

## English Translation

### Tracks

1.WI 2.Yonder 3.(I didn't know that it was) Bacon 4.Iota 5.Air on the White Keys 6.Ave Marta 7.Mes Demoiselles 8.Blue Brain 9.CΔ/Db 10.Fire and Rain

### Musicians

Takeshi Asai - piano  
Bob Gingery – double bass  
Brian Woodruff – drums

Record label: Fono Bono Records

Recorded July 21, December 15, 16 and 17 at DTC Music Productions, New York  
Posted on April 14, 2022

Takeshi Asai, Japanese pianist, composer and producer, educational partner of Steinway & Sons presents his sixth album in trio format and the eleventh of his career. It is titled "Trio Vol. VI" and is recorded in his own studio DTC Music Productions in New York (which has already produced several recordings for New York musicians). He is joined by bassist Bob Gingery and drummer Brian Woodruff, with whom he has been collaborating for many years.

The album was recorded on an acoustic instrument, the legendary Yamaha C7 piano formerly owned by Lincoln Center. This is the best Yamaha C7 in Westchester County, New York where he currently lives and shares DNA with the piano on which Glen Gould recorded his latest albums, including Bach's "Goldberg Variations", according to Asai himself.

Asai's sources of inspiration are varied and range from the French troubadours of the 12th century, Gregorian chants, the baroque (J-S-Bach) and romantic (Brahms) traditions, passing through religious music (Faure, Poulenc), the music of the 20th century (Debussy, Ravel, Janáček, Takemitsu), up to The Beatles, Paul Simon, Irish and Japanese folk music.

The album includes ten tracks, of which nine are original compositions by Asai and one by James Taylor, the beautiful "Fire and Rain". Many of the songs are dedicated to popular figures or places. In this interesting album, the listener can find happy songs

like the one that opens the album, "WI" dedicated to Wisconsin, which encourages us to look to the future with optimism. On the contrary, others are more introspective, reflective and intimate like "Air on the White Keys", which is dedicated to J.S. Bach; "CΔ/Db" dedicated to Wayne Shorter; "Yonder"; "Iota" (this one does not have an explicit dedication) and "Mes Demoiselles" dedicated to Pablo Picasso. Asai improvises on the basis of Franz Schubert's "Ave Maria" in his theme "Ave Marta", which he dedicates to Schubert, giving us a lighter vision of this work, without losing sight of the original focus of the piece.

James Taylor's song "Fire and Rain" is dedicated to actress Martha Plimpton. The version initially follows the original melody and then elegantly improvises on it. I like versions of good pop songs like this one, taken to the jazz field. John Coltrane dedicates "Blue Brain", in allegory to "Blue Train". Excellent "coltrenian" cut theme. The delicious "(I didn't know that it was) Bacon" is dedicated to Francis Bacon.

This Berklee College of Music honors graduate has a personal, elegant, lyrical sound that conveys many and varied sensations. With references to his inspirational sources, among them baroque music, discovered in his adolescence, he applies these analogies between the structure of jazz and Bach's compositions with total ease.

One of the best albums so far in 2022.

La Habitación del Jazz (The Jazz Room)

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Original Spanish

Pistas

1.WI 2.Yonder 3.(I didn't know that it was) Bacon 4.Iota 5.Air on the White Keys 6.Ave Marta 7.Mes Demoiselles 8.Blue Brain 9.CΔ/Db 10.Fire and Rain

Intérpretes

Takeshi Asai - piano  
Bob Gingery – contrabajo  
Brian Woodruff - batería

Sello discográfico: Fono Bono Records

Grabado el 21 de julio, 15,16 y 17 de diciembre en DTC Music Productions, Nueva York

Publicado el 14 de abril de 2022

Takeshi Asai, pianista, compositor y productor japonés, socio educativo de Steinway & Sons nos presenta su sexto álbum en formato trío y el undécimo de su carrera. Lleva por título "Trio Vol. VI" y está grabado en su propio estudio DTC Music Productions de Nueva York (que ya ha producido varias grabaciones a músicos de Nueva York). Le acompañan el bajista Bob Gingery y el baterista Brian Woodruff, con los que lleva colaborando durante muchos años.

El álbum fue grabado en un instrumento acústico, el legendario piano Yamaha C7 que antes pertenecía al Lincoln Center. Este es el mejor Yamaha C7 del condado de Westchester (Nueva York) donde vive actualmente y comparte ADN con el piano en el que Glen Gould grabó sus últimos álbumes, incluidas las "Variaciones Goldberg" de Bach, según el propio Asai.

Las fuentes de inspiración de Asai son variadas y van desde los trovadores franceses del siglo XII, los cantos gregorianos, las tradiciones barrocas (J-S-Bach) y románticas (Brahms), pasando por la música religiosa (Faure, Poulenc), la música del siglo XX (Debussy, Ravel, Janáček, Takemitsu), hasta llegar a The Beatles, Paul Simon, la música folclórica irlandesa y la japonesa.

El álbum incluye diez pistas, de las que nueve son composiciones originales de Asai y una de James Taylor, la preciosa "Fire and Rain". Muchas de las canciones están dedicadas a figuras populares o lugares.

En este interesante álbum, el oyente puede encontrar temas alegres como el que abre el disco, "WI" dedicado a Wisconsin, que nos incita a mirar con optimismo hacia el futuro. Por el contrario, otros son más introspectivos, reflexivos e íntimos como "Air on the White Keys", que dedica a J.S. Bach; "CΔ/Db" dedicado a Wayne Shorter; "Yonder"; "Iota" (este no tiene dedicación explícita) y "Mes Demoiselles" dedicado a Pablo Picasso.

Asai improvisa sobre la base del "Ave María" de Franz Schubert en su tema "Ave Marta", que dedica a Schubert, aportándonos una visión más aligerada de esta obra, sin perder de vista el enfoque original de la pieza.

La canción DE James Taylor "Fire and Rain", la dedica a la actriz Martha Plimpton. La versión sigue inicialmente la melodía original para después improvisar sobre ésta de

forma elegante. Me gustan las versiones de buenos temas pop como este, llevadas al terreno jazzístico. A John Coltrane le dedica “Blue Bin”, en alegoría a “Blue Train”. Excelente tema de corte “coltreniano”. El delicioso “(I didn't know that it was) Bacon” lo dedica a Francis Bacon.

Este graduado con honores en el Berklee College of Music, tiene un sonido personal, elegante, lírico que transmite muchas y variadas sensaciones. Con referencias a sus fuentes inspiradoras, entre ellas la música barroca, descubierta en su adolescencia, aplica esas analogías entre la estructura del jazz y las composiciones de Bach con total naturalidad.

Uno de los mejores discos de lo que va de año 2022.

La Habitación del Jazz