex Pope Norris. They contribute some fine solo work

right from the opening track, the swinging "A Penny for Kenny," to the last, "Bash Into Spring." This closing number is both the longest tune on the album, and one of the best. Frahm does some killer lines on "Scraper," another gem, followed by some sweet piano in tandem with the horns, and then a featured drum solo from Willard B. Dyson, Jr. before it's over. It is an elegant sound. These are musicians who have bought into Paster's vision, and their playing—simple, clean, and above all, beautiful—shows it. Paster himself does some very nice work on the mellow "Homecoming" and "Harmonia Mundi," which opens with a minute and a half of solo piano before the horns kick in for awhile, and then he takes over again for some solo work with the rhythm section. The quirky "Suspicious Fishes and Quiches" justifies its title, and the Latin and Brazilian influences he talks about come out clearly in "Lewinparie."

"Once Astray" opens with some mellow sax from Armacost, joined then by Norris and then some subdued bass from Gregory Ryan before Paster takes over. Talk about beautiful. This is it.

"Endgame," the shortest piece on the album, moves closest to the more experimental voice. If anything, it shows these guys can be as much at home with the new sound as they are with the more traditional.

Article Author: [Jack Goodstein](#)

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CD Review: <http://www.criticaljazz.com/2013/02/bennett-paster-relentless-pursuit-of.html>

Brent Black criticaljazz.com

Wednesday, February 27, 2013

Bennett Paster Relentless Pursuit of the Beautiful 2013

All the well meaning conceptual ideas. The search of the truth in the beauty of music is meaningless if the artist or artists are limited in scope when it comes to execution.

Bennett Paster and Relentless Pursuit Of The Beautiful is a bold yet subtle look at the simple beauty of melody and where the aesthetics can transcend genre space and time with a formidable septet that sounds far more intimate than what the traditional size may probably dictate. I hate to use the phrase the "zen like quality of less is more" but it simply fits as well or better with this release than with any I may have heard over the past year. The all most simplistic presentation of the beauty of a melody surrounded by the carefully placed nuances of individuals such as Joel Fraham on tenor saxophone and special guest Gilad on percussion add layers of three dimensional texture while still allowing the music to take center stage. The vibe here is decidedly Latin and Brazilian rhythms but deconstructed for a far more organic presentation than what most audiences may be looking for or familiar with but the end result is spot on.

Paster takes the intellect out of the equation when it comes to composition and instead looks for a more accessible ebb and flow. Odd meters are visited but the ensemble does not simply hang there. Speed is king is not the rule of the day but the exception. This particular group assembled is more of a first call jazz collective but with a working band feel for a harmonious presentation if not celebration of the keen melodic sense of self Paster has been blessed to achieve here.

All compositions are by Bennett Pastor and considering his musical resume includes gigs with Rufus Reid, Billy Hart and Kurt Elling the high level of quality is of little surprise. A great deal of the writing actually occurred away from the keyboard perhaps lending to the fresh sound where no notes are wasted and sonic clarity is contagious throughout the group dynamic. "A Penny For Kenny" opens with a slight abstraction that moves straight to a melody that focuses the talent of trumpet player Alex Pope Norris like a laser beam. As the band settles into a swing that borders on the infectious they move effortlessly to "Homecoming" which is a slightly more ambient quality ballad that borders on the cinematic in quality and thematic presentation. Having review numerous releases for Harmonia Mundi, the tune of the same name grabbed my immediate attention with a slight more post modern classic approach smoldering just below the surface.

This conceptualized hybrid of swing along with the infusion of Latin and Brazilian rhythms is well conceived, written and produced. Bennett Paster is a fixture on the New York scene but a name to watch out for on a national level. This self produced effort is top notch. 4 out of 5 stars and as Paster's talent continues to grow so will his following. Another Independent artist labels would be wise to take a second look at.

