

NEW ISSUES



Chris Speed by Gerard Futrick

The last two cuts are also in the realm of the unexpected: “Vestida de Solea” in two parts, which is in the Flamenco-Latin-American zone with soprano, guest acoustic guitar (player unidentified in the notes) and vocal. It’s well done. The soprano solo that follows the vocal is hip and though it’s pure Azar, it fits fine with this very different context. He lithely charms a snake and it all ends.

Azar is a talent too long missing from the scene and his return is most welcome and needed out there. The CD at hand has a few lapses in the direction of commercial success and those mar the proceedings a bit, but what’s good here is good and I hope in future releases he can stretch out some more and get down to the full-fledged passionate wailing he pulls off so well.

Grego Applegate Edwards

1) GIANNI LENOCI - GIORGIO DINI - MARKUS STOCKHAUSEN ERGSKKEM

SILTA 602

*ERGSKKEM / EVENTS OF BIRDS
/ YES SKKEM / ONLY BLUE FEET
/ MOORLAND / CRACKERS. 46:08.*

Lenoci, p; Dini, b;
Stockhausen, tpt, flgh. 2006,
no location provided.

2) STEFANO PASTOR - GIANCARLO SCHIAFFINI - GIORGIO DINI - DAVIANO ROTELLA

UNCRYING SKY

SILTA 702

*PROFILES OF PEAKS / BRIGHT
PAVEMENT / TROPEA / PARTISANS
/ TRAMP / ALL IS TO HAPPEN /*

Italian Jazz is a wide-ranging and active segment of the worldwide Jazz community, chock full of hardscrabble independents offering performances on par with any scene in the world. The SILTA label is a relatively new independent outlet with a mantra to promote “Jazz and Beyond.” The following four releases pay close attention to such aims with creativity on high alert.

(1) presents six improvisations by the ERGSKKEM project that brings together Italian pianist Gianni Lenoci and bassist Giorgio Dini alongside German trumpeter Markus Stockhausen. Presented in the order in which the music unfolds, these peers meditate with their instruments and combine their collective thoughts with the works of visual artist Adalberto Montagna on a range of introspective musings. It is easy to liken several of these performances as well within the stereotypical “ECM canon” with Stockhausen’s soaring trumpet, Lenoci’s softly meditative impressions and Dini’s probing bass interlocking on the opening “Ergskkem” and the pensive finale, “Crackers.” They also match their collective ingenuity with Jazz-fingered invention on “Yes Skkem.” As for exploration, the trio enjoys a feeling of quiet contemplation of “Events Of Birds,” with Stockhausen’s muted horn matching Lenoci’s prepared playing and Dini’s arco, as well as the excitable tension on “Only Blue Feet” or the Dini-driven darkness of “Moorland.” This is the kind of melodic free improv that despite the lack of planned ideas, comes across as a memorable melodic interaction.

On (2), Dini anchors the free-flowing sounds of a quartet led by violinist Stefano Pastor with assistance from trombonist Giancarlo Schiaffini and drummer Daviano Rotella on the eight ventures.