

POCKET TRIO ALBUM “ALL AT ONCE”

Review by Eric Myers

Label: Independent

[This review appeared in the magazine of the Australian Jazz Museum AJAZZ 90, August, 2021]



In the 100-year-old jazz canon there is of course a jazz tradition, and one can hear immediately in the playing of contemporary musicians how much fidelity they show to that tradition. In my opinion the more fidelity the better.

Within that overall tradition there is also a more specific tradition, in fact an illustrious genre: that of piano, bass and drums. What is sometimes referred to as the piano trio commenced with that of Nat King Cole circa 1940, which included guitar instead of drums, and Oscar Peterson started his trio in 1953 with the same instrumentation.

But really the tradition I'm thinking of commences in 1959 when drummer Ed Thigpen joined Peterson and bassist Ray Brown. Thigpen was not the first drummer to play in the trio, but he did replace guitarist Herb Ellis. Since then there have been

many such trios, my favourites being, other than Oscar Peterson's, the Bill Evans Trio (with Scott LaFaro and Paul Motian) and the Standards Trio (Keith Jarrett, Gary Peacock and Jack DeJohnette).



The piano/bass/drums tradition in the jazz canon: The Oscar Peterson Trio (above); the Bill Evans Trio (below); and the Standards Trio (far below)...



In Sydney it is rare to hear a piano trio which more exemplifies that particular tradition than the Pocket Trio. Pianist Andrew Scott, bassist Maximillian Alduca and drummer Tim Geldens are three relatively young, highly brilliant musicians who've been performing every Tuesday night at Moya's Juniper Lounge in Redfern for over four years. The result is the creation of an unusually well-rehearsed and well-integrated trio, with all players showing a virtuosic knowledge of the inner structures of the tunes in their repertoire.



L-R, Tim Geldens, Andrew Scott, Maximillian Alduca...

The album commences with a lovely arrangement of the evergreen *Over The Rainbow* and is followed by six Scott originals, which are rhythmically interesting and cleverly arranged to spread around the solo space amongst the three musicians. All tracks are in 4/4 and employ the swing-feel, so we are hearing here the essential language of jazz.

I'm very glad that recently my colleague Ian Muldoon and I ventured out one Tuesday night to hear this superb trio at Moya's. I have no quarrel with Ian's description of the evening's music: "an instance of the transcendent beauty of the finest of musics in a vibrant human setting."
