

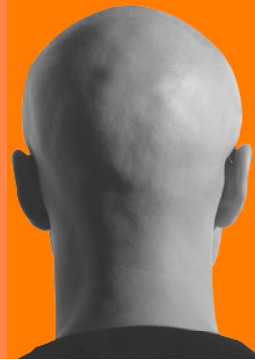
DAZZJAZZ

10 September 2009

"Darren is a thoughtful and tasteful soloist" - Mike Nock

"...great keyboard work from Darren...." - DVD Plaza

"One of the hottest upcoming names in the Jazz organ scene" – Tony Monaco



Darren Heinrich - Jazz Pianist & Organist

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Awards, Essay & Reviews

Darren Heinrich's "New Vintage Tunes for the Hammond Organ"

CD Award: Unsigned Artist Of The Month - Keyboard Magazine (USA)

With his latest album, *New Vintage Tunes for the Hammond Organ*, Australian B-3 cat Darren Heinrich reminds us what chill organ jazz is all about. Darren maintains a traditional vibe, channeling Jimmy Smith and Larry Young, and seems to have nothing to prove — which is the key to this album's success. Unhurried and uncluttered, tunes like "Slinky" strut along with just enough grace to make you grin — and just enough dirt and funk to make you groove in your chair; "I Don't Know," in contrast, is a bittersweet ballad led by mellow guitar and supported by Darren's floating organ work. Strong jazz from a player to watch.

Michael Gallant
September, 2009

Essay: Sound Insights - The DougBlog

Sydney-based organist Darren Heinrich resurrects a tradition that may not have existed since sometime during the late 1960s, some 40 years ago. It's not the organ trio he helms with aplomb here, which was ushered into revival by the acid jazz scene of the mid 1980s. It's the feeling for organ jazz that Heinrich has re-discovered and imparts on his perfectly dubbed *New Vintage Tunes for the Hammond Organ*.

Back when stores were littered with the records of Jimmy Smith, Jimmy McGriff, Jack McDuff, Larry Young, Charles Earland, Groove Holmes, John Patton, Shirley Scott, Lonnie Smith, Don Patterson and Johnny "Hammond" Smith — to name just a few — it was easy to find music like this. But after electric keyboards made the Hammond B-3 a useless relic of a bygone era, neither the revivalists nor the old masters plugging in their dusty old B-3s were able to quite bring back the feeling that was there in the first place. Joey DeFrancesco came close. But after two decades of recording, even he has yet to wax a must-have record.

New Vintage Tunes for the Hammond Organ is a mouthful that may get it exactly right. This music is sincerely delivered and strikingly unaffected, something this listener hasn't heard on an organ jazz record for a very long time. It never struggles to be something it is not nor re-creates something that already exists. If I want to hear Jimmy Smith, I'll buy a Jimmy Smith CD, thank you. There are ten

originals here that are so strong on their own that no fake-book standard is required or needed. No special guests that are there only to ensure an emotional connection are necessary. No gimmicks that call to mind something or someone else are invited in.

As a player and as a thinker, Darren Heinrich most recalls mid-1960s-era Larry Young and, to a much lesser extent, Blue Note-era Lonnie Smith (Heinrich is actually studying with the good Doctor this summer). But this is not to say that Heinrich hi-jacks or imitates these organ masters. It's the feeling these organists brought to their recordings that Heinrich captures so well. It's the vibe and vibrancy the music had back then. Heinrich has something to say that's worth tuning into and, like the organ grinders of yore, it sticks with you

Heinrich works with two trios here. One, featuring notable Sydney-based guitarist Steve Brien and drummer Andrew Dickeson, both of whom accompany Heinrich on his recent *The Jimmy Smith/Larry Young Project LIVE*, works in the mid-1960s mode that recalls the melodically constructed yet introspective musings of Larry Young circa 1964-65, when the organist was working a lot with Grant Green.

This trio, which mans exactly half of the disc's songs, provides what for me are the disc's true highlights, from the mid-tempo blues of "Lunar," the brainy funk of "Willow" and the stand-out groove of the catchy, butt-shaking, finger-snapping "The Poledancer" to the "Autumn in New York" styled ballad "I Don't Know" and "Early Autumn," which could have been the second track on any Blue Note album of the mid 1960s. The hit-worthy "Poledancer" is the album's best moment and precisely the type of insistent groove you'd hear blasting out of any number of juke boxes back in the day. It'll certainly turn heads to wonder who is doing it if it happens to be in Pandora Radio's playlist.