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March 4, 2013  
CD Review: <http://www.OsPlaceJazz.co>

Bennett Paster - Relentless Pursuit of the Beautiful 3/4  
O's Notes: Pianist Bennett Paster leads a swinging septet that includes Joel Frahm on tenor sax and Tim Armacost on tenor and soprano saxes. The band is in Relentless Pursuit of the Beautiful, a collector of nine original compositions by Paster. There are several swinging numbers notably "Harmonica Mundi" and "Suspicious Fishes an Quiches". By the time they get to "Bash Into Spring" the final song, they have realized their mission!

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D. Oscar Groomes  
O's Place Jazz Magazine

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March 4, 2013  
CD Review: <http://cdhotlist.com>

By Rick Anderson

Bennett Paster  
[Relentless Pursuit of the Beautiful](#)

Rick's Pick

Here's another aptly-titled jazz album. Pianist and composer Bennet Paster leads a septet (including the excellent tenor saxophonist Joel Frahm) on an all-original program of what can really only be called "modern jazz," but without either the self-conscious avant-gardism or the novelty-for-novelty's-sake that too often characterizes projects falling into that category. Tightly-written horn charts, expansive but logical chord changes, and a constant focus on listenability characterize virtually everything on this album—yet none of it sounds easy or pandering either. Highly recommended.

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March 9th, 2013  
Marc Meyers [jazzwax.com](http://jazzwax.com)

CD Review: [http://www.jazzwax.com/2013/03/weekend-wax-bits.html?utm\\_source=feedburner&utm\\_medium=email&utm\\_campaign=Feed%3A+Jazzwax+%28JazzWax%29](http://www.jazzwax.com/2013/03/weekend-wax-bits.html?utm_source=feedburner&utm_medium=email&utm_campaign=Feed%3A+Jazzwax+%28JazzWax%29)

Another album with future-forward ambition and a musical '70s feel is Bennett Paster's *Relentless Pursuit of the Beautiful*. All of the CD's compositions are originals by pianist Paster, who is joined by two horns (on most tracks) along with the balance of a rhythm section. I can't define this album's style of jazz but I can tell you that the tracks were both reflective and projective, and they made me think. See if you feel the same. Sample *A Penny for Kenny* and *Bash Into Spring*. [Go here](#).

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March 15, 2013  
CD Review: <http://www.jsojazzscene.org/cdreviews.htm>  
Review by George Fendel

A new name to me, Paster is apparently ascending the ladder in New York, and here's a good chance to hear what he's all about. His quintet utilizes two well-respected tenor sax players, Joel Frahm and Tim Armacost, who pretty much split the saxophone chores on the nine pieces here. The remainder of the group includes Alex Pope Norris, trumpet, Gregory Ryan, bass, and Willard D. Dyson Jr., drums. The material consists of all original tunes by Paster and features frequent and intricate exchanges among all the players. Sometimes there was a near Mingus density to the music, or perhaps a tip of

the Paster hat to Monk; and at other times these sounds were absolutely shimmering and delicate. Having said that, I found Paster's writing to be very accessible and yet quite adventurous. There's some serious creativity going on here, and it seems to represent the road being taken by a number of younger players who keep things in the mainstream yet make very fresh and often quite exciting music.

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CD Review: <http://audaud.com/2013/04/bennett-paster-relentless-pursuit-of-the-beautiful-self-released/>

Bennett Paster – Relentless Pursuit of the Beautiful – self-released  
Not the search for an aesthetic pleasure, but for inner beauty.

By Doug Simpson, Audiophile Audition

Published on April 1, 2013

Pianist Bennett Paster's latest release, the 68-minute Relentless Pursuit of the Beautiful, is not a conceptual album about romantic obsession. Rather, the composer, producer and in-demand sideman says the title refers to something personal and philosophical, an "honest musical expression from within" in order to "create a picture of life through music." Paster's nine originals do just that: he incorporates swing, Latin and Brazilian rhythms, and straightforward jazz into amiable, traditionally-tinted modern material which taps into an inner voice or presence.

