

ANTONIO CIACCA
 QUINTET
 WITH **STEVE GROSSMAN**
Lagos Blues



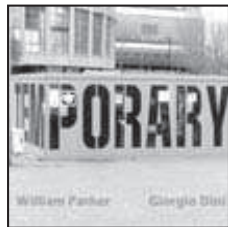
"His piano style hints of Horace Silver and Sonny Clark, with a sprinkle of Jaki Byard's zany wit."
 - DOWNBEAT

Lagos Blues is a rare gift to the jazz world, documenting for the first time the pure joy of be-bop, gospel, and blues influenced pianist/composer Antonio Ciacca's powerful long-term musical relationship with sax legend Steve Grossman. Grossman, who rose to fame in the 1970s through incendiary and groundbreaking sessions with Miles Davis, joins Ciacca's deft ensemble (Stacy Dillard, Kengo Nakamura & Ulysses Owens) to swing with impeccable style on this historic disc.

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ANTONIO CIACCA QUINTET:
A BIRTHDAY CELEBRATION AT
DIZZY'S CLUB COCA-COLA ON
MARCH 15
 Reservations: 212.258.9595





Temporary
 William Parker/
 Giorgio Dini (Silta)
 by Kurt Gottschalk



In The Shade of Sun
 John Blum
 (Ecstatic Peace!)
 by Kurt Gottschalk

Bassist William Parker is deeply familiar with the lower register. He's played in duo and quartet groupings of string basses. He gravitates towards the tuba, the Malian donso ngoni and other instruments of the bass clef. He's got the lowdown.

It's a murky area to take up residence. Details are lost to a lot of people. Historically you're hired on as support staff. The audience talks during your solos. But Parker has made his presence known and pursues the low end endlessly. His most recent double bass pairing is with the classically-trained Italian player Giorgio Dini, who has worked with Carlos Actis Dato, Sam Rivers and Ralph Moore. Over *Temporary's* five tracks (on one of which Parker plays shakuhachi; elsewhere hand percussion is also heard) they show a keen appreciation of the most important aspect of making a bass duo work: don't step on each other's toes. If one is high, the other goes low; if one is plucking, the other bows. The two voices are always distinct and nicely separated in the stereo field. Any grouping of like instruments is a challenge for both players and listeners and for low strings it's probably the trickiest. Parker and Dini pull it off with aplomb.

Parker is in a more traditional role as one-third of a piano trio on John Blum's *In the Shade of Sun*, but what a piano trio that is. Completed by Sunny Murray, one of the originals responsible for freeing the drums from their timekeeping role in the New Thing explosion of the '60s, the trio is full on power and control. This is no mean feat. Blum, the youngest of the three but well up to such a grouping (he also worked with Parker and drummer Denis Charles in Antonio Grippi's quartet), plays with strong hands, but is never simply pounding. Murray is propulsive, but with finesse. Parker here becomes the foundation - although perhaps more akin to a tectonic plate: massive and supporting the weight, yet shifting, in flux. He sets sound phraseology, but sets new terms with each passing bar. As with the great trio *By Any Means* (with saxophonist Charles Gayle and the late Rashied Ali on drums), it's fantastic to hear Parker in such a hard-driving classic formulation.

For more information, visit siltarecords.it and ecstaticpeace.com. Parker is at 14th Street Y Mar. 4th as part of the *Vision Collaboration Nights 2010* and *The Stone* Mar. 28th. See Calendar.



Multitude, Solitude
 Ergo (Cuneiform)
 by Elliott Simon

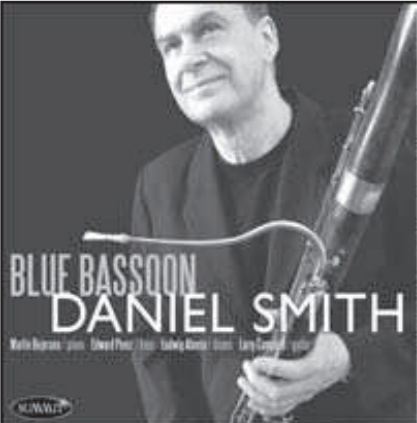
During the past two decades, electronic music has solidified its initial uneasy alliance with acoustic jazz. Newer releases such as Ergo's *Multitude, Solitude* are

able to get past that original awkward balance and meld electronics with jazz improvisation and instrumental technique. The result is a trio that interacts like one but also accesses the broader sound palette and ambience that electronics allow.

On most tunes, trombonist Brett Sroka remains at the music's center and in only rare instances plays over the electronics. This ability to interact in a 'jazzy' manner is not only due to Sroka's comfort level with the format but to drummer Shawn Baltazor, who adds coloration along with a coordinating rhythm. Carl Maguire likewise uses Rhodes, synth and electronics to both color and lead on these six originals.

While Ergo doesn't 'swing' in the traditional sense, structure, melody, instrumental interaction and, of course, mood are at the core of their approach. The overall sense, however, can be a bit ominous and foreboding. Opener "Rana Sylvatica" presages this with its dark hues, crashing cymbals and fleeting electronic notes, giving the impression of being transported into a void. "Vessel" is exactly that, Sroka stating and restating gracefully mournful trombone lines that seem to hang in space forever before he literally converses with his inner voice on the delicately powerful remembrance "She Haunts Me". "Little Shadow" makes more direct use of the trombone's narrative capabilities as a delicate story is told against a carillon backdrop. And the pseudo title cut uses keyboards to demarcate musical sections with an insistent rhythm inciting Sroka to reach upward. "Actuator" closes things out with a bit of space funk as Ergo leaps past electronic/acoustic animosity for a winning trio session.

For more information, visit cuneiformrecords.com. This group is at McCarren Hall Mar. 19th. See Calendar.



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