The other grouping, featuring guitarist Simon Reif and drummer Tim Firth, is quite a bit greasier than the first, wallowing in the mid-1960s fatback of Jack McDuff by way of Lonnie Smith (both, coincidentally, played a lot with George Benson at the time). It's Reif and Firth who give the group the Jack McDuff vibe. Heinrich brings to it that exquisitely soulful touch Lonnie Smith brought to his early Blue Note albums. While it's an excellent contrast to the other more cerebral grouping, this trio doesn't escape Heinrich's consistent oversight. He makes gravy out of "Hicksville," "Meanderthal" and the album's second-best groover, "Slinky" (titled for the toy the song reminds Heinrich of, hence the photo on the disc's cover – which nearly makes this the CD's title tune). The trio ruminates rather engagingly on the atmospheric "Hello Goodbye," on which Heinrich recalls some of Shirley Scott's quieter moments, and the playfully serious "Three Shades of Green" – which, if it is meant to honor guitarist Grant Green, gets a marvelous tribute from guitarist Reif and Heinrich, the excellent synthesist of John Patton and Larry Young, as the third shade.

The CD includes alternate takes of both "Meanderthal" and "Willow" which switches trios from the earlier versions, making a fascinating case for the different vibe each group brings to Heinrich's approach. What you hear is everybody listening to everyone else, the way jazz was meant to be.

A pure delight throughout, *New Vintage Tunes for the Hammond Organ* is an ideal celebration of the Hammond organ on its 75th birthday and should work to place Darren Heinrich in the pantheon of great jazz organists. For more information, visit Darren Heinrich's [dazzjazz](#) site.

Douglas Payne
August 2009

Reviews of New Vintage Tunes for the Hammond Organ

Sydney Morning Herald
July 17, 2009

Following a tribute album to those doyens of the organ, Jimmy Smith and Larry Young, Darren Heinrich's new project consists exclusively of original material, with two versions of his trio

providing variety in how the pieces are interpreted. Half the tracks are performed with the elegance of Steve Brien's guitar and the crispness of Andrew Dickeson's drumming and the rest with Simon Relf's more visceral guitar and Tim Firth's more open-ended drumming. Bonding the two bands together is the mighty sound of Heinrich's Hammond organ, slicing through the other instruments like a machete one moment and riding the groove of his snappy tunes the next.

John Shand

JAZZIZ Magazine

Summer 2009

A photo of two hands cradling a Slinky graces the cover of the Darren Heinrich Trio's *New Vintage Tunes for the Hammond Organ* (dazzjazz) and the image could hardly be more fitting. Backed by a pair of alternating rhythms sections, Australian organist Heinrich evinces a slinky sound indeed on this collection of original tunes. While incorporating modern grooves and a fairly nonderivative style - no mean feat when it comes to the distinctive Hammond organ - Heinrich also nods to inspirations such as Larry Young, to whom he pays tribute on the vintage-sounding opening cut, "Lunar," (which we've included here on CD). Guitarist Steve Brien plays unison lines with Heinrich and cuts loosed with some snaky lines that build in percolating excitement, while drummer Andrew Dickeson keeps a low flame simmering on snare and cymbals.

The Australian

21st March, 2009

4 Stars

After the popularity of the Hammond organ in the 1950s and '60s, the instrument mostly receded from jazz until its reappearance in the '90s. Sydney organist-composer Darren Heinrich keeps the traditional trio format of organ, guitar and drums for his debut album of original compositions. The tunes vary from the relaxed ballad I Don't Know through bluesy pieces such as Slinky to the bop influences of Easy Autumn. Heinrich uses two different trios here, the first with guitarist Steve Brien and drummer Andrew Dickeson. They open proceedings with Lunar, featuring an empathetic guitar solo and ensemble work while Heinrich's solo strides out powerfully, adding that characteristic Hammond wail from upper register chords. Simon Relf on guitar and drummer Tim Firth feature in the second trio, playing some smart guitar-organ unison passages on Hicksville, where energetic drumming underscores the final theme. The many Hammond fans will welcome this CD, with its satisfying performances of impressive compositions.

John McBeath

ABC Limelight Magazine

April 2009

3 ½ stars

Showcasing the Hammond organist's originals in two distinct trio settings; Heinrich has inhaled the musical breath of Jimmy Smith, Larry Young and Dr Lonnie Smith and exhaled a freshness and originality in composition and smart chops stylistically rooted in the Hammond-guitar trio tradition. The first with guitarist Steve Brien, whose light fleeting fingering complements drummer Andrew Dickeson's intricate Blakeyesque patterns. The second trio carries weightier definition with Simon Relf's guitar and Tim Firth's funkier drums. Produced by organ master Tony Monaco; for organ fans with a connection to the greats of the instrument, this is where it's at in Australia.

Peter Wockner