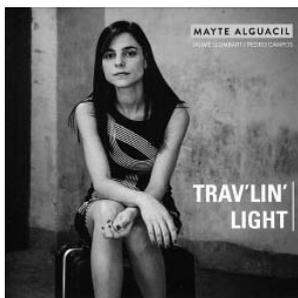


# Record Reviews



**MAYTE ALGUACIL**  
**TRAV'LIN LIGHT**

*Everything Happens To Me; Trav'lin Light; Mean To Me; I'm Old Fashioned; You Make Me Feel So Young; What A Little Moonlight Can Do; For All We Know; I've Got The World On A String; Good Morning Heartache; I Was Doing Alright; My Old Flame; Exactly Like You (56.29)*

Alguacil (v); Jaume Llobart (g, elg); Pedro Campos (b); Enrique Oliver (ts); Felix Rossi (t). Barcelona, Spain, 24 & 25 January 2017.

**Fresh Sound New Talent 1005**  
★★★★★

Mayte Alguacil is from Mostoles, a small town just outside Madrid and was trained at the ESMU Music School in Barcelona. Her record is remarkable: the music

comes across as basically simple, with voice and on most tracks just guitar and bass, but it is completely unique and satisfying to the listener. If it were not for the occasional Spanish inflection on certain words you might think that English was Mayte's first language; she sings so naturally and skilfully. The bad fortune epic *Everything Happens To Me* is given a heartfelt reading which convinces that she is in tune with every emotion expressed in the lyrics. She is similarly impressive on *I'm Old Fashioned*, singing with great intimacy and accompanied by just guitar and bass.

Many ingredients are required to make a vocal record as successful as this and Mayte appears to possess them all. A pure, vibrant voice comes first and then an expressive manner and good phrasing. She has these attributes and more and by choosing a sparse backing of just bass and guitar on many selections she enhances the warmth and intimacy. Last but not least comes the choice of material and here the selections can't be faulted. Most of these standards are associated with star names but Mayte's versions are all her own – fresh, and owing little or nothing to other vocalists. There is a special richness and warmth of expression in Mayte's voice and delivery that is rarely encountered. As you will have gathered, this CD is highly recommended.

Derek Ansell

**MICHAËL ATTIAS QUARTET**  
**NERVE DANCE**

*Dark Net; Nerve & Limbo; Scribble Job Yin Yang; Boca De Luna; Moonmouth; La Part Maudite; Le Pèse-Nerfs; Rodger Lodge; Dream In A Mirror; Ombilique; Nasheet (67.25)*

Attias (as); Aruán Ortiz (p); John Hébert (b); Nasheet Waits (d). Trading 8's, Paramus, New Jersey, 15 February 2016.

**Clean Feed 411**  
★★★★★

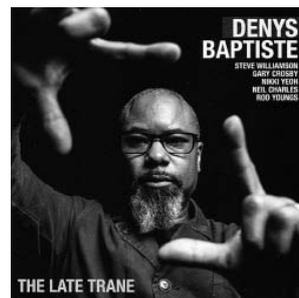
Pray you never read the press release that accompanies this disc. It ascribes such a wealth and welter of influences and experience to Attias & Co that these 11 tracks cannot possibly live up to the blurb. Happily, having exorcised the hyperbole, this release is revealed as a carefully balanced album of strong contemporary jazz and improvisatory playing (no surprise from Clean Feed).

*Dark Net*, a composition that has been previously recorded by Attias's Renku trio and also by Eric Revis, seethes with energy. Attias's nimble alto creates sinuous, aspiring lines as Hébert and Waits lay down geometrically intricate structures with ease. Ortiz's solo stabs and flows in equal measure.

