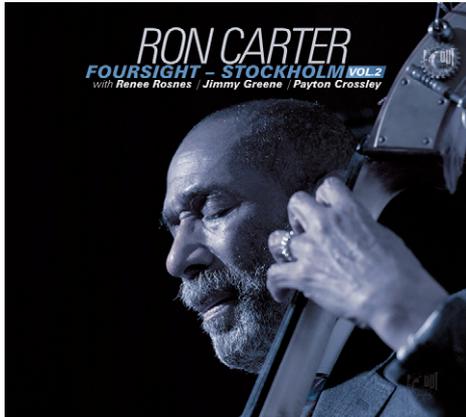




PRESS RELEASE



RON CARTER FOURSIGHT QUARTET STOCKHOLM VOL. 2

IOR CD 77140-2



1. 595 (7:11)
2. Mr. Bow Tie (11:56)
3. Flamenco Sketches (6:11)
4. Seven Steps To Heaven (6:55)

5. You Are My Sunshine (6:32)
6. Mr. Bow Tie, Reprise (3:01)
7. My Funny Valentine (10:20)
8. You And The Night And The Music (10:09)

Ron Carter, (bass)
Renee Rosnes (piano)
Jimmy Greene (tenor sax)
Payton Crossley (drums)

all compositions by Ron Carter except: Flamenco Sketches by Miles Davis & Bill Evans, Seven Steps To Heaven by Victor Feldman & Miles Davis, You Are My Sunshine by Jimmie Davis & Charles Mitchell, My Funny Valentine by Richard Rodgers & Lorenz Hart and You And The Night And The Music by Arthur Schwartz & Howard Dietz

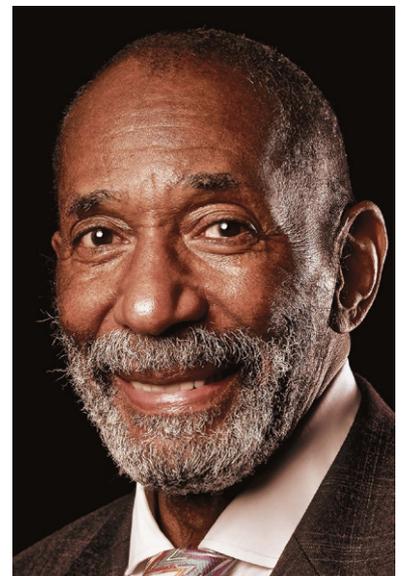
RON CARTER FOURSIGHT QUARTET STOCKHOLM VOL. 2 (IN + OUT Records)

What a mood, what an atmosphere! It's hard to believe that this actually took place on November 17, 2018! We listen to a jazz concert that sounds like it was recorded in the last millennium at Minton's Playhouse in New York, or perhaps in Birdland or Village Vanguard: euphoric, unique, unrepeatable, because on evenings like this everything simply fits together, the signs are favorable, the musicians really enjoy playing and the audience pushes them constantly to the absolute limit. It is not even possible to predict when such will even be possible again in the future.

Ron Carter and his co-musicians Renee Rosnes, Jimmy Green and Payton Crossley at the Stockholm jazz club "Fasching" could not have imagined what the elementary significance of the word „corona“ would have two years later. Nevertheless, they played as if it were their last concert: professionally as always, but this time also spectacular, highly virtuoso, full of esprit and surprising twists and turns and above all with an almost contagious desire for momentum. The Foursight Quartet, an alliance of piano, tenor saxophone, drums and bass created by a fortuitous twist of fate, always acts like a self-contained organism. Rosnes, the pianist, is the ear. Always ready to take everything in, absorbing every impulse, every fluctuation of mood, she moves over the keys like a step-dancing butterfly that continuously distributes colorful and lyrical magic pearls. Green, the saxophonist, takes on the role of the mouth, recalling the hardbop-blowers Hank Mobley, Benny Golson, Stanley Turrentine or the young Wayne Shorter but still remains true to his own style. Crossley, the drummer, acts like a natural pulse: discreet, stable, reliable and indispensable. And then Ron

Carter: the nucleus of the sizzling action, heart and brain alike. A bass player for whom there are no longer any benchmarks or comparisons, who can arrange the play of an entire band, who can regulate the volume, tempo and dramaturgy, ubiquitous, flexible, depending on the need large or small, a bassist with the most amazing solos, but also one of the most sensitive and reserved accompanists.

Ron Carter is 83 years old now, and he was 81 at the time of recording. But you never noticed his age. Also in "Fasching", he stood on stage as always, and he became one with his instrument in a few seconds. His long, spider-like fingers press the strings, drag, tap, beat, tear or stroke them, and the resulting tones radiate a strange mixture of urgency, warmth and logic. Every run, every phrase sounds like the maximum solution, even taking the risk that everything might not be perfect. During his career, almost everyone has wanted to have him playing alongside them. The number of his studio jobs

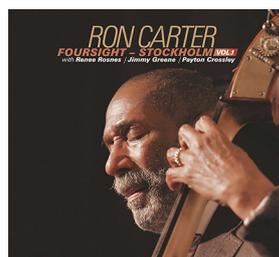


surpasses 2221 – which even qualified for an entry in the Guinness Book of World Records.

If you want to decipher the secret of this legend, the two audio documents from the Swedish jazz club provide valuable insights. Following "Stockholm Vol. 1" (IOR CD77139-2), the second part "Stockholm Vol. 2" is being released. A late work full of maturity, natural authority, of numerous surprises, without subsequent corrections or edits. Carter and the Foursight Quartet operate at a different intensity level compared to their predecessor volume. "595" and "Mr. Bow Tie" (and later the reprise), two shimmering compositions by the clever gentleman, obtain a feather-light, elegant tang here. With "Flamenco Sketches" by Carter's former partner, friend and "boss" Miles Davis, he transposes one of his best-known songs into his vocabulary. Then the passionate motorist sends "You Are My Sunshine" onto the music highway with the help of Jimmy Green and dims the light in a fascinating way along with Renee Rosnes in Miles' favorite piece "My Funny Valentine". Each song is a tribute without specific addressees, a message to many friends, wives and men, strangers, all those who are no longer on the earthly stage, "who left the concert early."

Don't worry, he stays, precisely after a final announcement like this: „Thank you for this . . . what day is it actually tonight? Saturday night? Do you really have nothing better to do than come and listen to us? I'm okay with that. I'm just saying it. Thank you for helping us to do our best every night, to share our emotions with you. Thank you!" This is followed by the song that sums up the night in Stockholm: "You And The Night And The Music". A lifelong promise. "My name is Ron Carter!" Thank you, genius!

Reinhard Köchl / September 2020
(translation by William Connors)



**RON CARTER
FOURSIGHT QUARTET
STOCKHOLM VOL.1**

IOR CD 77139-2



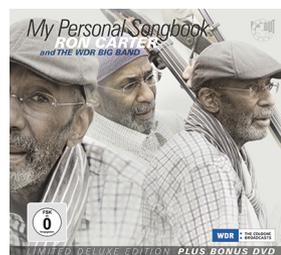
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