generation. "Joyful Noise" continues the theme of freedom redefined, with the lush vocalizing bringing the album full circle.

With *We Insist 2025!*, Carrington has once again struck gold. This is an album whose musicianship, sophistication and passion will transcend and unite generations of listeners.

For more info visit candidrecords.shop.musictoday.com. The album release concert is at Marcus Garvey Park Aug. 15 (part of Jazzmobile Summerfest). See Calendar.



The Brahms Project
Kurt Rosenwinkel & Jean-Paul Brodbeck
(Heartcore)

by Anna Steegmann

The Chopin Project, the 2022 album by Kurt Rosenwinkel and Jean-Paul Brodbeck, made a lasting impression on listeners. Brilliantly merging classical and jazz traditions once again, The Brahms Project, a bold reimagining of Brahms' romantic masterpieces, proves to be a praiseworthy follow-up.

The quartet-featuring Swiss pianist-arranger Brodbeck, American guitarist Rosenwinkel, Spanish drummer Jorge Rossy and Swiss bassist Lukas Traxel-has toured extensively since the release of that Chopin album, and they have developed a compelling synergy, allowing them to record this new album in just over two days at Berlin's Soundfabrik. The ensemble reinterprets the compositions of Brahms (1833-1897) for cello, solo piano, voice and orchestra, transforming them into exhilarating, modern jazz works, and the 10-track, 64-minute journey leaves listeners delighted and wanting more. The renowned guitarist brings his unique tone, elegant articulation and melodic voice to the project, effortlessly mastering harmonically rich improvisations and propelling the music forward; while Brodbeck's piano playing is characterized by exceptional sensitivity, emotional depth and technical precision (additionally, his arrangements are stunning). Traxel's fluid and dynamic acoustic bass playing, along with Rossy's drumming, provide the foundation and help create a profoundly moving soundscape.

Hungarian Dance No. 1" and "Hungarian Dance No. 5" display Brahms' folkloric energy. Jazz swing elements and improvisations, along with heartfelt duets between the guitarist and pianist, enrich these interpretations. "Intermezzo, Op. 116, No.6", "Intermezzo Op. 117, No.2" and "Intermezzo, Op. 118, No.2", which the composer called "lullabies of my grief," radiate romantic sensibility and a tender, deeply emotional tone. Rosenwinkel's solo performances are arguably unrivaled and his guitar playing in "Wiegenlied", in particular, is unparalleled. The piece, originally composed for voice and piano, will tug at your heartstrings when it returns to the evocative melody after the extensive improvisations. "Ballade, Op.10, No.4", one of Brahms' earliest works, also includes extended improvisations. Brodbeck's innovative arrangement transforms "Symphony No. 3 - III. Poco allegretto" from a waltz characterized by sadness and lyrical beauty into a medium of profound exploration, improvisation and vigorous interplay.

The Brahms Project demonstrates that classical and jazz traditions ( $\grave{a}$  la "Third Stream") can be blended without compromising the integrity of either

musical language. Rosenwinkel, Brodbeck, Traxel and Rossy have created music that is both timeless and contemporary, and truly enchanting.

For more info visit heartcore-records.com. Rosenwinkel is at Full Moon Resort Aug. 18-22 (part of Alternative Guitar Summit Camp). See 100 Miles Out.



Elegy Sound Liberation (Composers Concordance) by John Pietaro

The guitarist-composer Gene Pritsker, since the dawn of Composers Concordance, has been a tireless stalwart of new music. As this review went to press, Pritsker and company were midway through a European tour from Lviv to Berlin, Rome and Casablanca. In a career spanning 40+ years, he continues to surprise audiences by shifting the boundaries of contemporary classical, jazz, rock, hip-hop, electronics and poetry, infusing the amalgam with drive, humor and Left activism in an artful manner that Frank Zappa never got to fully realize.

Pritsker's most recent release, Elegy, reimagines this wider view through selections recorded globally that also honor lost comrades including guitarist Sean Satin and rapper David Gotay. Six of the album's thirteen cuts, including opener "Source", were recorded in Vienna, each depicting jazz fusion, Janus-faced, seemingly the Breckers vs. snarling electric guitar. Listen particularly for this quartet's "Uncharted Deconstructed", something Robert Fripp might have composed for early King Crimson if encouraged to strictly pursue instrumentals. "Dealing With It", expanding on the album title loss, boasts violin virtuoso Lara St. John and the paired vocals of Chanda Rule and David Banks. Contemporary opera singer Adriana Valdez (another brilliant, frequent voice of the fold), along with regular trumpeter Franz Hackl, spectacularly light up "The Cauldron", which also includes spoken word poetry by Robert C Ford. And on what can be called progressive hip-hop, "Strive" highlights the rapping of the late Gotay along with Paul Mack and the leader, searing with Hackl's trumpet and Charles Coleman's vocal.

But wait, there's more: live from 2024's Outreach Festival in Austria comes the "Portrait in My Locket" (poetry by Erik T. Johnson) and "Knuf Funk". The former features Rule's haunting vocal, St. John's sea-siren violin and Florian Reider's Chick Corealike piano playing; the latter showcases the fiery Pritsker and Hackl, propelled by the flawless rhythm section of Philipp Moll and Raffael Auer. Uniquely, Pritsker, trumpeter Peter Oswald (double-tracked) and drummer David Cossin shred the headphones on "Jocose Flows". Recorded at NYC's Joe's Pub, "Brahms' Infinity" is a breathtaking album closer with soaring operatic vocals by powerhouse Coleman and Valdés, plus engrossing spoken word by Imelda O'Reilly, along with St. John, Hackl and naturally the rapid-fire leader's rap and rhythm guitar.

Elegy is a foray into the dark waters that only Composers Concordance could possibly actualize. A gem.

For more info visit composersconcordance.com. Gene Pritsker with Sound Liberation is at Joe's Pub Aug. 23. Pritsker is also at The Sky Vault Aug. 31. See Calendar.

