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Pete McCann is one of the many jazz players who have relentlessly toiled without broad-based awareness from the public. Within certain jazz circles - particularly among players such as himself, broadly categorized as gifted and versatile, not to mention technically proficient - he is much sought after. He might be not as well known, but it's not for a lack of effort. In fact, during the course of the past decade-plus, he's been downright busy.

A quick look at some of the people he has recorded with includes Curtis Stigers, John Arnold and Black Market, Erwin Vann, Lindsey Horner, Dave Pietro, George Schuller, Heather Bennett, Pete Mills, Tom Varner, Emmanuelle Somer, Dan Willis, Charles Pillow, Ed Ware, Nick Bisesi, Ken Serio, Jim Hartog, Joe Traina, Matt Wilson and Jerry Vivino.

The most well known of his associates, drummer Wilson, swears by him. McCann's latest record, "Most Folks" (OmniTone), his third as a leader, should gain him some critical attention. Although some might find his widely varied approaches to different tunes a tad disconcerting, I think a fairer interpretation would be that he has a sense of how to dynamically program a set.

"Yes, My Friend" pushes the aggressive and somewhat distorted envelop, and "Hunter Gatherer" borders the contemplative and the serene. McCann, incidentally, wrote both of them. "Most Folks" houses any number of musical styles and genres - from the straight-ahead and post-bop schools to the edge of avant-gardism, from a bit of Latin to the aforementioned jazz-rock fusion a la Mahavishnu Orchestra.