



Sebastian Rochford

etudes that often make daring use of dissonance, but eventually they grate, lacking a really engaging narrative line. On the credit side there are moments of exhilaration, none more so than a reprise of Ellington's 'Caravan' in which the pianist's tantalisation of the main melody and lopsided recasting of the B section are followed by engrossing rhythmic and harmonic dot dash. Similar ingenuity marks some of the material towards the end of the disc, above all the originals such as 'Sam' but the lasting impression is that this recording could have benefited from better sequencing and editing. Within the 67 minutes worth of material lies a good album, and it's a shame that Pilc didn't quite manage to hear that when he was off the bandstand. **Kevin Le Gendre**

## Nadav Remez So Far

BJU Records | ★★★★★

Nadav Remez (g), Itamar Borochoy (t), James Wylie (as, cl), Steve Brickman (ts), Shai Maestro (p, Rhodes, org), Avri Borochoy (b) and Ziv Ravitz (d). Rec. June 2010



Brooklyn really is the epicentre of musical multiculturalism these days and every release on its BJU label brings us something fresh and unexpected. In a blindfold test, I'd have sworn these musicians were Spanish or Argentinian. Wrong! They are the latest batch of excellent young Israelis now entering the New York scene. Remez is not only an extremely inventive guitarist who plays with warmth, taste and imagination, but also a composer of merit whose compositions embrace contemporary jazz, melded with indie rock and Jewish folk music. His arrangements are imaginative and his production has cleverly used the stereo to highlight the interplay between the two excellent saxophonists and again between them and his own guitar. His band has been compared to Brian Blade's Fellowship, but without the country feel. Equally impressive is the piano playing of Shai Maestro who, though not on Avishai Cohen's new Blue Note CD is now a key member of the 'live' band promoting it. His tasteful, less-is-more poignant playing which can develop into a really subtle, satisfying groove with bass and drums is especially evident on the track called 'Pinchas', which is arguably the strongest of the album's

many highlights. 'Inner Peace', which acknowledges Joe Henderson's 'Inner Urge' changes, is another standout. Two titles add a third horn (Imatar Borochoy) to extend the ensemble sound. Every member of this talented new generation of this American-Israeli band could turn out to be as important as the Omer Avitals, Anat Cohens and Jason Lindners, who are now such an established part of the NYC scene.

Tony Hall

## Sebastian Rochford / Pamela Kurstin Ouch Evil Slow Hop

Slowfoot (SLOCD014) | ★★★★★

Sebastian Rochford (d, keys) and Pamela Kurstin (theremin). Rec. date not given

For most people, mentioning the Theremin conjures up the sound of 1950s B-movie cornball schlock. But most people haven't heard Pamela Kurstin playing one. The 35-year-old Californian (who has worked with David Byrne and John Zorn among others), wrings an astonishing range of sounds from her equipment – from a Moogy squelch to harsh roars and fidgety glitch. She also brings a much more rhythmic technique than is normally associated with the instrument, using her past experience as a jazz double-bass player to build solid low-end foundations. That's all the encouragement Polar Bear's drum-boss Seb Rochford needs to get stuck into staccato rhythms with punishing velocity: opening track 'Ouch [i]' could easily be a piece of Squarepusher's mutant drum and bass. Elsewhere – as on 'Slow' – Rochford shows an expressive tenderness using mallets on cymbals and toms, over which Kurstin conducts a choir of malfunctioning robot angels. Overall, the album feels like spending the night locked in a video arcade, and enjoying it. **Daniel Spicer**

## Gilles Rosine Madin' Extension

Poker 1009 | ★★★★★

Rosine (p, kys), Alex Bernard, Jean-Marc Albicy (b), Guillaume Bernard, Jose Zebina (d), Micky Telephe (perc), Christian Martinez (t), Denis Leloup (tb) and Christophe Negre (as, ts). Rec. 2010

Very fresh Caribbean jazz from a young Martiniquan pianist who warrants a much bigger spotlight. As is to be expected, there is abundant use of local belé rhythms but it's done with a studied avoidance of calypso clichés

and the intricacy of the arrangements, their fluid transitions from swing to funk amid urbane harmonies, is impressive. A highly accomplished pool of players supports Rosine's themes and solos with the right blend of drive and subtlety, imbuing the performance with as much dance-friendly energy as worthwhile headphone material. To a certain extent, Rosine has, in his touch and composing, something of a young Michel Camilo, and it is essential that his emergence, along with that of, say, Eric Ildefonse, is recognised as part of the on going evolution of jazz in the west Indies. **Kevin Le Gendre**

## Round Trip Round Trip

F-IRE 39 | ★★★★★

Richard Turner (t), Michael Chillingworth (as), Tom Farmer (b) and Joshua Morrison (d). Rec. 25-27 November 2009

