



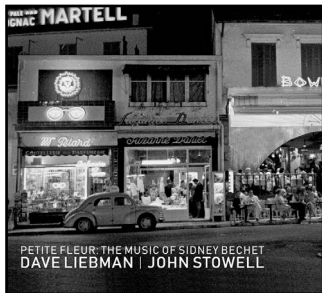
Circular Mood Scale (Music for Franz West)
Marco Eneidi (Sonus)
 by Pierre Crépon

More often than not, little is to be expected in terms of posthumous releases for musicians who remained in obscurity during their lifetime. Thus a new recording by saxophonist Marco Eneidi, who died two years ago this month at 59, is a welcome surprise. The digital (and limited cassette) release is made up of eight short segments seemingly edited from a longer free improvisation. The recording was made in a Vienna studio in 2010 and sheds light on a thus-far undocumented facet of Eneidi's work: the trio with which he played for art openings and art world parties after his move to Austria in 2004. Those luxurious settings, with original Warhols and Pollocks on the walls, starkly contrasted with Eneidi's life story. "But quite often," Eneidi said, "we are 'just the band.'" In this trio, Eneidi—Jimmy Lyons student and Cecil Taylor alumnus—worked with synthesizer player Philipp Quehenberger and drummer Didi Kern. In line with the no-genre-barriers free improvisation sessions Eneidi oversaw in Vienna, his partners were coming from diverse backgrounds encompassing punk and techno.

Quehenberger uses his synth to explore the outer regions of electronic sound, contributing heavily to the framing of the music. The sounds used shift rapidly, creating, in combination with Kern's percussion work, a moving landscape over which Eneidi projects sharp lines using his characteristically intense tone, before often retreating into silence. An interesting aspect of Quehenberger and Kern is the rotating function they assign to their instruments. On "Say What?", propelled by drums, keyboard starts out playing something akin to a double bass furiously plucked. On "7 Years", Quehenberger uses sounds with sharp attacks reminiscent of orchestral percussion. Coloristic drumming often blends with wide electronic waves. Eneidi is maybe at his best on "Up 2 Whom?", soloing at his closest to classic free jazz, joined by a keyboard of rare electronic expressivity.

"Music for Franz West"—an Austrian artist with whom the trio worked most often—seems to be recorded for a context, not provided here, but the window those fragments open on the late life work of one of jazz' great alto saxophonists is certainly a welcome one.

For more information, visit sonorus-records.bandcamp.com



Petite Fleur: The Music of Sidney Bechet
Dave Liebman/John Stowell (Origin)
 by Ken Dryden

Dave Liebman has an intense musical curiosity, prompting him to plan for many future projects simultaneously in the midst of teaching, touring and composing, the only restraint being able to find the funding and time. Liebman has never been an easy artist to categorize stylistically because of his wide

range of interests and willingness to collaborate with others in a diverse array of settings.

Liebman breaks new ground here by choosing Sidney Bechet as his subject. This session finds the soprano saxophonist putting his stamp on the legend's compositions in duets with guitarist John Stowell, revealing their lyricism. The early New Orleans master wrote a number of songs with memorable melodies, which have stood the test of time and easily can fit into the repertoire of musicians who don't usually focus on traditional jazz.

One of Bechet's biggest hits was his interpretation of the standard "Summertime", but the duo revamps it with a mystical introduction by Liebman on wood flute before he switches to soprano for the body of the performance; inventive guitar, backed by an overdubbed guitar playing harmony, gives this chestnut a modern touch. The most memorable tracks are the performances of the title track, Bechet's best known work, heard in three separate arrangements: first as an intimate duet where Liebman's soft approach with judicious use of vibrato at the end of phrases works magically with spacious guitar; Stowell opting for nylon-string guitar in his solo rendition, a virtuoso yet understated performance; and Liebman throwing a curve by playing his unaccompanied version on piano, bringing the piece into the 21st century with his dramatic approach, which includes dissonance, altered chords and an unresolved ending.

For more information, visit originarts.com. Liebman is at *The Stone* at *The New School* May 8th and *Smoke* May 18th-20th. See Calendar.



Quarteria
Román Filiú (Sunnyside)
 by Tom Greenland

Born and raised in Santiago, Cuba, with two decades of experience as an alto saxophonist, composer and arranger, it's a bit of a surprise that Román Filiú hasn't led more dates. Instead, he's built a solid reputation in the bands of Steve Coleman, David Murray, Henry Threadgill, Chucho Valdés and others, becoming a favorite at The Jazz Gallery, which commissioned *Quarteria*, only his third project as leader. Titled for his working septet—comprised of trumpeter Ralph Alessi, tenor saxophonist Dayna Stephens, pianist David Virelles, bassist Matt Brewer, drummer Craig Weinrib and percussionist Yusnier Sanchez (with María Grand joining Stephens on tenor for two tracks)—the album showcases an ensemble well attuned to Filiú's compositional intentions, well versed in each others' musical moves and well equipped to make strong personal statements within the group context.

Filiú's writing and playing show the influences of the *caliente* dance beats of Irakere (inventors of Cubop), tricky intervallic and rhythmic structures of M-BASE artists and small-group zest of the Jazz Messengers. But these are only touchstones of a less easily categorized, highly original amalgam, heard especially in Filiú's distinctive handling of three (and sometimes four) horns, which varies from highly independent counterpoint to sinuous chorales, creating the illusion of great density with minimal means (though some of the horn parts in "Fulcanelli" most likely were overdubbed). His melodies, often antiphonal, don't always go where you'd expect, yet generate momentum through their own logic, heard to best effect on the

rolling, tumbling closing track "Kaijufrem".

Soloing is excellent throughout: Filiú, ever thoughtful, seeks cogent melodic connections; Alessi, equally thoughtful, negotiates the tangled charts with aplomb; Stephens adds a strong third voice. The real marvel here is Virelles, who seems to be everywhere and nowhere at once, interjecting highly interactive yet empathetic ideas alongside the solos, then steering his own course with rapid legato lines, maintaining a limber, effusive, almost childlike quality, which nevertheless displays an underlying conceptual unity.

For more information, visit sunnysiderecords.com. This project is at *The Jazz Gallery* May 11th. See Calendar.

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