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*Noir en Rouge*  
**Jeremy Pelt** Live in Paris

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1. **Make Noise!** 5:30  
(J. Pelt) (Peltjazz Publishing) SESAC
2. **Re-Invention** 8:07  
(J. Pelt) (Peltjazz Publishing) SESAC
3. **Sir Carter** 9:38  
(Victor Gould) (Victor Gould Music) ASCAP
4. **Black Love Stories** 7:02  
(J. Pelt) (Peltjazz Publishing) SESAC
5. **Evolution** 10:34  
(J. Pelt) (Peltjazz Publishing) SESAC
6. **I Will Wait for You** 11:48  
(J. Demy / N. Gimbel / M. Legrand)  
(Words West / Universal – Songs of Polygram International) BMI / ASCAP
7. **Melody for V** 5:30  
(J. Pelt) (Peltjazz Publishing) SESAC
8. **Chateau d'Eau** 7:50  
(J. Pelt) (Peltjazz Publishing) SESAC



# Jeremy Pelt trumpet

Victor Gould piano

Vicente Archer bass

Jonathan Barber drums

Jacqueline Acevedo percussion



The last two nights of September 2017 comprised an excruciatingly hot weekend in Paris. Hot, and humid—and packing bodies into a small jazz club in the 1st arrondissement was not the way to relieve it.

But that didn't stop the Parisians from doing exactly that to the famous Sunset-Sunside club on both nights of that September weekend. They knew that Jeremy Pelt was playing there with his New York-based quintet, and they were going out to see and hear him, sweltering heat be damned.

It wasn't just a casual stop through The City of Lights for the Pelt quintet, either. The trumpeter had made the booking with the specific intent of making a live recording. The result is what you, at this very moment, have either in your hand or in your ear.

The title *Noir en Rouge* refers to Pelt himself, a black man, surrounding himself with the passionate and romantic crimsons and scarlets that for him represent Paris. "I take a romantic notion about saying I'm going to do a live record there," he explains. "Plus it goes right in the canon of those other, countless live records in jazz that have been done live in France." Romance and tradition: two twin pillars of the music that this album upholds.

Not to mention that other pillar of live jazz: adrenaline. Energized applause is the first sound you hear when you push play. The weather may have been inclement, but the

music was inspired.

Pelt's quintet here is the one he introduced on 2017's *Make Noise!* (HCD 7299): pianist Victor Gould, bassist Vicente Archer, drummer Jonathan Barber and conguera Jacqueline Acevedo. The two nights heard here stand as proof that their chemistry and precision is not just a matter of studio trickery. "Everybody in the band did a great job of putting things together, learning their parts and adding to them," says Pelt. "I feel like everybody had a good handle on the material and added their own unique personality to it."

Pelt penned six tracks on this album (which he programmed to approximate a typical live set), four of which are familiar. Three, not unexpectedly, come from *Make Noise!* Of those, "Make Noise" and "Chateau d'Eau" are both quick hits designed to set up improvisations like the sumptuous, thoughtful ones that Gould and Pelt lay down. ("Make Noise," though it opens this album, is usually the band's encore—but the fireworks of the Paris take are too powerful for anything but the lead position.) "Evolution," a bit more involved, is nonetheless primarily a vehicle for Pelt to unspool a chain of his most incendiary ideas and devices, and in this case for Barber to do the same in his ferocious intro.

The fourth, "Re-Invention," is a dozen years old and has indeed been reinvented since.





In fact, when he introduced it to the band, Pelt refused to let Gould see the sheet music, forcing the pianist to play what he heard from the band instead of what he knew was on the page. Yet it's the groove that the band doubles down on this night, with Barber, Acevedo, and Archer assuming the helm.

The two new Pelt songs were written especially for the recording. "Black Love Stories" is so new that the title was still in flux during the tour. "When I originally wrote it, it was called 'Black Love Scenes,'" he says, "But every other gig I would switch the title." "Stories" feels more apt for the song, which has a logical progression to it that arrives somewhere different from where it began. The plural is appropriate, too, since Gould and Pelt in their turns make their own complete stories with it.

The sprinting "Melody for V" was composed especially for Archer, a longtime Pelt acquaintance with an unorthodox style whom the trumpeter nonetheless calls "a natural bass player." His bravura work is the featured solo, and he and Gould double to carry the low-pitched main melody that's part of Pelt's long line of elaborate, prominent bass lines.

Of the set's two non-Pelt compositions, "Sir Carter" is Gould's, recorded on his first album—on which the trumpeter played, though not on the tune. Pelt devours it here, though naturally the pianist still assumes

pride of place, Barber spurring him to high intensity. "I Will Wait for You" is by the French composer Michel Legrand, a fitting nod to the environs of the performance (as is the great romance and atmosphere with which Pelt imbues it).

The caliber of the music is extraordinary, considering Pelt most remembers those two nights as a between-sets scramble for fresh air. The band, it seems, was hot that weekend, too.

Michael J. West

*Michael J. West is a jazz journalist in Washington, D.C.*

I'd like to express my deepest gratitude to Stéphane Portet, the staff and the wonderful audience at Sunset-Sunside Jazz Club for their boundless enthusiasm. As well, I'd like to thank Victor, Vicente, Jonathan and Jacqueline for their tireless efforts, creativity and musicianship.

This record is dedicated to the memory Joe Fields who likely would've complained about track lengths, but in the end would have been enthusiastic about releasing it. Thank YOU for your unwavering support of my music.

—Jeremy Pelt



Produced by Jeremy Pelt  
Recording engineer: Agnès Minetto  
Recorded at Sunset-Sunside Jazz Club, Paris, France  
on September 29 & 30, 2017  
Mixed and mastered by Katsuhiko Naito  
Photography by Philippe Levy-Stab  
Design by Keiji Obata and Peter Muller, Littlefield & Company

Visit Jeremy Pelt on the web at:  
[www.jeremypelt.net](http://www.jeremypelt.net)

Jonathan Barber plays Canopus Drums,  
Evans Drumheads, Istanbul Agop Cymbals and  
Promark Drumsticks

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