

GLOBE UNITY



Venezuela: Latin American Songbook Vol. 2
Edward Simon (ArtistShare)
Mais Que Tudo (Live at Kerry Hall 1995)
Jovino Santos Neto Quarteto (Origin)
There is no end to anything round
Alicia Lázaro (s/r)
 by Daniel A. Brown

Afro-Cuban, Latin and Puerto Rican rhythms and colors are foundational and ongoing currents within jazz music. In honor of National Hispanic Heritage Month (Sep. 15 – Oct. 15), we dip into this stream with three recent releases that fuse tradition and progression, ranging from folk forms to postmodern electronics, highlighting the vital pulse of contemporary Hispanic and Latin jazz.

Venezuela: Latin American Songbook Vol. 2 features journeyman pianist-composer Edward Simon, with Reuben Rogers (bass), Adam Cruz (drums) and guest artist Jacqueline Rago (cuatro, maracas). They perform an engaging six-song set of indigenous Venezuelan melodies, rebooted with a decidedly 21st-century jazz-tinged sensibility. Opener “Presagio” begins as a languid, syncopated ballad that the pianist and

his band slowly build through savvy dynamics. On the lilting “Atardecer”, Simon and Rogers explore a subdued piano-bass conversation; Rago joins the fray on “El Vuelo de la Mosca”, a percolating groove that encourages the band to goad one another. The 17-minute “Dama Antanona” is undoubtedly the album’s centerpiece, a suite-like composition that shifts from the pensive to the joyous. In total, Simon’s *Venezuela* is a worthy set of music that combines technical prowess with cerebral exploration.

Mais Que Tudo (Live at Kerry Hall 1995) is an archival release from Rio de Janeiro-born pianist Jovino Santos Neto, best known for his lengthy membership in Hermeto Pascoal’s group. It’s a fiery, passionate performance, which finds Neto and his Quarteto—Hans Teuber (saxophones, flute), Chuck Deardorf (bass) and Mark Ivester (drums)—putting a set of striking tunes through their paces. The dizzying chromaticism of “Metamorph” sets the scene, with Neto and Teuber jabbing unison lines over the propulsive backline changes. Opening with a deft pizzicato solo by Deardorf, “Choreletico” develops into a tapestry of melodic counterpoint. On “Candango—Haja Juntas”, Teuber’s swirling flute lines guide the group through rapture, while the soft-lit “Hoping for the Day” is marked by a delicate swing. Key to the success of *Mais Que Tudo* is Neto’s generosity as a leader, allowing everyone’s voice to be heard at length.

Spanish interdisciplinary artist-composer Alicia Lázaro (voice, piano, electronics) invites the listener

into a liminal world of mysticism, myth and otherworldly sonics with *There is no end to anything round*. Using global fables and lore as a conceptual springboard, the Sweden-based Lázaro and her band—Adrian Åsling Sellius (alto, clarinet), Arve Henriksen (trumpet), Liv Fridén (flute), Jonas Nilsson (bass) and Andrea Oliva Blanco (viola)—offer a phantasmagoric ten-song set that evokes kindred spirits such as Annette Peacock, Kenny Wheeler, even Kate Bush, while revealing Lázaro’s provocative, singular take on the possibilities of ethereal jazz. The overall effect of the album is of a gradual blooming on the vine: the wordless, reverberated vocals of opener “The Unwishing Well [beginning]” segue into the pensive solo lyrics of “Los Cuatro Muleros [hope]”, which in turn is softly shadowed by the gentle arrival of accompanying instruments in “Love, How Long Will You Ever Wait to Land? [longing]”. While darkness arrives mid-album, the band never allows the pressure to overtake the restrained color scheme they seem to inhabit. In total, *There is no end to anything round*, with its parenthetical titles and lysergic atmospherics, plays like the processing of emotions. When the cathedral-like “The Song of the Sea [love]” ushers the audience home, open-minded listeners are rewarded with a certain serenity from taking this musical journey.

For more info visit artistshare.com, originarts.com and alicialazaro.com

TWO VOLUMES. ONE HISTORIC NIGHT.

THELONIOUS MONK QUARTET • SALLE PLEYEL • PARIS, 1967



VOLUME ONE
 AVAILABLE NOW

MONK — LIVE IN — PARIS, 1967

Recorded live at Salle Pleyel in Paris in 1967, these remarkable performances capture Thelonious Monk and his quartet at the height of their creative powers. Presented here for the first time on two volumes, *Monk Live in Paris, 1967* brings a pivotal moment in jazz history back to life.

TIMELESS MUSIC
 LIVES ON



VOLUME TWO
 COMING SOON



THELONIOUSMONK.STORE | @THELONIOUSMONK



MUSIC
 HISTORY
 LEGACY
 ALWAYS