

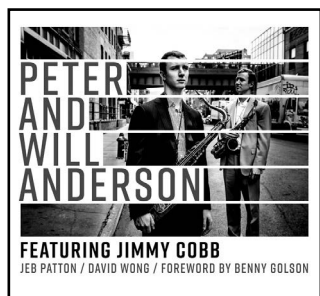
Diluvio
Robby Ameen (Origin)
by Russ Musto

Robby Ameen's leader work showcases his distinctive drumming, applied to a wide array of musical contexts, from straightahead and fusion to pop and rock. *Diluvio* (Spanish for flood), his third effort, finds him in the company of saxophonists Troy Roberts and Bob Franceschini, trombonist Conrad Herwig, pianists Edsel Gomez and Bill O'Connell, electric/acoustic bassist Lincoln Goines and conguero Mauricio Herrera.

The music, predominantly Ameen's compositions, is jarring in its originality, both rhythmically and harmonically much unlike anything else heard today. The opening "Fast Eye" lives up to its title, rapid-fire drumming and insistently ringing cowbell driving the two tenors in their harmonically distinctive directions. Franceschini's use of electronic effects conjures Eddie Harris and Rahsaan Roland Kirk, before Herwig swings straightahead, introducing a series of exchanges between the horns and drums followed by a Fender Rhodes interlude, the exchanges continuing to an exhilarating finish. "Cremant" is a funky tipico outing with a steady conga beat underpinning soulful solos by Herwig, Franceschini (again utilizing effects) and Gomez (now on piano) and Goines (on electric), which kicks off the ensuing "Tempest Dance", a melodic Caribbean-tinged excursion with a climactic drum solo.

Ameen's beautiful arrangement of Bach's "Herr Jesu Christ, wahr' Mensch und Gott, BWV 127: Aria" has intertwining soprano saxophones in an ascendant dialogue over the slow cadenced foundation of the rhythm section. O'Connell joins the fray on Fender Rhodes, in tandem with Gomez' piano, for "The Drifter's Plan", reminiscent of Herbie Hancock's *Headhunters*. He then takes over the piano chair for the remainder of the date, beginning with "Mixology", a two-tenor quintet romp through rhythm changes culminating with a lyrical acoustic bass solo. "Into The Clear" is a lithely waltzing ballad that features Roberts' brawny tenor and Ameen's sensitive brushwork. The soulful arrangement of Gerry Mulligan's "Line For Lyons" has trombone and baritone (Franceschini) filling out the frontline with tenor (Roberts). The date comes to an exciting finish with Roberts' arrangement of "Impressions", on which he overdubs several harmonized horn parts on top of a tenor-drums duet.

For more information, visit originarts.com. This project was scheduled to be at Nublu 151.



Featuring Jimmy Cobb
Peter and Will Anderson (Outside In Music)
by Marilyn Lester

Identical twins Peter and Will Anderson are versatile reed masters, the former specializing in tenor saxophone and clarinet, the latter alto saxophone, clarinet and flute. They were mentored by giants of the

reed, chiefly Joe Temperley, Benny Golson (who wrote the liner notes) and Victor Goines. For their latest album, their tenth, they concentrate strictly on their respective saxophone talents, applied to a mix of standards and new tunes (many of them contrafacts).

Their choice of Jimmy Cobb respects tradition. There's no heavy lifting required of the drummer, but his steady, creative work undergirds the totality of the ten tracks. His brief solos on "Rhythm in F" (Peter Anderson) and "Jeannine" (Duke Pearson) demonstrate his prodigious chops the best. These two pieces are the most adventuresome and energetic, cooking with fast-paced bop tempos and creative phrasings and riffs. By contrast, two ballads, "Autumn in New York" (Vernon Duke) and "Polka Dots and Moonbeams" (Jimmy Van Heusen-Johnny Burke), are gently played works and don't drift too far from the melody but still include enough creative ideas to make the pieces fresh.

What's remarkable is the synergy between the brothers, paradoxically individualistic in their playing and yet at the same time eerily similar in their voicings. Beyond receiving the same training, this phenomenon is likely due to that psychic bond that twins often share. Hence, when they harmonize together, notably on "Pick Your Spot" (Will Anderson) and "Jeannine", the sound has a special, soulful quality. Another high point is Will Anderson's "Hot and Cold", a contrafact of that favorite jazz standard "Body and Soul" (Johnny Green), transmuted into an uptempo romp with Will's facile and expert fingering driving the work forward to a satisfying conclusion.

Aside from the steady, solid presence of Cobb, the rhythm section is rounded out by pianist Jeb Patton and bassist David Wong. Both expertly provide supportive backup. Their playing never overwhelms, yet is an audible presence complementing the brothers in their duets or solos.

