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There are moments in this set in which the interplay between guitarist McCann and alto saxophonist Peter Epstein suggests a contemporary version of the '60s partnership of Jim Hall and Paul Desmond. But the generally mellow quality of the sound is enhanced by the unexpectedly piquant dissonances that McCann inserts into both his solos and compositions. McCann obviously has been influenced by Bill Frisell, evident in his willingness to allow eclecticism to sneak into his music, and in his compelling variety of timbres—from hard-edged, country-style picking to thick, cluster strumming, and rock feedback alternating with sweet-toned jazz guitar sounds. But the external influences do not diminish either the quality of his playing or his very real prospects for breaking out of the crowded pack of jazz guitarists.