Paster is joined by consistently supportive artists. Tenor saxophonist Joel Frahm has played with the [Tom Dempsey/Tim Ferguson Quartet](#), [Kurt Elling](#), [Cyrille Aimée](#) and others, and was notably a member of [Brad Mehldau](#)'s early '90s group. Saxophonist [Tim Armacost](#) (who uses both tenor and soprano) has worked with Bobby Bradford, and spent time with [Kenny Barron](#), Roy Hargrove, and [Randy Brecker](#), among others. Alex Pope Norris (on trumpet and Flugelhorn) is also a busy session player, who has performed with Paster, and been on studio dates with Lonnie Plaxico, Ron Carter and scores more. Bassist Gregory Ryan appeared on three previous Paster projects. Drummer Willard Dyson has a high standing in both pop and jazz circles, and has toured or performed with [Michael Franks](#), Jimmy Scott and [Cassandra Wilson](#). Guest percussionist Gilad (featured on two tracks) does a lot of studio work, and his credits include [Anat Cohen](#), [Al di Meola](#), [Uri Caine](#) and more.

Paster's intention to "preserve the spontaneity of improvisation in my compositions" is perceived on the swinging opener, "A Penny for Kenny," which has a rippling, post-bop stride and fine solos from the horns, particularly Norris, who displays his inherent talent. The proceedings get invigorated on the third piece, "Scraper," where Frahm bursts out and cuts loose, demonstrating quick tempo and improv intensity. Paster abates the heat to a slow boil during his solo section, and then Dyson supplies an unaccompanied solo



near the end to switch things up a bit. Paster has a deft touch, especially on the quieter numbers, where his lyrical style and strength is in the forefront. He starts the placid “Homecoming,” which has a liquid and languid movement accentuated by Gilad’s moistened percussion. Here, the horns are understated but still appealing, chiefly in the way Armacost and Norris mingle their horns. On “Harmonia Mundi” (a Latin phrase which means “world harmony”), Paster commences with a classically-colored piano summary (which seems to allude to noted classical music label Harmonia Mundi). After the intro, the tripled horns take over and the tune gradually builds up to an ardent mid-section, before the arrangement reduces speed to a relaxed outro.

Paster’s earlier productions with [Grupo Yanqui](#), which has issued two records, showcased Paster’s Latin jazz admiration. That spirit is heard during the Latin-hued “Lewinparie,” another standout for Frahm’s tenor sax, where he and Norris trade lines. While the Afro-Cuban influences are light, Gilad’s firm but nimble percussive support adds spice. When Paster secures the spotlight, he exhibits his ability to be elegant and swing at the same time. Another Paster inspiration is highlighted on the quirky “Suspicious Fishes and Quiches,” which has an angularity akin to [Charles Mingus](#), with little, unexpected jumps and flashes which are balanced but nevertheless shift and weave, and thus provide a wider breadth than shown on other cuts. Paster concludes with the memorable, lengthy “Bash into Spring,” aptly named. Just like the progression from one season to another, at first there are subtle hints of brighter shades, but steadily everything warms up and a lively tempo arises, where the instrumentalists begin to escalate their presence. Norris is energized in the midpoint area, while the piano, drums and bass deliver a rollicking rhythmic foundation which pushes the pace to expressive heights. Relentless Pursuit of the Beautiful is an independent creation, which has become the norm for jazz artists with limited funds. It is self-released and was taped at Paster’s Brooklyn studio, Benny’s Wash n’ Dry, which he owns and operates: past clients include [Drew Paralic](#), Lonnie Plaxico, [Sheryl Bailey](#) and a long list of others. The small budget does not affect the musical or auditory quality, which can be tested out online by anyone who wants to [stream](#) Relentless Pursuit of the Beautiful prior to purchase.

