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**Best Label
2010**
All About
Jazz-New
York

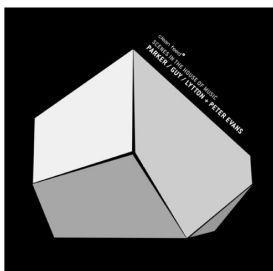
Best New Release 2010



CF 193
Sclavis / Taborn / Rainey
Eldorado Trio



CF 169
Fight The Big Bull
All is Gladness in the Kingdom

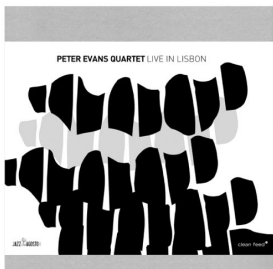


CF 196
**Parker / Guy / Lytton +
Peter Evans**
Scenes in The House of Music



CF 175
John Hébert Trio
Spiritual Lover

**Best New Release 2010
Honorable Mention**



CF 173
Peter Evans Quartet
Live in Lisbon



CF 188
Michaël Attias
Twines of Colesion

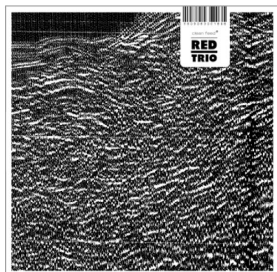


CF 195
Daniel Levin Quartet
Bacalhou



CF 203
**Adam Lane's Full Throttle
Orchestra**
Ashcan Rantings

**Best Debut Album
Best Performance 2010**



CF 168
Red Trio
Red Trio



Silent Movies
Marc Ribot
(Pi)

by Stuart Broomer



Ipos
(Book of Angels, Vol. 14)
John Zorn (Tzadik)

Marc Ribot has covered considerable ground in his musical career, making original contributions to both roots music and the avant garde. There's been sustained work as a sideman with songwriters Tom Waits and Elvis Costello, as well as a prominent place on Robert Plant and Alison Krauss' *Raising Sand*. There's been extensive collaborations with John Zorn while Ribot's own diverse projects have included the jazz-punk of the Rootless Cosmopolitans; a Latin dance band, Los Cubanitos Postizos; his Albert Ayler tribute, Spiritual Unity and the recent SunShip, an exploration of John Coltrane's repertoire with fellow guitarist Mary Halvorson.

What links all that work together is Ribot's hard-edged lyricism, an ability to find the most telling phrase in a range of contexts. These two CDs focus on very different dimensions of that lyricism, whether exploring his introspective solo music or demonstrating an almost encyclopedic command of electric guitar sounds of the past half-century in company with Zorn.

Silent Movies is almost all solo guitar, with Keefus Ciancia adding subtle soundscapes to 5 of the 13 tracks. Occasionally there are flashes of Ribot's funkier side: "Fat Man Blues" sounds like its groove sprang to life in a Cajun swamp and there are moments when gritty feedback comes to the foreground. But usually it's near-acoustic guitar, with often just the subtlest amplification adding weight to the instrument's sound. The "Movies" of the title include soundtrack work for Natalia Almada's *El General* to Ribot's score for a live accompaniment to Charlie Chaplin's *The Kid*, first performed in the 2010 New York Guitar Festival. Other pieces are conceived as soundtracks for a series of mental images, pieces that range from strongly focused melody to ambient soundscape. The work is wistful and melancholy, by turn, at times recalling Ribot's early recording of the classical guitar music of Frantz Casseus. Among the most beautiful is "Radio", a web of different themes that touch on a variety of moods, all tied together ultimately by a bittersweet theme reminiscent of Nino Rota's soundtrack work for Federico Fellini. The sense of nostalgia, of flickering images in an ancient movie theater is highlighted by the concluding performance of "Sous le Ciel de Paris", a haunting melody forever associated with Edith Piaf.

John Zorn's *Ipos* is further subtitled *The Dreamers play Masada Book Two* and it continues the series begun with *The Dreamers* and *O'o*. Zorn's Masada melodic materials - much harder-edged with the acoustic Masada quartet - are profoundly transmuted here, the ensemble maintaining a tight stylistic focus synthesized from lounge exotica, surf music and the cool school version of Latin jazz, invoking performers like Martin Denny, Cal Tjader and the Ventures. Zorn's synthesis of this music overcomes those genres' emphases on catchy themes and gimmicky timbres, instead achieving a consistently dream-like quality, frequently heightened by Middle-Eastern sounding themes emphasizing ostinatos amidst densely percussive fields created by Kenny Wollesen's glitteringly resonant vibraphone, Jamie Saff's keyboards, Trevor Dunn's pulsing electric bass and the vibrant mix of Cyro Baptista's percussion and Joey

Baron's drumkit. It's unlikely any other guitarist could bring as much to this particular music, given the breadth of Ribot's experience in pop and rock as well as in classical and improvised music. He's a master of amplified sound and regularly highlights this music with crunching, sustained solos, as on "Galizur" and "Ezriel". This is timbrally and melodically rich music, but it's Ribot's ability to rise above that that makes this so good.

For more information, visit pirecordings.com and tzadik.com. Ribot is at Brecht Forum Jan. 1st and Le Poisson Rouge Wednesdays with various groups. See Calendar.

ON DVD



Solos: The Jazz Sessions
Gonzalo Rubalcaba (MVD)
by Ken Dryden

Jazz fans worldwide have been drawn to Cuban pianist Gonzalo Rubalcaba ever since his striking 1990 CD *Discovery: Live at Montreux* and over a dozen albums as a leader since. With a virtuoso technique that draws from his background playing jazz, Cuban and classical music, he has recorded extensively and also appeared with Charlie Haden, Dave Holland, Joe Lovano and the late Michael Brecker.

While original jazz programming can be almost impossible to find on American television networks, that is not the case in Canada. This HD DVD was produced for a Canadian series called *Solos: The Jazz Sessions*, which aired on Bravo! Canada. Videotaped in a dark studio with multiple cameras, the viewer's perspective of the performer changes every few seconds, often superimposing two images. The constant change of focus can be distracting to the music but it also provides numerous close-ups of Rubalcaba's hands and plenty of angles impossible to view in a concert or club setting.

Rubalcaba briefly discusses the influences of Cuban music, jazz and classical music upon his playing style, demonstrating all of them in this stunning session. He transforms the traditional Latin favorite "Prologo to el Manicero" into nearly a new piece, incorporating a bit of humor at times while drastically slowing the tempo of the bassline against rapid-fire treble lines in the vein of Art Tatum. Many players forget that "Besame Mucho" was written as a sad ballad, but Rubalcaba's deliberate interpretation has a sense of drama that is all too often missing in jazz recordings. He approaches Dizzy Gillespie's "Con Alma" (which isn't listed at all on the DVD sleeve) in reverent fashion, as if he is playing an elegy to the jazz great.

The pianist's originals are equally striking. His infectious "Supernova" bursts with energy, blending incredible runs over a frequently shifting Latin vamp. The childlike simplicity of his touching ballad "Yolanda Anastasia" suggests that he wrote it for a young daughter. This phenomenal 2008 studio session ranks alongside the best recorded work of Gonzalo Rubalcaba.

For more information, visit mvd2b.com

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