Anticipating track 3, *Nerve & Limbo* is a yin-yang piece, the yang *Nerve* coming first, all fizz and complexity while the yin *Limbo* offers a more restrained, piano-led exploration. Both parts are referenced and re-examined on *Le Pèse-Nerfs* and *Ombilique* respectively, part of creating a thematic continuity for the album. In fact, while each track can be enjoyed as a stand-alone statement, such structural cross-referencing is common: *Boca De Luna* is a solo intro (Attias playing both alto and piano simultaneously) to *Moonmouth's* angular musings, and *Dark Net* and *Nasheet* bookend proceedings by exploring similar territories.

Combining depth, complexity and accessibility, this could be described as difficult music that is easy to listen to. Though Attias himself cites this new quartet as "bringing design to the turbulence and turbulence to the design", which is probably a better summary.

Dave Foxall



**DENYS BAPTISTE**  
**THE LATE TRANE**

*Dusk Dawn; Living Space; Ascent; Peace On Earth; Transition; Neptune; Vigil; Astral Trane; After The Rain; Dear Lord (60.47)*

Baptiste (ts, ss) with collectively: Steve Williamson (ts); Nikki Yeoh (p, kyb); Gary Crosby (b); Neil Charles (b, elb); Rod Youngs (d). The Premises, Studio A, 18-20 January 2017.

**Edition 1093**  
★★★★★

Justified though they might be, anyone calling for an end to further investigation of Coltrane's already strip-mined legacy is likely to be positively foxed by this one. It fully merits being described as a re-imagining of the last phase of that legacy, as opposed to further recycling of it. Tonally Baptiste owes little to him, and this is as welcome as anyone avoiding the templates that have surfaced since his death. Describing Baptiste as his own man is resorting to a chestnut, but he proves this and more *Peace On Earth* where for want of a better way of putting it he sounds like an engaged Jan Garbarek over Yeoh's contemplative keyboards.

The electronic modification to his tenor on *Ascent* inevitably serves to distance him from the source, in a good way. Youngs does his own thing and the resulting music emphasises the importance of finding personal

voices, especially in times like these, where technique and dexterity often seem like more than enough to dazzle a percentage of the audience.

*Transition* is also contemplative, but nothing short of lovely not least because the quartet doesn't strive overtly (or indeed strain) to reach that state. Instead the mood comes naturally, and in so doing might for some listeners highlight a gulf between the troubled era in which Coltrane breathed his last and the different but more troubled era we're currently living through.

Nic Jones

**LORI BELL & RON SATTERFIELD**

**BLUE(S)**

*Bell's Blues; Blue In Green; Blue Monk; Blue; Teenies Blues; Blue Butterflies; Blues On The Corner; All Blues; Instanblue (42.32)*

Bell (f, af); Satterfield (g, v). Encinitas, February, 2017.

loribellfute.com

★★★★

When reviewing Bell's previous award-winning album, Brooklyn Dreaming (JJ 0216), I remarked on her inventiveness and subtlety, qualities that are immediately apparent in this new release. Bell's choice of repertoire here includes three of her own compositions and one by Joni Mitchell, which fit well with works by jazz masters Bill Evans, Miles Davis, Thelonious Monk, Oliver Nelson and McCoy Tyner.

As the track and album titles make clear, the theme here is the blues, an underlying influence on all areas and eras of jazz, with Bell's interpretations finding the richness and colour inherent in the genre. This is apparent in the way that Bell brings her subtle instrumental skill to material that is innately earthy, thus ensuring very effective contrasts. Also, here and there, are interpolated hints of other musical genres.

Satterfield is an ideal collaborator, providing accompaniment that cushions, counterpoints and drives Bell and although he does not solo, his co-leader status is apparent throughout. On several tracks, he also sings vocal lines, sometimes wordless, that blend well with Bell's always melodic flute.

