

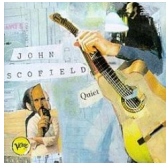
## John Scofield - Quiet (1996)

Wpisany przez bluesever

Środa, 25 Maj 2011 18:35 - Zmieniony Poniedziałek, 22 Grudzień 2014 13:16

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01. *After the Fact* 02. *Tulle* [play](#) 03. *Away with Words* 04. *Hold That Thought* 05. *Door #3* 06. *Bedside Manner* 07. *Rolf and the Gang* 08. *But for Love* 09. *Awal*  
[play](#)

Personnel: John Scofield (nylon-string acoustic guitar); Wayne Shorter (tenor saxophone); Randy Brecker (trumpet, flugelhorn); John Clark, Fred Griffen (French horn); Howard Johnson (tuba, baritone saxophone); Charles Pillow (alto flute, English horn, tenor saxophone); Lawrence Feldman (alto flute, flute, tenor saxophone); Roger Rosenberg (bass clarinet); Steve Swallow (bass); Bill Stewart, Duduka Da Fonseca (drums).

John Scofield didn't even own an acoustic guitar when Pat Metheny brought along a pair of them for the guitarists' 1993 duo session, "I Can See Your House From Here." Scofield was so intrigued by the experience that he went out and bought his own nylon-string instrument, spent hours playing it and ultimately composed eight pieces especially for his new plaything. Those eight tunes (plus a ninth by producer Steve Swallow) comprise Scofield's new album, aptly entitled "Quiet." Scofield was too smart to simply transplant his electric-guitar techniques--which rely so heavily on distortion and attack--to the acoustic instrument. Instead, he took advantage of the nylon strings' intimacy and responsiveness to compose romantic melodies and play them in a clean, understated style. --Geoffrey Himes

Though guitarist John Scofield eventually became best known as a purveyor of funky, jam-happy fusion, QUIET is a wonderful anomaly in his catalog. Leaving funk grooves (and even electric guitar) far behind, Scofield wields an acoustic axe here on a batch of tunes that are subtle, complex, and involving. One of the most evocative aspects of these tracks is the

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ghostly presence of the woodwinds and horns, which Scofield himself arranged with an able blend of warmth, ethereal atmosphere, and intriguingly knotty angularity. Having jazz titan Wayne Shorter helping out on sax doesn't hurt these tunes either, and QUIET stands out as an atypical but arresting corner of Scofield's extensive catalog.

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