



THIERRY MAILLARD // DENNIS CHAMBERS // JOHN PATITUCCI

ILONA RECORDS



PARIS // NEW YORK

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REMIXED AND REMASTERED VERSION, WITH AN INEDIT
EUROPEAN TOUR : SPRING 2019

*"This record remains one of the best memories of my life. Indeed, an album with two sacred monsters of jazz, **John Patitucci** and **Dennis Chambers**, recorded in New York at the Sound of Sound studio in 1997, was a wonderful opportunity for a young musician like me.*

We recorded this album in only two days and in analog. I will remember all my life the emotion I felt throughout the first notes. I could not play. I was just listening and feeling true happiness. I am glad to be able to present this record to those who did not know it, with a little unreleased bonus. I would like to thank my producer at the time, the late Mr.

***Franck Hagege**, to whom I dedicate this republishing." - Thierry Maillard*

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Their pleasure of playing, perceived throughout the album, brings to light a mature talent ready to fully flourish. **Thierry Maillard** really has something to say both in terms of interpretation and composition.

Recorded (and remixed) in New York virtually in one shot, this disk preserves this freshness, this spontaneity so valued in live performance.

Dennis Chambers and **John Patitucci** are among the most solicited drummer and bassist. The former gave his staggering beat to **John Scofield**, **George Clinton**, **Mike Stern**, **the Brecker Brothers** and, since 1993, particularly to **John McLaughlin**. The latter, with his eclecticism, participated in such diverse approaches as those of **Dave Liebman**, **Diane Schuur**, **Dizzy Gillespie**, **Flora Purim**, **Airto Moreira** and **Chick Corea**. Here the two american virtuosi do not act as mere sidemen. They bring their own mark, their character, their heart. It is surprising to hear Chambers masterfully canalising his power to stitch a lace tempo. Also wonderful is the Patitucci's easiness to switch from electric bass to contrebass ("Jamais Fini"), delivering a very truthful expression ("L'Echiquier").

Thierry Maillard wrote the ten themes of the album. What is impressive about his style, both writing and playing, is the plurality of his heritage. Since he started playing the piano when he was sixteen years old, he found in Bill Evans' trio a heavenly inspiration, in perfect harmony with his profound inclination for melody, introspection and sensibility ("L'Echiquier"'s ballade, for instance, is a very personal tribute to Bill Evans).

But the reason he gets along so well with **Chambers** and **Patitucci** is also that he shares with them the greed for energy and rhythm. Labels do not matter. Only jubilation counts. He is not among those jazzmen fond of binary systems, as "Maya" and "Bora-Bora" demonstrate. He develops, with his accomplices, a non rigid binary music, capable of evolving towards the spirit of ternary and improvisation.

Fara C., creator of the section Jazz / Black music / World music of L'Humanité.

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