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[Kate McGarry](#) has just issued her 3rd CD, "*The Target*", (Palmetto Records) and it continues along the path of her first 2. The music also displays a growing sense of place for the singer within the world of contemporary jazz. She's not afraid to tackle chestnuts ("It Might As Well Be Spring", "Nobody Else But Me" from "Show Boat"), to take a jazz standard (such as Miles Davis' "Blue In Green") and refashion the song without losing its essence, or to mine the repertory of modern writers (Luciana Souza and Sting.) _But, the first impression one gets from this music is how good it sounds. This is intimate music, drawing one in on the strength of **Keith Ganz's** quiet electric guitar chords, the melodic tones of bassist **Reuben Rogers** and the empathetic drumming of **Gregory Hutchinson**. Add to that the fine keyboard work of **Gary Versace** (2007's most valuable player) and the contributions of saxophonist **Donny McCaslin** and this is a program worth exploring. The disk opens with Bobby Troup's "*The Meaning of the Blues*" and the song takes on a mysterious air, through the long guitar chords and burbling organ chords. McGarry caresses the lyrics, reaches into them and extracts every kernel of meaning without sounding pedantic or phony. "*It Might as Well be Spring*" (from "State Fair") moves easily, like the breeze on a day in May. As opposed to other young singers, McGarry doesn't swallow the lyrics and doesn't force histrionics. One drifts along with the melody, drawn into Versace's Bill Evans-like piano solo and the guitar chords that float like clouds. "*The Heather on the Hill*" (from "Brigadoon") is lovely, just piano and voice and the great Lerner & Loewe words and music. Davis's "*Blue in Green*" (from the classic "Kind of Blue") has the voice and organ playing off each other, a little cat-and-mouse game so neatly done one hardly notices McGarry starting to scat. Listen lower to hear the great rhythm section work, Hutchinson and Rogers pushing against Versace's organ lines during the solo and the bassist shadowing the vocal on the verses. McGarry doesn't write a lot of songs - the title song is hers and it's lovely. The addition of McCaslin's keening tenor saxophone floating atop the sweet acoustic guitar and drawn-out organ chords. It sounds a bit like Bjork's "State of Emergency" from McGarry's previous release save for the Brazilian feel at the end._It's the time of the year when we start to move outdoors after a long winter. "*The Target*" might keep you indoors a bit longer - this is the kind of program that sounds good early in the morning as the world is waking up or later in the evening as one starts to slow down. It's definitely not background music. McGarry invests each song with great emotion but doesn't allow the songs to become cluttered with extraneous sounds. Check out the tracks at www.palmetto-records.net.