Although the jazz pedigree of most of the music is familiar, the unusual instrumentation allied to occasional changes in struc-

**CRITICS' CHOICE**

The 10 CDs JJ critics most wanted to hear from this month's review pile

Stan Getz	Split Kick	Warner/Roost LP 423, vinyl
Louis Hayes	Serenade For Horace	Blue Note, no number
Arve Henriksen	Towards Language	Rune Grammofon 2192
Wynton Kelly/Wes Montgomery	Smokin' In Seattle Live At The Penthouse	Resonance 2029
Helen Merrill	With Clifford Brown	State Of Art 81177
Lee Morgan	The Roulette Sides	Warner/Stateside Roulette SR52616
Jaco Pastorius	Truth, Liberty & Soul	Resonance 2027
Billy Ver Planck	And His Orchestra 1957-1958	Fresh Sound FSR-CD 934
Wilfried Wilde	Oscilloscope	Fresh Sound New Talent FSNT 526
Jeong Lim Yang	Déjà Vu	Fresh Sound New Talent FSNT 529

ture (for example, *Blue Monk* is played in six-eight) ensures that there is always something new to hear. Apparently, more than half of the tracks required only one take, thus underlining the rapport these two musicians enjoy. This is another recommended album from Bell, one that is filled with first-rate music that can be enjoyed on many levels.

Bruce Crowther



**BERESFORD HAMMOND**

**EACH EDGE OF THE FIELD**

*Calling The Corvids; At The Moment It Broke; Each Edge Of The Field; Wire Fence; Campanulae; Vyalit; The Weathering Yard; Oracle Of Strangeness; Crow (44.00)*

Charlie Beresford (g, p); Sonia Hammond (clo, bell). Cam Gwilym Schoolhouse, Wales. No date.

**The 52nd CD004**

★★★★

Emerging from deep in the Welsh Marches where they met while working with the Radnor Improvisers Collective, Beresford and Hammond here present their second full outing as a duo, an absorbing set of improvisations. Their eclectic musical backgrounds prove peculiarly complementary. Beresford's CV includes work in classical, folk and improvised music with artists from Alexi Kruglov to June Tabor and poet Ian MacMillan,

while classically trained Hammond recently released a recording of Bach's Suite No.1 for Cello. Equally likely to appeal to followers of the dark ambient music of Erik Skodvin as dyed-in-the-wool improv scholars, their richly authentic music exists very much within its own singular terms.

A level of macro detail characteristic of electro-acoustic music is heard throughout, as if Beresford and Hammond are taking us to ground level for a bug's eye view. *Calling The Corvids* grows from scarcely audible sources, abruptly segueing into *At The Moment It Broke* where a haze of piano overtones and nerve-jangling cello harmonics creates a slightly uncomfortable drama. At nine minutes the title track moves from pastoral bliss to keening dissonance and back again; the scratchy rhythms of *Wire Fence* are particularly Skodvin-esque, and the classical forms of *The Weathering Yard* see the duo at their most conventionally contrapuntal. Closing with one last melodic flourish, *Crow* cleanses the palette before its final decaying notes dissipate. With a strong sense of cohesion to distinguish this work from so much old-school improv, Beresford Hammond have hit upon a winning blend.

Fred Grand



**Fresh Sound New Talent FSNT1007**

★★★★

Established in 1983 and not content with reissuing historical jazz records, the Barcelona-based company Fresh Sound started taking an interest in contemporary artists via its New Talent label which launched around 1992. This offshoot numbered amongst its alumni such names as Brad Mehldau, Kurt Rosenwinkel, Robert Glasper and Chris Cheek. Twenty something London-based saxophonist Sam Braysher, one of its newest talents, now joins this august contingent.

With the exception of Braysher's own composition *BSP*, a contrafact based on the chord sequence to Cole Porter's *Love For Sale*, this debut album comprises standards, mostly derived from the Great American Songbook. As if to reflect the content of the music, the recording was achieved without the benefit of new-fangled edits so effectively was "live" with just three microphones and no headphones. Braysher however was fortunate in his choice of accompanist, the talented Brooklyn-based Michael Kanan, whose day job is accompanist and arranger for Jane Monheit.

In the CD sleeve notes Braysher reveals that he was immersed in this music from listening to and playing jazz rather than growing