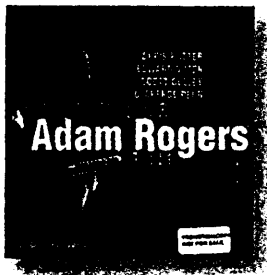


Adam Rogers

Apparitions

(Criss Cross)

One of the most exciting and thoughtful players on the scene,



Adam Rogers seems to live on the short list of jazz guitarists deserving wider recognition. We're reminded of that status again with the intelligent composition and intense musicality of his playing on *Apparitions*. Bursting out of the starting gate with the fluid fervency of the aptly titled "Labyrinth," this eight-song set — all originals

— abounds with running meter changes and fresh ideas on the subjects of melodic color and counterpoint, handled with generous *simpatico* by his band mates: Chris Potter on tenor, pianist Ed Simon, bassist Scott Colley and drummer Clarence Penn.

The going is brisk and heady on "Continuance" and coolly enigmatic on "The Maya" (the longest track). The title tune (the shortest) is a vaporous, lyrically dissonant sketch tapping into Rogers' contemporary classical influence. Unplugging, he shows his ample dynamic sensitivity on steel-string acoustic for the airy closer, "Moment in Time." On electric, Rogers' clean-toned, spidery lines and serious musical demeanor might suggest he's a stylistic cousin of Pat Martino at times, but he's really onto a voice all his own. In the end, Rogers may be too deeply musical to earn wide popular attention, but he's busy expanding the jazz guitar lexicon on the fringes.

— Josef Woodard