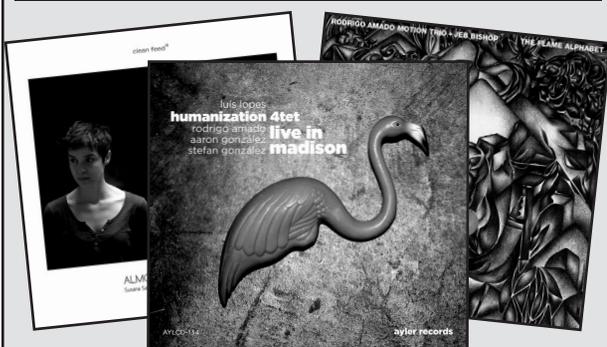


GLOBE UNITY: PORTUGAL



Almost Tomorrow
Susana Santos Silva/Torbjörn Zetterberg (Clean Feed)
The Flame Alphabet
Rodrigo Amado Motion Trio + Jeb Bishop (Not Two)
Live in Madison
Luís Lopes Humanization 4tet (Ayler)
 by Tom Greenland

Internationally renowned for its longing, saudade-laden Fado music, Portugal nevertheless supports a strong jazz scene, well documented by Lisbon's Clean Feed and Matosinhos' TOAP labels. Three recent projects demonstrate the Iberian-coast country's progressive approach to jazz-making.

Porto-born trumpeter/flugelhornist Susan Santos Silva plays with Orquestra Jazz de Matosinhos and the European Movement Jazz Orchestra, but is best in more intimate settings like *Almost Tomorrow*, a duet with Swedish bassist Torbjörn Zetterberg, inspired by the stark landscapes of the latter's homeland. Santos Silva is a master of tonal nuances, coaxing an astounding array of colors and textures from her horn, creating call-and-response effects via rapid alteration of open and muted sounds, weaving cohesive narratives without obvious melodies. Zetterberg is equally supple, contriving new tones for each track. Some of the date's best moments include the mutual 'breathing' on "Flocos De Mel", human-like horn-talk on the title track and folksy futurism of "Cow Safari."

Saxophonist Rodrigo Amado, a stalwart of Lisbon's free jazz scene, co-founder of Clean Feed Records, leads the Motion Trio, with cellist Miguel Mira and drummer Gabriel Ferrandini, featuring Chicago trombonist Jeb Bishop on their last two releases. *The Flame Alphabet*, a studio date, maintains the group's hard-hitting live energy, a bravado onslaught spearheaded by Amado and Bishop's bright, slightly overblown sounds. The mood is compressed, restless, often erupting in compulsive explosions only to quiet down quickly. Cello provides relief from the more usual acoustic bass - lighter, higher-pitched, with more punch - while Ferrandini is active without clutter. Highpoints include tandem blowing over "Burning Mountain", textural shifts and sinuous melodies on the title track and spontaneous drum combustion on "The Healing".

The Humanization 4tet, led by Lisbon-based guitarist Luís Lopes features Amado on tenor sax and the Dallas sibling rhythm team of Aaron and Stefan González on bass and drums, respectively. Recorded in Wisconsin following a short stateside tour, the quartet's third release, *Live in Madison* is another example of extremely high energy in a studio setting, mixing head-banging beats with free-form thinking. Lopes parries Amado's granular screeching with angular comping, hocketing accents and noise-themed solos, methodically sequenced and insistently delivered over the González brothers' mosh-pit pulsing.

For more information, visit cleanfeed-records.com, nottwo.com and ayler.com



Sometimes Is Like That
Dan Blake/Leo Genovese
 (s/r)

by Fred Bouchard

Argentinian pianist and composer Leo Genovese, a dazzling performer and collaborator, bares his bold conceptual artistry in these two quizzically experimental dates, one a skein of playful yet meditative duos with saxophonist Dan Blake, the other a more sociable, extrovert jam with Blake and Bostonians in Genovese's Chromatic Gauchos band.

Sometimes Is Like That finds the princely pals ingeniously playing with horns and electronic toys in a studio sandbox. Between zany quasi-unison jousts that pit wheezy melodica with squealing soprano sax, the duo whimsically echoes or recalls its jazz forbears in highly charged neo-romantic melodies.

