

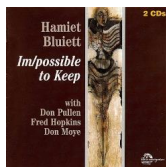
## Hamiet Bluiett Quartet - Im/Possible to Keep (1996)

Written by bluesever

Thursday, 06 August 2015 15:45 -

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DISC 1 1. *Oasis / The Well* (H. Bluiett) (3:43) 2. *Sobre Una Nube (Over A Cloud; On A Cloud)* (H. Bluiett) (37:14) DISC 2 1. *Pretty Tune* (H. Bluiett) (35:37) 2. *Yusuf / Sankofa* (H. Bluiett) (12:06) 3. *Tune Up* (M. Davis) (18:32) 4. *R. B. (dedicated to Ronnie Boykins)*  
Hamiet Bluiett (baritone saxophone, clarinet, wood flute, flute) Don Pullen (piano) Fred Hopkins (bass) Famoudou Don Moye (drums, sun percussions) Recorded live at the Axis, Soho, New York City, 15. 8. 1977.

It's a stretch to call the two-CD Bluiett set a reissue; it does contain the entire S.O.S. LP, but also over 90 minutes of previously unissued material. The LP consisted of a single cut, "Sobre Una Nobe," which veered from swaying, samba-tinged sensuality to molten intensity. Not only has it lost none of its luster in the intervening years, it has taken on a greater gravity in this new collection, which documents the two complete sets recorded at Axis in Soho back in '77. The present album title, *Im/possible to Keep*, refers to the baritone saxophonist's quartet of pianist Don Pullen, bassist Fred Hopkins, and drummer Famoudou Don Moye, which explored extended spaces and retooled a war-horse like "Tune Up" with a sharply focused fervor. --- Bill Shoemaker, jazztimes.com

This double-CD, released for the first time in 1996, has the 37½-minute performance "Sobra Una Nube" that was originally released as the LP S.O.S., plus five other previously unreleased selections (two of which are quite lengthy) from the same engagement. Recorded at a small club during the now-legendary loft period in New York City, baritonist Hamiet Bluiett (who also plays some effective clarinet and flute) is featured with pianist Don Pullen (who was really coming into his own during this era), bassist Fred Hopkins and drummer/percussionist Don Moye. Not having to worry about time or style restraints, the four brilliant musicians really have

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an opportunity to stretch out, yet the music never flags or wanders. Bluiett uses his mastery of screeching high notes on the baritone fairly sparingly, while Pullen's percussive yet free improvising is surprisingly accessible. Although it helps greatly to have open ears, this music communicates pretty well. One of Hamiet Bluiett's best early recordings. ---Scott Yanow, Rovi

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