For more information, visit outsideinmusic.com. The Andersons were scheduled to be at Birdland and Dizzy's Club.



The Complete Night: Live at The Stone NYC
The MacroQuartet (Out Of Your Head)
by George Grella

This is an odd record, though that's not a pejorative. This live set was recorded back in 2007, not so distant a point in history that one cannot recall the period, the exhaustion of what had then been only six years of war, growth of the surveillance state, contempt for humanity shown through torture and the neglect of New Orleans after Hurricane Katrina. Yet nothing about the playing sounds like 2007, nor any era in particular from 1959 on.

Weight and a kind of churning feeling are the hallmarks. Improvising live, the quartet—twin trumpets of Dave Ballou and Herb Robertson, Drew Gress on bass and Tom Rainey at the drums—seems at an aesthetic distance from the listeners. They're not trying to fire anybody up or, refreshingly, are there any gestures meant to manipulate a response. The band makes music of dark beauty, something that they seem to surround and leave for the listener to approach.

There are two added quirks here in that Ballou and Robertson have unfortunately receded somewhat from the scene and this album is a document of the group's first public appearance (a two-disc set, the first is a reissue of *Each Part Whole*, a 2009 Ruby Flower release, while the second disc has never been heard before).

The playing has a remarkably consistent emotional and intellectual tenor (free music throughout). There are individual titled tracks, but each blends together with an unstoppable flow that maintains the same pace for the duration of both discs—heard digitally, it is close to two hours of what seems like a single piece. It's close to Ornette Coleman's *Free Jazz* in the way it courses along with an intuitive naturalness. That album was more like the Jackson Pollock painting used on the cover; this is more like watching ripple after ripple course through a pond.

For more information, visit outofyourheadrecords.com. This project was scheduled to be at Greenwich House Music School.

UNEARTHED GEM

intercommunal
dialogue
françois tusques
sunny murray

dans la jungle des villes
les fleurs du grand crotone
dans la jungle des villes (suite et fin)
l'acrobate
d'ernie 1&2
circospection
crepuscule with nalle
enregistré en public au triton, les lilas
20 septembre 2007

intercommunal
dialogue
françois tusques
sunny murray

sénéralé
brûle brûle brûle
portrait ericka huggins
le grand-mère
au chat qui pêche
le 13ème doigt de bud powell
piglet
recorded live at le triton, les lilas
20 septembre 2007

Intercommunal Dialogue 1 & 2
François Tusques/Sunny Murray (Ni-Vu-Ni-Connu)
by Pierre Crépon

After his release from prison in 1970, Black Panther Party co-founder Huey P. Newton introduced his theory of intercommunalism: America was an empire directly or indirectly spanning the globe and standing in dialectical contradiction with the real units of a post-nations world—communities. Newton's theory had an unforeseen posterity in the work of French pianist François Tusques. This new archival release featuring a live 2007 duet with drummer Sunny Murray clearly references—up to the cover's typography—Tusques' 1971 masterwork *Intercommunal Music*. Recorded for the Shandar label with Murray and five other Americans-in-Paris, that 1971 date was not originally supposed to be an octet affair. It is easy to imagine that it is in a "what if" spirit that the 2007 duet was organized and filmed for Antoine Prum's Murray documentary *Sunny's Time Now*.

Although identified with free jazz' heydays, Tusques has always been a composer first. His great strength has been to constitute a deep but unaffected repertoire of personal, often blues-based compositions offering enough contact surface to work anew in many contexts. "Au Chat qui pêche" is titled after the Paris club where Don Cherry perfected the suite form heard on *Complete Communion*. Tusques is one of the rare musicians who carried on Cherry's approach, segueing from theme to theme with an improvisational ease, magnifying them into renewed assemblages.

It is the *modus operandi* used here, on four ten-minute walks through a dozen Tusques pieces, plus a Monk tune that feels at home. Murray is mostly in the accompanist's role, focusing alternately on different parts on the kit, playing his unique take on cymbal swing, classic left-foot hi-hat free pulse and compact solos. The one direct musical nod to *Intercommunal Music* is "Portrait of Ericka Huggins", a wonderful theme that had slipped out of Tusques' repertoire. The side on which it is featured is where the duo is at its best, notably providing the opportunity to hear Murray's low-intensity playing in excellent sound quality.

By 2007, Huey Newton had been dead—shot by a crack cocaine dealer—for almost two decades, the Black Panther Party was a distant memory shrouded in the shadows of COINTELPRO and music just wasn't made as it used to in 1971. But it continued to be something else, and a great something at that.

For more information, visit nivuniconnu.bandcamp.com