

## Arthur Barron Reviews

### ARTHUR BARRON & DAVE LIEBMAN & ABEL PABON THE MIAMI JAZZ PROJECT (ZoHo Music)



Getting ever more comfortable wearing the mantle of elder statesman of progressive jazz, Dave Liebman and his new pals serve up the next step in the progression from Miles to Weather Report with this sax heavy set that finds Dave tearing it up with his sax cohort, Arthur Barron, who soaks it all up like a sponge, but you can tell he's no sponge. A rollicking good time that flows with the kind of energy that powered Miles jams with John McLaughlin on

"Jack Johnson", this will really kick you into gear. Killer stuff that shows Lieb is roaring way to loud to be considered a lion in winter. Hot stuff.

- Chris Spector, Editor and Publisher, [midwestrecord.com](http://midwestrecord.com)

Startling and intense music.

- Z Magazine

### ARTHUR BARRON LATE NITE TIME (Dragon Rose Records)

Late Nite Time is a remarkable outing from the gifted band leader, composer and instrumentalist Arthur Barron (tenor, alto & flute) that stakes out new territory on the borders of acoustic and electric jazz. Together with heavy weight sidemen Mac Gollehon (trumpet), Delmar Brown (piano & keyboards), Steve Neil (bass) and Steve Berrios (drums), Barron creates a rich soundscape that delves into the truly expressive and evocative side of jazz. Starting with the opening strains of the title track "Late Nite Time," Barron's tenor takes off singing boldly over his exotic melody line setting the stage for the driving vamp of "Soul Ala Mode" showcasing Barron's brilliant alto phrasing and Gollehon's deliciously piercing trumpet tearing through their tribute to Miles Davis, then onto the lush bluesy swing of Barron's alto on James Blood Ulmer's "High Time."

- Dragon Rose Records press release

**ARTHUR BARRON and HILTON RUIZ  
FROM THE ARCHIVES (Dragon Rose Records)**

From The Archives explores the stellar talents of two of jazz's most exciting artists, Arthur Barron (tenor saxophone & flute) and Hilton Ruiz (piano), and features among others jazz giants Dave Liebman (soprano saxophone) and Jerry Gonzalez (flugelhorn & percussion). From the opening soulful interpretation of John Coltrane's "Lonnie's Lament" to Ruiz' gorgeous Gershwin inspired ballad "For Pearl" to the superbly passionate Latin Jazz ensemble piece "El Montuno De Hilton Te Toca Barron," the intensity and excitement never falters. Barron's tenor and flute playing swings with authority and Ruiz' piano virtuosity possesses a unique sense of harmonic sophistication, mutually committed to creating and performing great music. From The Archives could easily become a future classic jazz recording.

- Dragon Rose Records press release

**ARTHUR BARRON and HILTON RUIZ  
FOOTPRINTS (Dragon Rose Records)**

Miami-based tenor-saxophonist Arthur Barron performs four long numbers with the great pianist Hilton Ruiz live at a local bar/jazz club. Also in the combo are flugelhornist Pete Minger (a talented but very underrated player) either Pepe Aparicio or David Wertman on bass, Oscar Salas or John Yarling on drums and Osiku Danell on congas. Barron (who contributed Mr. Q's Day Of Judgment and It's Strange) and Ruiz are the main stars during these long performances (Footprints and All Blues are the other two pieces) which range from 14:30 to 20:29 in length. Although Ruiz has recorded fairly frequently, this is one of the best recorded outings by Arthur Barron, who holds his own and plays excellent hard bop/post bop solos.

- Scott Yanow All Music Guide

Miami tenor player Arthur Barron leads this admirably swinging live date, where he's joined by Latin jazz piano ace Milton Ruiz. The principal players really get a chance to stretch out, as all four of the album's cuts are over 15 minutes long. Standouts include the crackling Latin jazz theme "Mr. Q's Day of Judgment," which recalls Gato Barbieri, as well as a powerful version of Wayne Shorter's "Footprints" and an enjoyable take on Miles Davis' "All Blues."

- Billboard

Faster than the speed of thought, Hilton Ruiz' percussive piano improvisation provides a blueprint of the creative process. Still, one wonders: Do his fingers fly that fast to catch up with his mind, or is it the other way around? Ruiz dominates nearly every session he contributes to, and this live set is no exception. Accompanied by long-time friend and tenor saxophonist Arthur Barron and a rotating roster of bassmen and drummers (David Wertman and Pepe Aparicio on

the bottom and John Yarling and Oscar Salas wielding the sticks), the pianoman's attack is solidly anchored, particularly by Osieku Danell's steady conga bopping. Barron is obviously inspired in this setting, dancing along the avant edge much like New York pal Dave Liebman, and occasionally recalling the throaty rumblings of mentor Pharoah Sanders. Barron's compositions, "Mr. Q's Day of Judgment" and "It's Strange," feature some tasty riffs a la Blue Note, ca. 1961, allowing the soloists to weave in and out of the song structure. And speaking of tasty riffs, Wayne Shorter's "Footprints" and Miles Davis' "All Blues" are also here, the latter making use of Pete Minger's cool blue flugelhorn. A relaxed session, Barron gives his sidemen plenty of room to stretch out; the shortest track clocks in at fourteen and a half minutes.

