

### **Cadence Magazine Review:**

In (1), David Guidi shows himself to be a modern straight-ahead tenor somewhat reminiscent of the Trane-influenced, harmonically modernized late Hank Mobley or George Coleman— with some Wayne Shorter added for good measure. In this program of six originals and a standard (“It Could Happen to You”), the band is tight, the level of playing high throughout. Pianist Bales comps and solos in a mid-sixties Blue Note-ish vein. Bassist Jordan works well with drummer Anderson. Beyond this, it is the Guidi compositions that most intrigue here. They remind one of Tristano’s work— for their snaky twists and turns of line, yet also of a composer like Shorter for their lyric qualities. “1-10 West” has a swirling cycle of changes and a Post- Bopish head. “It Could Happen” is stretched and reharmonized nicely and begins with a thoughtful piano that bounces along with some fairly out chords, then digs in for full-blown Swing. Guidi responds with some outer ends of the harmonic spectrum and shows he can virtually blow with the best of the bunch, ranging around the horn. He returns later in a Trane-ish romp—with a swinging two-chord pendulum structured behind him.

“Beachside” is a strong tune with alternating Latin and straight Swing sections. Guidi’s solo is scorching and the rhythm section burns behind him. The pianist lets off a great solo, and bass follows with an appropriate moment. “Lady’s Tune” is a sophisticated mid-tempo number that sets you up to long for a mid-sixties Miles to take the stand and solo. The song and its through-structuring in performance capture the essence of the classically sensitive Hancock-Shorter-Carter-Williams interaction. Still, through it all, there is enough of a new wrinkle to it—the composition freshens the concept nicely with interesting changes and subtle, shifting time elements. “Ericas and Mai Tais” is equally compelling, the song structure and soloing space alternating Latin, then 7/8, then Swing time. “Winter Sunrise” is a lyrical ballad in a similar mode, with a hypnotic ending vamp that is a vehicle for an intelligent drum solo. “1-10 East” is a complement to the “1-10 West” opener and features scorching solos by Guidi and Bales, then effective spots for Jordan and Anderson. Have we heard something like this before? Perhaps. It is so well done here, who cares? The music is introspective and thoughtful, yet by turns burningly hot when it needs to be. The solos and the compositions are very well integrated and the whole quite memorable and pleasurable. Mr. Guidi is someone to watch carefully in the future.