

## **Jazz Historian Scott Yanow's Review of "Digital Interfaith" by Dennis Winge**

### **"Quite a showcase for the creative guitar playing and imagination of Dennis Winge"**

Dennis Winge has had a busy career. The guitarist played his first gigs when he was 16, began leading bands a few years later, attended Manhattan College, and has since played with top rock performers, for Broadway shows, and with such jazz artists as fellow guitarist Gene Bertoncini, bassist Bill Crow and trumpeter Shunzo Ohno. Winge recorded at least nine previous albums before *Digital Interfaith* that reflect his diverse career.

*Digital Interfaith* is a different type of album. Dennis Winge utilizes a Midi guitar, contributing all the songs plus bass and programming. He performs 31 of his originals, most of which are quite brief. All but three songs clock in between 1:04-2:48 and none of the performances are over 3:43. Because of their brevity, on this fast-moving set Winge states his melodic ideas, groove, and plot for each song, develops them a little, and then it is on to the next piece.

Winge utilizes a lot of different time signatures throughout the set with only three songs being in the conventional 4/4 time. The remainder consists of five that are 5/4, five being waltzes (6/4), and other tunes being in 7/4, 9/4, 11/4 ("Afro 11"), 13/4, 14/4, 15/4, 17/4 and even 19/4 ("19th Chronicle").

Some solo albums can become tedious after a few selections, but that is certainly not the case with this unpredictable project. Winge creates a lot of different sounds in the ensembles, his grooves are full of variety and, due to his wide range of musical experiences, he is able to cross over into several different styles (including fusion) while varying his tones on the guitar.

Winge swings and trades off with himself on the opener, "If You Should Hesitate." While some of his songs (such as the hyper "Cascara Funk," "20-20 Vision," "Erotic Neurotic." and the playful "Fo Fo") find him sounding pretty rockish, he resembles Chick Corea's keyboards a bit on "Thula Loop," is bluesy on "Akwaaba" and "Push and Pull Blues" (which is in 14/4), and emulates the sound of vibes during "Echolalian Fingers."

Other highlights include the energetic waltz "Adowa," the exotic Middle Eastern flavor of "Khush-Rank" and "Sabach," a swinging "See You In September," his wailing guitar a la Al DiMeola on "Oneteenth Less," the catchy melody of "Kara Denice," Winge's speechlike guitar on "Samba Funk," the melancholy ballad "Purple And Grey," and his eccentric up-tempo blues "Back-Cycling Modulator."

*Digital Interfaith* will hold onto listener's interest throughout and is quite a showcase for the creative Midi guitar playing and imagination of Dennis Winge.