



Perspectiva Fragmentada
John Santos (Machete)
 by Russ Musto

Despite an impressive resumé that includes early sideman stints with Tito Puente and Peter Escovedo and bandleading credentials for his long admired Machete Ensemble, which at various times has included grand masters Alfredo "Chocolate" Amenteros, Israel Lopez "Cachao" and Armando Peraza, as well as young lions Anthony Carillo, Omar Sosa and Yosvany Terry, Bay Area multi-percussionist John Santos has received relatively little recognition in comparison to his talent and accomplishments. An esteemed educator and dedicated cultural preservationist, Santos has been a leading figure on the San Francisco Latin jazz scene for a quarter of a century, often called upon to add some savor to the ensembles of visiting jazzmen, as well as school hometowners in AfroCuban tradition.

Santos leads his quintet of timbalero Orestes Vilató, bassist Saul Sierra, pianist Marco Diaz and flutist John Calloway on *Perspectiva Fragmentada*, a guest-filled effort that exemplifies the leader's mission to expand the AfroCuban tradition in his own musical language. While much Latin jazz eschews the Spanish vocals that are prevalent in salsa, Santos regularly employs a coro to accentuate the music's African roots, such as on the title track and "Campana La Luisa", a swinging AfroSon that augments the group with Eddie Palmierians Jose Clausell, Johnny Rivero and Nelson Gonzalez on timbales, congas and tres guitar respectively. Tito Puente alumnus Johnny Rodriguez joins the band on bongos for the descarga "Ritmatico", which also features Machete's tenorist Melecio Magdaluyo, while trumpeter Ray Vega and sonero Jerry Medina are heard on the funky bomba "No Te Hundes". A pair of danzones, the classic-styled "Chiquita" and the rumba-tized "Israel y Aristides", spotlight violinist Anthony Blea. A crew of additional percussionists on bata, bells, guiros and chekeres aid Santos in laying down the complex rhythms that make this date a fine addition not only to his own discography, but to the entire Latin jazz canon.

La Guerra No finds Santos fronting El Coro Folklorico Kindembo. As the band's name implies it is

a folkloric group built around a percussion ensemble and vocal chorus with only the occasional addition of European instruments. Most of the tracks utilize traditional chants and rhythms - primarily from the Yoruba-derived Santeria religion - that are as familiar to devotees of AfroCuban music as Beatles songs are to pop music fans. Santos takes the music one step further here, blending the deep spirituality of the songs with a political consciousness that calls for peace through music. Considering the huge following engendered by the Buena Vista Social Club, it's a bit puzzling why the US still has not equally embraced similarly stirring music by artists like Santos.

For more information, visit johnsantos.com. Santos is at Blue Note Apr. 7th-12th with Omar Sosa. See Calendar.



One More Time
**Borah Bergman/
 Giorgio Dini (Silta)**



Luminescence
**Borah Bergman
 (Tzadik)**

by Terrell Holmes

Superficially, it appears that free improvisation and ensemble jazz are disparate styles. However, both require patience, timing, musical intelligence, a strong ear and imagination. On a pair of new releases pianist Borah Bergman shows dexterous handling of each.

Bergman and bassist Giorgio Dini meet on the high-wire for *One More Time*, an album of spontaneous invention that challenges the players and their listeners as well. The mysterious landscape of "One More" sets the tone, Bergman's fragmented, searching piano underscored by Dini's plucking, strumming and buzz saw arco. The vocal quality of Dini's pizzicato on "Autograph Two" and his bowing on "Hustle" provide a dolorous antistrophe to Bergman's vigorous piano voice. The duo also shines at slower tempos, as on "Enough for His Keep", where Bergman displays his creativity at a ballad tempo while Dini counters with a marvelously swift pizzicato. The duo could have stretched out more on the brooding "A Patter of Footsteps"; the tune's promise extends far past its sub two-minute length. "Equitable" contains more of Dini's rumbling bass and sharp interior dialogue by Bergman. Listening to Bergman and Dini expertly expand upon each tune in the process of inventing while nimbly negotiating each other's spaces is delightful.

The one-word song titles in Bergman's trio disc, *Luminescence*, are indicators of its minimalist nature. Bergman paints a spare picture on the canvas for the tune "Quantum". No long exposition here, just a purposeful concision above the Latin-themed figure supplied by Greg Cohen's relentless bass and Kenny Wollesen's spirited drumming. "Candela" is even sparer, with Wollesen adding dramatic cymbal highlights. "Parallax" and "Scattering" are nicely balanced; all of the instruments are strong without one dominating. John Zorn joins the trio for "Luma" and sends fierce ripples across the surface of the previously calm waters, his alto a voice shrieking for acknowledgement in a cold wilderness. Throughout, Bergman plays with a kind of controlled fire. At times he seems to be urged to step from his ivory tower and let loose; Bergman resists, though, and his steadfastness gives *Luminescence* its strength.

For more information, visit siltaarecords.it and tzadik.com. Bergman is at The Stone Apr. 9th. See Calendar.

Matt Lovelle and Morcilla
The Manifestation Drama
 available at
downtownmusicgallery.com
 and kmbjazz.com



FRED HERSCH
POCKET ORCHESTRA
LIVE AT
JAZZ STANDARD
 In Stores 4/24
 Sunnyside SSC 1222
 with
RALPH ALESSI trumpet
JOE LAWRY voice
RICHIE BARCHAY drums

Appearing at Jazz Standard
 April 16-19



ROSWELL RUDD
TROMBONE TRIBE
 In Stores 4/7
 Sunnyside SSC 1207
 with among others
RAY ANDERSON - **EDDIE**
BERT - **SAM BURTIS** -
WYCLIFFE GORDON -
JOSH ROSEMAN trombones
BOB STEWART tuba

HENRY GRIMES bass - **BARRY ALTSCHUL** drums



RAKALAM
BOB MOSES (percussion)
FATHER'S DAY B'HASH
 In Stores April 7
 Sunnyside SSC 1202
 with
 Large ensemble playing the
 highly creative music that
 is the trademark of Moses.



MILES OKAZAKI (guitar)
GENERATIONS
 In Stores April 7
 Sunnyside SSC 1214
 with
MIGUEL ZENON alto sax
DAVID BINNEY alto sax
CHRISTOPH KNOCKE alto sax
JEN SHYU voice
JON FLAUGHER bass

DAN WEISS drums



VENISSA SANTI
BIENVENIDA
 In Stores April 7
 Sunnyside SSC 1204
 with
MICHAEL RODRIGUEZ
 trumpet
ROBERT RODRIGUEZ
 piano
YUNIOR TERRY bass

FRANCOIS ZAYAS drums & percussion
CUCO CASTELLANOS congas



sunnysiderecords.com