An Ornette-like singing interplay between tenor and piano on "Flashpoint" shreds out into ribbons of tremolo sax and piano shards that weave and reweave (with Conlon Nancarrow overdubs) the first eight bars with increasing frenzy. "No Entry" opens with folkloric chant and autoharp but halfway moves into a sweet 6/8 modal rhapsody recalling the billowing ebullience of Dave Liebman and Richie Beirach. "Signs of Transcendence" floats in an aqueous haze like a Lee Konitz meditation and "All Signs Pointing In" evokes an image of Charles Lloyd lifted into the heavens on a shroud of Keith Jarrett chords, attended by pennywhistle putti. This brief (45 minutes) dazzling rummage through Genovese and Blake's brainy excesses bares other odd-ball beauties: deep-space keyboard sparks and eerie sustains blend with yawning moans on "Glass Statue" while "Use Your Ears" revisits that Saturnian asteroid belt, casting an infinity of reflective sparkles.

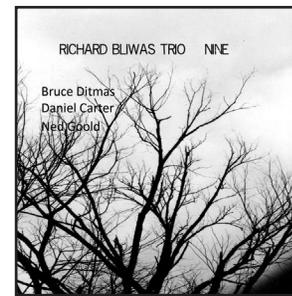
For *Seeds*, Genovese corrals Boston bandmates from his Berklee College of Music years and taps into strong rhythmic influences from teachers like Joanne Brackeen and Danilo Pérez. Members of Boston's venerable avant-triumvirate The Fringe - bassist John Lockwood and drummer Bob Gullotti - propel the date firmly through thorny thickets, driving resolutely through power trio and quartet tracks and the final eccentric samba "Chromatic Hymn".

Fringe saxophonist George Garzone steps up for a commanding tenor solo on "Portuguese Mirror", a weirdly compelling one-off modal jam. It also features more Berklee alumni chums in guitarist Ricardo Vogt and drummer Francisco Mela and is one of four cameos by frequent collaborator/bassist Esperanza Spalding (Genovese is a mainstay in her recent grand touring ensembles). She warmly spices up the proceedings, as she sings neither readily definable lyrics nor plays bass but wraps an airy vocalese over the horn lines. Especially rich are the opening elfin shuffle "PPH" and sidelong steps-and-ladders Andean ascent throughout "Letter from Wayne". A brief piano solo reading of an Argentine classic song promises a rural rest stop with a wide eye-sweep. Another acoustic solo donates the melodic DNA for "A Minor Complex", but quickly generates mutations into another creature. Worthy of your listen and relisten.

For more information, visit danielblake.net and palmetto-records.com. Genovese is at Village Vanguard Dec. 3rd-8th with Esperanza Spalding, ShapeShifter Lab Dec. 11th and Smalls Dec. 18th with Jure Pukl. See Calendar.



Seeds
Leo Genovese
 (Palmetto)



Nine Richard Bliwas Trio (Rising Rose)
Live at CBGB 1986
Dissipated Face (with Daniel Carter) (Roaratorio)

by Jeff Stockton

Daniel Carter is one of free jazz' most stalwart performers, who brings creative vigor and musical integrity to every session on which he appears. On Richard Bliwas' *Nine*, however, he sticks to a single arrow in his quiver: tenor sax. Carter plays with great delicacy and a light tone that skates around and floats in the air above Bliwas' piano improvisations and Bruce Ditmas' skittering accents on drum kit. Some cuts end with Bliwas interjecting spacey synth sounds while "Must to Crust" starts off in such a way, with synth reappearing and interspersed throughout. Carter never wavers in his gentle approach and the overall sound of this CD is relaxing and ethereal, with the occasional Sun Ra-esque message sent into the cosmos. Ditmas adds some hand-drumming and other percussive subtleties to "The Stirring" while "Starch" has piano and percussion so tightly integrated it could be a single player and Bliwas feeds bluesy piano lines to Carter that he digs into deeply. Then, Carter lays out and Bliwas turns to his synth for a celestial duet with Ditmas. *Nine* offers up extremely musical and accessible improv, along with an opportunity to hear Carter, who for all of his gigging, turns up on recordings too rarely.

It's been 40 years since the first act took the stage at New York's beloved club CBGB and seven years since the Patti Smith Group played its final show. CBGB was the sort of place where an '80s hardcore trio known as Dissipated Face (guitarist Kurt Hologram, bassist/vocalist Ben Face and drummer/vocalist Steve X. Dream) could play their eclectic music and welcome a like-minded free-spirit like Carter to sit in on alto. *Live at CBGB 1986*, an 11-minute blast (on 7" vinyl with Raymond Pettibon artwork) of vintage punk-thrash-jazz, is as if you'd entered a cave and discovered a secret scroll. The band cranks itself up to maximum energy for four short 'songs' and Carter wails away right along with them. To this day, Carter is up for anything. This artifact from 1986 demonstrates that this has always been the case.

For more information, visit richardbliwas.com and roaratorio.com. Bliwas' group is at Silvana Dec. 4th. See Calendar.

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