

Boppin' with the Adam Schroeder Quartet at Rosalie & Alva's

The **Adam Schroeder Quartet** featuring the baritone saxophone hard bop of Adam accompanied by pianist **Josh Nelson**, bassist extraordinaire **Joe Sanders** and percussion wizard **Eric McLondon** stormed through **Rosalie & Alva's Performance Gallery** for a return engagement Saturday night, October 14th.

Adam displays a full, woody tone with melodic connected phrasing that makes his big horn a joy to hear. His choice of sideman also sets this group above other contemporary jazz performers, each of the players contributing a unique and recognizable talent for their chosen axe.

In **Josh Nelson**, we hear a piano sound that can range from an out styling like that of **Thelonious Sphere Monk** to the lyric beauty one associates with **Bill Evans**, but all wrapped in an improvised framework of pure **Josh Nelson**. His simpatico support of Adam and the others in the group fits like the pieces in a large intricate jigsaw, always complimenting and enhancing the harmonics of the changes.

Joe Sanders, a showman as well as a kick-butt bass-man, sings along with his improv much like legend **Slam Stewart** did many years before Joe was even born! His priceless facial expressions add meaning to his complicated rumble of low notes and raising ideas.

But then, everyone in this band is a showman. Drummer **Eric McLondon** covers his assortment of tom-toms, snare drum, bass drum and cymbals with a flair that begs the eye to follow as his countenance reflect the pure beatific joy of his staccato rhythmic drill.

All together they form a sort of futuristic "Monk Meets Mulligan" feeling traveling beyond either of those giants in scope and technique.

Saturday's program was highlighted by Mancini's "**Mister Lucky**," the theme from the 50s television show of the same name. Adam flew out of the tune's head with a hard bop solo of phrases slightly leading the beat to push the drive into high gear. Pianist Nelson kept up the pace. His keyboard lines flowed like a fine aged wine, occasionally quoting melodies of **Ellington** and **Strayhorn** within his created lines. **Joe Sanders** picked up his horsehair bow to saw out some gorgeous arco bass as his contribution while **Eric McLondon** maintained a steady swinging cadence.

One of the early songs in the program was the old Civil War melody, “**When Johnny Comes Marching Home.**” It was not only transformed into an excellent jazz vehicle, but I felt it made a very relevant political statement as well.

My other favorite of the evening was a composition from bari sax man **Pepper Adams**. I didn’t catch the title, but it cooked with all the speed and fire of the former baritone giant. As a baritone player, I sat in awe of Schroeder’s facility on this cumbersome big horn!

I was also very pleased to see a number of school age children in the audience. I believe that children need more exposure to all types of music. It is criminal the way American media spoon-feeds whatever is “popular” to the masses putting little else in the entertainment diet, certainly very little music with any real substance!

No one needs coffee to stay alert when a group like the **Adam Schroeder Quartet** is making music. This group of young boppers could qualify as a dictionary definition of the phrase “in the groove.”

The **Adam Schroeder Quartet** is a regular attraction at Rosalie & Alva’s Performance Gallery and will return soon for another performance. Stay tuned to **CliqueHear.com** for details of The **Adam Schroeder Quartet’s** next visit, as well as much more amazing jazz from all around Southern California.