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CD Review: <http://rhythmofstudy.com/2013/04/22/bennett-paster-relentless-pursuit-of-the-beautiful/>

ALBUM REVIEW...BENNETT PASTER, “RELENTLESS PURSUIT OF THE BEAUTIFUL” (SELF-PRODUCED, 2012)

By Mark Lomanno

April 22, 2013 · by [mlomanno](#) · in [Listening...](#)

In his latest recording, pianist and composer Bennett Paster presides over a diverse and highly enjoyable collection of engaging compositions that continually evolve and excite. Through well composed ensemble sections, solid group chemistry, and highly proficient individual performances, Paster constructs an album that sounds fresh, entertaining, and spontaneous.



Relentless Pursuit of the Beautiful, self-produced, 2012. Personnel: Bennett Paster, piano; Joel Frahm, tenor saxophone; Tim Armacost, tenor and soprano saxophones; Alex Pope Norris, trumpet; Gregory Ryan, bass; Willard B. Dyson, Jr., drums; Gilad, percussion. Tracks: A Penny for Kenny; Homecoming; Scraper; Harmonia Mundi; Suspicious Fishes and Quiches; Once Astray; Lewinparie; Endgame; Bash into Spring. Recorded July 20, 2011, at Benny's Wash n' Dry Studio, Brooklyn, NY. [www.bennettpaster.com](http://www.bennettpaster.com).

The first track, "A Penny for Kenny," is the album's hard swinging introduction, giving space to the featured soloists on the album. Especially noteworthy here are the blend among the horn players in the unison melody, Paster's arrangement of different feels, and the empathetic chemistry among all the musicians in the group. Alex Pope Norris performs an engaging solo balanced between a sophisticated harmonic approach and a dynamic range of expression. Paster's first solo is understated and brief, hinting at what will unfold over the whole album. The next track "Homecoming" is a comforting ballad driven by a tension between forward motion and contemplative relaxation. Paster shows off a bit more of his pianistic skills in his improvisation here. The track pushes forward and evolves further in a C section that opens up to an improvisatory exchange between Armacost and Norris before returning to the melody.

Joel Frahm, one of the most compelling and highly regarded tenor saxophonists around, announces his strong presence on the album through a solid solo at the front end of "Scraper," a straight-ahead, swing tune that also features repeated vamp for Willard B. Dyson, Jr.'s first solo of the album. "Harmonia Mundi" ("The Harmony of the World") showcases Paster's skills for writing compositions as vehicles for improvisation and ensemble work. Paster's piano solo on this track is varied, diverse, and adept: what begins as a densely chorded melody in the introduction later expands into a rich series of harmonic substitutions overlaid on top of the tune's changes. The improvised exchange between Frahm and Armacost is one of the album's high points.

"Suspicious Fishes and Quiches" presents the band in a fun and humorous light. This bluesy, hard swinging romp features a surprising unison hit that punctuates the hard-bop melody. Norris's strong, far-ranging trumpet solo first lays back in the groove and then sails over it, egging the rhythm section onto more intense levels. Once again Paster's composition brings out the best in the soloists: the chromatic chord changes give the song's effortless and light vibe a substantive depth, while presenting the musicians with a vast array of possibilities for elevating their solos. Keeping with the tune's mood, Paster digs into the piano more during his solo, mixing groove-oriented licks with noisy, percussive keyboard bombs and flurries. Dyson Jr. shines in a supporting role, setting up and building anticipation for all the soloists and the ensemble unison figures. The ballad "Once Astray" then follows as a refreshing and beautiful palette cleanser, giving space to both Armacost and bassist Gregory Ryan.

The more overtly Brazilian "Lewinparie" is one of the album's best tracks. Drawing on a wide range of expertise in Latin and Brazilian jazz, Paster writes and performs samba confidently, but very much in a modern jazz vein. The composition is propelled and enriched through the addition of percussionist Gilad and the secondary lines that Paster wrote as complements to the main melody. Along with very strong solos by Norris and Frahm, Paster shows impressive mastery and internalization of samba in his own

improvisation, as well as in his comping and accompaniment. A strong metric shift (from duple to triple) in the outro with a new piano solo pushes and re-energizes the track, propelling it to an exciting end.

