

Guitarist **JOSHUA BREAKSTONE** has forged a similar bond with the muse of bebop's greatest pianist, who also stands as one of that idiom's most innovative composers. On *The Music of Bud Powell* (Double-Time), he romps through 10 of them, from the instantly recognizable ("Tempus Fugit," "Un Poco Loco") to those known primarily by Powell fanatics ("Time Waits," "Sub City"), and if the results don't lift your mood, you're not listening closely enough. Breakstone has a well-stoked flame for the bop and hard bop of the '40s and '50s, and a well-stocked library of pet phrases and appropriate devices. His ability to sublimate these in the service of pure invention lifts him above the fretted multitudes. In addition, his sunny melodicism and his bright, rounded tone — think early Kenny Burrell and Wes Montgomery — make a hospitable home for Powell's compositions, most of which managed to turn aside the dark storms that raged within the pianist himself. Breakstone works within the trio format he prefers, with an excellent bassist in longtime collaborator Earl Sauls, and drummer Keith Copeland, who threatens to steal the show. Copeland's lively commentary provides tasteful propulsion behind the others. On a dime, he erupts and retreats into fills, breaks, and solos. Powell himself might have enjoyed his company.

JAZZ17
Feb' 2001