

Doug Talley Quartet
NIGHT AND DAY
Serpentine #079802

Personnel: Doug Talley, tenor sax; Wayne Hawkins, piano; Tim Brewer, bass; Keith Kavanaugh, drums; Karrin Allyson, vocal (track 4)

Tracks: I Love You, All of You, Potatoes and Gravy, So In Love, Love For Sale, I Concentrate on You, Night and Day, Transcending, What Is This Thing Called Love, It's Alright With Me, Everytime We Say Goodbye

Recorded June 29-July 1, July 19-20, 1998, at BRC Studios, Kansas City, MO; Bill Crain, engineer.

Those who liked the Doug Talley Quartet's first release, *Town Topic* (and who didn't?) are going to love their latest release *Night and Day*. In this work, which is a salute to the music of Cole Porter, Talley doesn't stray from the successful formula of the first CD: familiar tunes with expertly performed, imaginative arrangements. Compared to the group's first offering, however, this is a more mature recording, each performer giving impeccable performances throughout, elevating the product to a level associated with name artists on major labels.

The sound of the recording is magnificent, and yet another excellent product from Bill Crain's BRC studio. Listing the stand-out cuts is a daunting and subjective task. Karrin Allyson graces "So In Love," typically lifting up the song and arrangement rather than attempting to dominate it. The quasi-New Orleans 7/8 treatment of "What Is This Thing Called Love" works impossibly well. Bassist Tim Brewer's song "Transcending" is a beautiful waltz with the effortlessly delicate drumming of Keith Kavanaugh giving it breath and dimension. Through the entire CD, Tim is given adequate room to display his rich tone and command of his instrument.

Over the years, pianist Wayne Hawkins has developed an uncanny harmonic sense, and this is in strong evidence throughout this recording. He is lyrical or aggressive, whatever the music requires. Of course, leader Doug Talley's saxophone is its usual graceful, elegant self, reflecting his persona. His tone can be muscular, if needed, but is always restrained and never abrasive.

pecial mention must be made about the drumming of Keith Kavanaugh. On cut after cut, his playing is dazzling and complex, yet it seems effortless, perfectly supporting the music, and never bending it to his will.

This album is more than a fine addition to the local jazz catalogue. It proves that Kansas City is truly a jazz center, with a diverse group of artists of obvious and significant depth.

-- Doug Auwarter

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