There's more than a hint of *The Shape of Jazz to Come* about the pairing of trumpeter Richard Turner and altoist Michael Chillingworth on this promising debut disc from experimental UK improvising quartet Round Trip: Ornette Coleman is an avowed influence of composer Turner – as are Shostakovich and Stravinsky, so there are plenty of 'difficult' musical influences underpinning the session – and the duo play some charmingly astringent-sounding thematic statements. 'Count' is a memorable shuffly groover. The stop-start 'Five Four' features some characterful unison playing which sees the frontline blowers pulling apart to weave intense lines around one another while the rhythm section of Tom Farmer (Empirical) and Joshua Morrison provides vigorous and precise back-up. Everyone gets to shake a tail feather on the hyped-up noirish post-bop of '3 bar'; 'Line' brings the tempo back down again before the set closes with 'Trees', which builds with wheezy majesty, until Morrison and Farmer get a chance to cut loose. Cool and pleasingly sour in tone, it's a neat little introduction to the unit. **Robert Shore**

## John Scofield A Moment's Peace

Emarcy 0602527642482 | ★★★★★

John Scofield (g), Larry Goldings (p, org), Scott Colley (b) and Brian Blade (d). Rec. Jan 2011



It's strange to find the spiky, abrasively bluesy John Scofield making a ballad album, but that's exactly what this

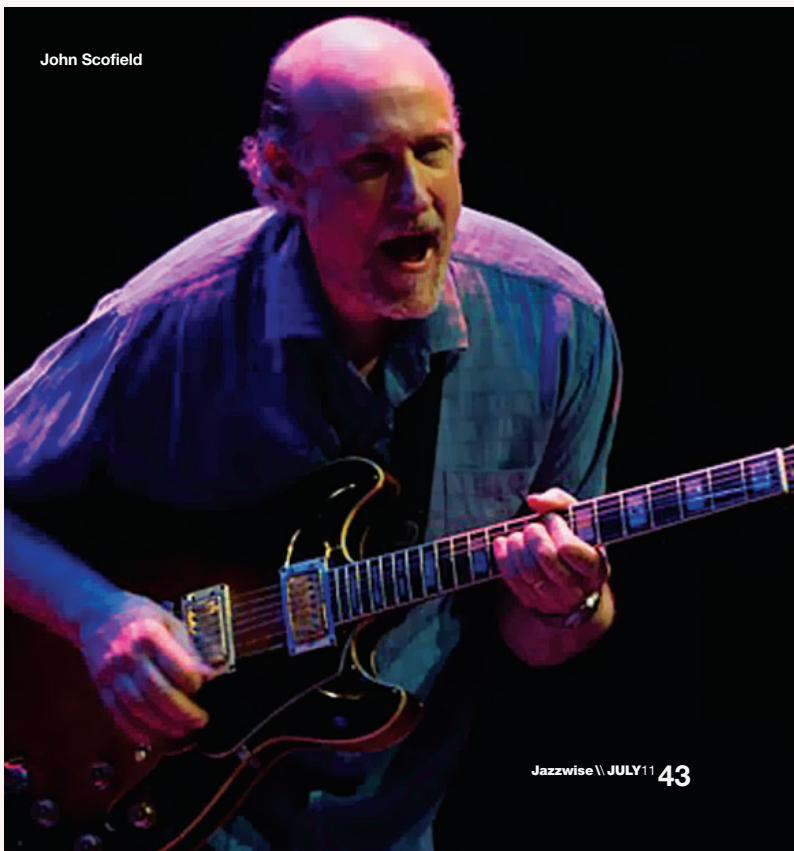
is. One can admire the artistic security of a guitarist prepared to play so few notes and with so little dynamism in the studio, but at first hearing this soporific collection of torch songs is remarkably dull. As each track inches by, however, we are gradually drawn into the tranquil ethos of session in which the illustrious guitarist reveals his gentler side. With Goldings noodling on piano or very quiet organ and Colley and Blade playing almost inaudibly at walking pace, Sco rarely rises above three on the volume scale. The most interesting tracks have the strongest themes – 'Gee Baby Ain't I Good to You', 'I Loves You Porgy', 'You Don't Know What Love Is' and particularly 'Throw it Away', a beautiful and haunting song by the late lamented Abbey Lincoln. There are also moments during 'I Want to Talk About You' when Scofield finally comes out of his shell and fizzes a few of his whiplash licks into the mix. But as a whole this is definitely one for soft lights and the wee small hours. **Jack Massarik**

## Avery Sharpe Running Man

JKNM Records AS898910 | ★★★★★

Sharpe (b, 6 string eib); Craig Handy (ss, ts); Omajé Allan Gumbo (p); Yoron Israel (d); Maya Sharpe (v). Rec. Nov-Dec 2010

Avery Sharpe is best-known for his spells with McCoy Tyner when he was a regular member of his touring trio in the late-1980s and early-90s. A highly accomplished musician, he's equally adept on both acoustic and electric basses and almost certainly learned a lot about composition from Tyner. Onaje was a member of Woody



John Scofield