

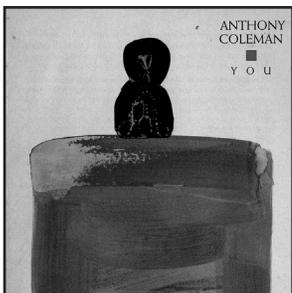
We Get The Message
Oscar Pettiford Quartet (Sonorama)
by Anders Griffen

This previously unreleased concert from Nov. 14th, 1958 in Hamburg, Germany is a piece of history. After a "Jazz From Carnegie Hall" tour in September 1958, Pettiford remained in Europe, eventually settling in Copenhagen. Also on that tour was drummer Kenny Clarke, another inventive and influential jazz pioneer, who had been living in Paris since 1956. With saxophonist Hans Koller, guitarist Attila Zoller and guests, they performed the music on *We Get The Message* in a clear and balanced recording. Pettiford and Clarke are truly masterful throughout and with Koller and Zoller lay down a cool set.

Presumably in homage to Al Cohn, the tune "Cohn's Limit" is credited to Koller, who has a similar approach to Cohn and Woody Herman herdsman such as Zoot Sims and Stan Getz. That sound and style is comparable to some of this set. On the dark ballad "Dark Glow", bluesy "Stalag 414" and cool bop "Willi Der Bär", Koller switches to alto, backed by Gerd Dudek and Willi Sanner on tenor and baritone saxophones, respectively. Pettiford takes the second of two bass solos on "Willi Der Bär" and it's striking to hear the difference in clarity and command exhibited next to a very good bass player. With no reeds, "Yardbird Suite" and the bright "Love Nest" are guitar features while "Ghost Of A Chance" is a piano feature for trio. The varying ensemble holds the listener's attention as does the quality of performance and most of these numbers are under five minutes. Track 4, "Gertberg Walk", is announced as their first selection. Lone soloist Pettiford hints at "Down By The Riverside" in his dexterous pizzicato cello solo. There is also an unlabeled "ghost track" available on the CD release (but not on the LP). About 10 seconds after "Willi Der Bär" Pettiford invites his dentist to the stage to play "Gone With The Wind" in trio; it fades out within four minutes during Clarke's solo.

Pettiford epitomizes musicality, facility, sophistication, articulation and perpetual swing. His influence is greater than his fame. He died somewhat mysteriously 45 years ago this month at just 37 years old. This is a welcome addition to his catalog.

For more information, visit sonorama.de



You
Anthony Coleman (New World)
by Kurt Gottschalk

Anthony Coleman's progression from playing with compositional form to more formalized structures has been a remarkable one. He has emerged as an articulate composer whose work isn't reliant upon handpicked ensembles who 'get' how to play it.

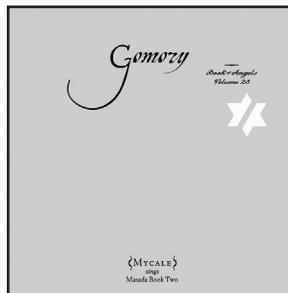
In his insightful liner notes, saxophonist and frequent collaborator Michaël Attias namechecks an

earlier school of New York composers (Cage, Feldman and Wolff) along with Kagel, Ligeti and Lutoslawski, as well as Duke Ellington, Jelly Roll Morton and Tom Zé but contemporary Polish composer Henryk Górecki is audible as well in these beautifully somber pieces. Coleman's travels to Central Europe, confronting the atrocities it faced in the past, have informed much of his work and that wisdom and sorrow is evident.

The five pieces alternate between ensemble (TILT Brass, a quintet with Coleman on piano and electric organ and a tentet conducted by Coleman) and solo piano. The opener, "Acute Coryza", contains a typical Coleman joke—referencing shared initials with Aaron Copland, a relative by marriage—although here are the most evident echoes of Górecki's work for brass. The piano suite "Oogenera", written after collaborator Butch Morris' death and mirroring some of the latter's constructed improvisation strategies, extends the reflective mood of the first piece. "Station RER (B) Drancy" is named for a Nazi detention center in France; its prolonged tones and crawling tempo evoke another work of WWII mourning, Olivier Messiaen's *Quatuor pour la fin du temps*. The solo "Metonymies of Pastness" shows Coleman's beautiful touch on the piano. The title track, apparently inspired by soft rock of the '80s, injects a bit of playfulness to close the program.

Coleman's work is by no means derivative. Referencing other composers (both here and in the notes) merely suggests a distinguished class he's joined. *You* quite wonderfully sets his place at that table.

For more information, visit newworldrecords.org. Coleman celebrates his 60th birthday at Roulette Sep. 24th. See Calendar.



Gomoray: Book of Angels, Volume 25
Mycale (Tzadik)
by Elliott Simon

The Book of Angels, based on the Jewish angelic hierarchy, is one of John Zorn's most thought-provoking odysseys. Successive releases by a stylistically diverse group of musicians explore and interpret selections from over 300 tunes that Zorn wrote in the span of three months. *Gomoray* is the 25th installment in the series and it reintroduces Mycale, a female a cappella foursome, to Zorn's celestial songbook. As before, worldly arrangements, tight vocal harmonies and a crisp choral blend feature lyrics that uniquely clarify Zorn's compositions.

Gomoray, a camel-riding demon who assumes female form as he seeks out maidens, is depicted on both the inner sleeve and "hidden" lyric sheet. Mycale, in addition to their own vocal muscle, utilize Zorn's angels in creative ways to take on this 'Duke of Hell'. Mycale's arrangements, voicings and harmonies are certainly heavenly but they are thankfully not averse to seducing when necessary as they assume the roles of sweetly singing sirens. Composed of Israeli Ayelet Rose Gottlieb, Argentinian Sofia Rei, Portuguese Sara Serpa and Moroccan Malika Zarra, Mycale brings their own arrangements, music, lyrics and individual cultural approaches to this potent vocal session.

Rei uses lyrics from Lindy Giacoman Rei against an exotic percussive backdrop. She speaks of the "Siete Llaves (Seven Keys)" to summon "Huzia", who guards the seven heavens. Rei then invokes "Yofiel"'s magic with Jorge Luis Borges' poetry to reflect a solemn worldly portrait. Zarra soothes "Tzadkiel", the angel of justice, with her wide range and Pan-African style

while beguiling "Grial" with a deeply sensual moment. Gottlieb seeks redemption with "Kumiah", beautifully praises "Shahariel" with the Jewish morning blessings and then delicately entices the four powerful "Qaddisin" with verses from the *Song of Songs*. Serpa's Portuguese roots and clean lofty tone take on the fallen angel "Belial" before creating an ethereal madrigal that ends the session on a high note with the angel of vision "Paschar". A multilingual intercultural triumph, Mycale brings us yet another step closer to the angels.

For more information, visit tzadik.com. This project is at *The Stone Sep. 19th* and Mycale curates *The Stone Sep. 15th-20th*. See Calendar.

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