- Miami New Times

### **AFRO BLUE BAND IMPRESSIONS (Milestone Records)**

Finally, we have the Afro-Blue Band, an extended musical family convened by saxophonist/producer Arthur Barron to explore some of the modern and less charted territory of Afro-Cuban Jazz. Featuring a stellar line-up of saxophonists Mario Rivera, David Liebman and Barron, pianist Hilton Ruiz, Fort Apache's Jerry Gonzalez and Steve Berrios, and a host of other accomplished veteran musicians, the group takes its primary inspiration from "the guiding musical lights" of Rahsaan Roland Kirk, Mongo Santamaria and John Coltrane. Not surprisingly the music on the album, Impressions, soars inside and outside traditions asserting the spiritual/political struggles of multicultural humanity. Startling and intense music.

- Z Magazine

The Afro Blue Band is a unique collective of like-minded players, most of whom are heavily steeped in the Afro-Cuban jazz tradition. They are brought together by tenor man Arthur Barron and producer Todd Barkan. Common ground is all of their associations with the late Keystone Korner. Major players include percussionists Steve Berrios and Jerry Gonzalez, saxophonists Barron, Mario Rivera, Mel Martin and Dave Liebman, bassist Steve Neil and pianists Hilton Ruiz and Mark Levine. While this is certainly a mixed bag of players there is a sense of inter-connectedness that makes it all work out in the end. There's fire aplenty, but one of the most effective pieces is a bit of Coltrane's hypnosis called "Lonnie's Lament," which begins with Nicole Yarling's incantatory vocal and Mel Martin's alto sax in the lead, and opens into a swing figure for Martin's solo. Besides the Afro-Cuban feel, a secondary theme is Coltrane, considering the fact that Trane's treatment of Mongo Santamaria's "Afro Blue" not only names the band but is one of the other song highlights of the date. "Tonesville" is a notable exception to the Cubana bop flavor as Barron, Ruiz and Liebman get an opportunity to stretch out and engage in a free exchange section. "Latin Jazz Dance" is the kind of spontaneous vamp composition that derives from warm feelings between players in the studio, and that one of the hallmarks of this date,

the obvious warmth achieved between the players. "For Pearl" is a sweet dedication from Ruiz for what must be a beautiful spirit (though Levine does the paino honors) with Martin's lovely flute harmonizing with his overdubbed bass clarinet for a nice touch.

- Jazz Times

The Afro Blue Band is a visionary Latin project organized by Arthur Barron. Barron managed to congregate musical representatives from three different urban sites - New York, Miami and the San Francisco Bay area. Such geographic convergence usually results in a musically rewarding experience, as exemplified by the CD Impressions. Although most of the players hail from the Big Apple (Steve Berrios, Jerry Gonzalez, Hilton Ruiz, Mario Rivera, Papo Vasquez, etc.), Barron and two others - trumpeter Melton Mustafa and vocalist/violinist Nicole Yarling - reside in South Florida, while the remaining three musical delegates (saxophonist Mel Martin, pianist Mark Levine, and percussionist Glen Cronkite) have belonged to the Bay Area's jazz community for over a quarter of a century. The material is equally divided - five originals (penned by Barron or Ruiz or by their combined efforts) and five standards, including the band's eponymous Cuban-Jazz standards. Impressions contains a variety of memorable moments, as created by the full-bodied technique of trombonist Papo Vasquez, or by pianist Hilton Ruiz' proficient pulse. Not to mention Jerry Gonzalez' percussive articulation or Steve Berrios' stylist versatility. Further, it is always a pleasure to check out Mario Rivera's multi-instrumental input in different settings, besides his usual recording gigs with Tito Puente. Coincidentally, it appears that Mario Rivera's musical prolific genes have been transmitted to his offspring, and even documented by drummer Phoenix Rivera's energetic involvement in the Afro Blue Band.

- Latin Beat

### **ARTHUR BARRON SOUL MESSENGER (Dragon Rose Records)**

Saxophonist, flutist and producer Arthur Barron has spawned a project that is nothing less than a quiet storm. Tunes like Footprints (Wayne Shorter) and All Blues (Miles Davis) are the perks that go along with a masterful collection of tunes written by Arthur Barron. He's joined by Delmar Brown on keyboards and vocals and a superb selection of sidemen.

- Strictly Jazz

For someone influenced by such jazz and fusion non-traditionalists as Pharoah Sanders and James "Blood" Ulmer, Miami saxophonist Arthur Barron sure plays it smooth on his CD, "Soul Messenger." More David Sanborn than Charlie Parker, Barron's style is fluid and lyrical. Of his original compositions (he covers four tunes here), the funk-based "Night Shades" (featuring guitar synthesizer by Randy Bernsen) and the appropriately titled "Song For Dreaming" (showcasing Barron's flute talents) work best. The musicians are first rate, including Bernsen (who has played with Herbie Hancock and Joe Zawinul), keyboardist Delmar

Brown (Miles Davis, Quincy Jones, Sting), and bassist Pete Sebastian (Orthello Molineaux, Al Green). If you like "contemporary jazz," "Soul Messenger" will smooth you over.  
- XS Magazine