

## John Patitucci - Imprint (2000)

Written by bluesever

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1 King Kong 8:37 2 Postcard 6:45 3 Little Steps 7:11 4 Joan 6:45 5 Maroon Bells 0:42  
6 Imprint 11:21 7 The Well 5:52 8 Essay 9:04 9 Japanese Folk Song 5:24 10 Afro-Blue  
5:36 John Patitucci - acoustic bass, 6-string electric bass, percussion, kalimba Chris Potter -  
tenor & soprano sax Mark Turner - tenor sax John Beasley, Danilo Perez - piano Jack  
DeJohnette - drums Horacio "El Negro" Hernandez - drums, percussion Giovanni Hidalgo -  
congas, percussion Sachi Patitucci - kalimba

While some musicians refrain from the public eye and give clues to their lives and personalities only through music, Patitucci openly acknowledges the devastating effects of some of life's challenges and uses them as a basis for his tunes for cathartic effect. Instead of continuing to mourn loss, Patitucci chooses to celebrate life.

As a result, he wrote a heart-felt tune in honor of his mother, "Joan," who died last year. Chris Potter achingly interprets it in the upper range of the tenor sax and in the process creates a gem that may inspire other musicians to record it as well. "Japanese Folk Song," which Patitucci's wife sings to his daughter, recognizes the beauty of the tune's melodic beauty as he performs in duo with pianist Beasley.

In contrast to the personalized familial tributes, Patitucci refers to his interests in Latin music to create a music of celebration. Perez and Hernandez establish the infectious feel of Patitucci's compositions, which involves incessant percussive beat, but also suspension of melody, pauses and sustain of tones. Quite a contrast to the Patitucci of the 1980's.

"Imprint" allows the listener to realize the complexity of Patitucci's music and personality and to

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realize that he has come a long way in a short amount of time...and has even greater growth to achieve in the future. ---allaboutjazz.com

When GRP dropped John Patitucci in 1996, it turned out to be a blessing in disguise. The bassist found a supportive new home in Concord Jazz, where his creativity was encouraged and he was able to take his share of chances. Just as 1998's cerebral *Now* was a departure from 1996's introspective, deeply personal *One More Angel*, *Imprint* finds Patitucci surprising his followers once again by emphasizing Latin elements. Employing drummer Jack DeJohnette and saxman Chris Potter, as well as Latino improvisers, pianist Danilo Perez and drummer/percussionist Horacio "El Negro" Hernandez, *Imprint* is the most Latin-minded album that he recorded in the 1990s. However, *Imprint* isn't Latin jazz in the sense that Poncho Sanchez is Latin jazz -- it is more intellectual and less direct, and it's not as accessible. While Sanchez's releases tend to favor immediacy and take an extroverted, party-time approach, that's hardly what Patitucci is going for on this acoustic post-post-jazz effort. Sticking to the upright bass, Patitucci delivers an album that is almost as intellectual as *Now*, but with an emphasis on Latin rhythms. For those who aren't afraid of being challenged, *Imprint* is a welcome addition to the bassist's catalogue. ---Alex Henderson, AllMusic Review

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