Featuring Armacost on soprano saxophone, “Endgame” is a hard-hitting, more aggressive offering in which the constant group improvisation among the horn players—punctuated by Paster’s raucous fills—sounds a bit like controlled chaos. Ryan and Dyson Jr. shine here, driving the groove but responsively and creatively enlivening it with rhythmic and metric dissonance. The album ends with “Bash Into Spring,” which, like the album as a whole, features consistently excellent, intelligent, and engaging improvisation, including two more compelling performances by Norris and Frahm. It is a credit to Paster’s writing prowess that the composition, which extends for ten minutes, is continually refreshed and enlivened through an engaging arrangement fueled by both individual excellence and the group’s dynamism.

In my notes for this review, after listening to the album several times, I wrote “aesthetic beauty is subjective. The closest to the beauty that Paster looks for is honesty and integrity of an individual, aesthetic vision, realized through collaboration and enhanced through spontaneity.” It is a testament to Paster’s clarity of purpose and the entire ensemble’s excellence of execution that, in only listening to the album, I could arrive at a sentiment so close to what Paster wrote as his intent for the work: “‘The Beautiful’ to which the title refers isn’t traditional aesthetic beauty, rather it’s honest musical expression from within. This expression forms the core of my sound....Lately, I’ve been trying to find a way to preserve the spontaneity of improvisation in my compositions.... These particular songs come from my heart and mind, not the familiar pathways that my fingers comfortably tread when I compose at a keyboard.” Relentless Pursuit of the Beautiful is a powerful glimpse of Paster’s search for honest self-expression through original, creative artistry. On this album full of dynamic moments covering a wide range of emotions and styles, this solid ensemble date no doubt compels Paster forward toward his goal, the main payoff of which will not be an end or arrival, but the committed and compelling journey en route—a journey well worth listening to and sharing with him.

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CD Review: <http://www.gapplegatemusicreview.blogspot.com/2013/05/bennett-paster-relentless-pursuit-of.html>

wednesday, may 8, 2013

by Grego Applegate Edwards

Bennett Paster, Relentless Pursuit of the Beautiful

A good hard-bop session still makes it in my book. That's what you get with Bennett Paster's Relentless Pursuit of the Beautiful (self released). The gathering is in the form of a sextet, with guest percussionist Gilad adding a seventh voice for part of the set. Bennett Paster penned the compositions and plays a quite convincing piano for the program. He's got a Harris through Hancock feel, harmonically hip, line fluent. There's a three-horn front line for those Blue Note type voicings and Paster takes advantage in the writing. Joel Frahm is on tenor, Tim Armacost on tenor and soprano, and Alex Pope

Norris plays the trumpet. All can solo in the style with good facility, velocity, and taste. And they do. The rhythm team of Gregory Ryan and Willard B Dyson Jr, bass and drums, do all you would expect to get the session swinging. It's well-crafted mainstream jazz, with nicely written tunes and well played solos. You will not be disappointed if you come to it expecting to hear the serious side of what that is. And your toes will tap when they feel it.

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June 30, 2013

CD Review: [http://rotcodzzaj.com/wordpress/?page\\_id=3884](http://rotcodzzaj.com/wordpress/?page_id=3884)

Bennett Paster – RELENTLESS PURSUIT OF THE BEAUTIFUL: There truly is nothing more wonderful (in jazz or any other art form) than original compositions that go after the heart of the music with no holding back – & that's just what Bennett & his crew do with Paster's great piano at the forefront on this 9-song instant classic CD! Tunes like the searing "Scraper" will stick in your head for months (if not years) to come... rhythm changes abound on this one, & it's just like that "old school" jazz I cut my teeth on. Recording is flawless, and tunes like the beautiful "Lewinparie" (my personal favorite on the album) make this album one you won't "lose" in the stacks – it will stay right up at the top of your playlists. I give Bennett & his players a MOST HIGHLY RECOMMENDED for this winner – "EQ" (energy quotient) rating is 4.99. Get more information at Bennett's website. Rotcod Zzaj