



MUSIC ●●●●● SONICS ●●●●●

**Martin Wind: Stars.** Newvelle (LP).

It's been 10 years since Newvelle was launched, and since then the label has carved out a niche with its performances of well-recorded small group jazz on vinyl. The leadoff record for the Newvelle Ten Series, *Stars* features an all-star lineup. The band leader, Martin Wind, has a gorgeous tone on double bass and lays a solid foundation in tandem with drummer Matt Wilson, who swings even at the most relaxed tempos. Anat Cohen sounds good in any context, but I can't imagine a better setting for the clarinetist than this straight-ahead session, which includes, along with some Wind originals, "Stars Fell on Alabama," two Duke Ellington compositions, and an invigorating performance of Bud Powell's "Wail." What brings these proceedings to another level, however, is 82-year-old pianist Kenny Barron. His solos are models of economy, taste, and swing, and the interplay between him and Cohen (who consistently find interesting ways to play off of each other) is a delight. Engineered and mixed by Marc Urselli, the album is also a treat sonically. Wind's bass sounds remarkably realistic, Wilson's cymbal work is crystal clear, and the staging of the instruments is superb. Kudos to Newvelle for kicking off their tenth anniversary in style.

**Jeff Wilson**

**Further Listening:** Matt Wilson Quartet: *Hug!*; Anat Cohen Tentet: *Happy Song*; Kenny Barron: *Beyond This Place*

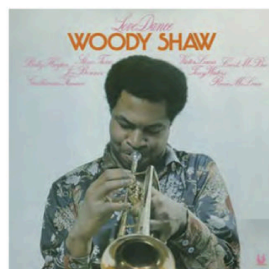


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**Caelan Cardello: Chapter One.** Liam (LP).

I was mighty taken with Caelan Cardello's debut recording, *Ruffus Reid Presents Caelan Cardello*, a marvelous sounding live set produced by TAS Editor-at-Large Michael Fremer with a you-are-there presence and immediacy. Fremer was also involved with and penned the liner notes for Cardello's *Chapter One*, a further testament to this supremely talented musician's range and maturity. Cardello wrote five of the LP's eight tunes. "Gone Fishin'" shows his way with melody, with its playfully catchy opening theme and variations. It also highlights one of the things that made his debut so impressive, his fleet touch and playful wit. "Steppin' Up," as the title suggests, allows each player—especially drummer Domo Branch—to shine within the song's hard-racing framework. Other highlights include a rollickingly sassy take on Cole Porter's "All of You," which nearly demands a martini in hand; "Don't Look Back," a blues-inflected stutter-step; and Cardello's unaccompanied take on Monk's "Ask Me Now," which manages to channel the composer's feel and off-kilter pianism while not being at all derivative, simply respectful. Cardello's denouement will leave you smiling. While the studio sound lacks the live magic of Cardello's first LP, it's got plenty of immediacy and energy, with crystalline tone colors, excellent balance, and explosive dynamics. **Wayne Garcia**

**Further Listening:** Ahmad Jamal: *All of You*; Sullivan Fortner: *Moments Preserved*



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**Woody Shaw: Love Dance.** Muse/Time Traveler (LP).

Aficionados recognize Woody Shaw as one of the greatest jazz trumpeters of the 1970s, even if he flew under the radar of casual listeners thanks to a fickle record industry and his early demise at 44 in 1989. *Love Dance*, released by Muse in 1976, carries the hard-bop legacy of Art Blakey's Jazz Messengers into the post-Coltrane era with edgy exuberance. The excitement generated by Shaw's gleaming tone and distinctive harmonic language is amplified by the rising stars of his Concert Jazz Ensemble: trombonist Steve Turre, tenor saxophonist Billy Harper, alto and soprano saxist Rene McLean, pianist Joe Bonner, and drummer Victor Lewis. Additional percussionists Guilherme Franco and Tony Waters interlace with McBee, Lewis, and the McCoy Tyner-influenced Bonner, and percolate vibrantly behind the four-horn front line. Perhaps influenced by Gil Evans, the arrangements by Turre (on Peggy Stern's "Sunbath") and Shaw (on pieces by himself, Bonner, Harper, and Shaw's Newark, NJ pal Larry Young) are richer than conventional heads and open up for solos that play off the harmonies and one another. The mastering and cutting by Matthew Lutthans, top-shelf packaging, and liner notes by Dan Morgenstern (original) and Bob Blumenthal (new) give *Love Dance* deserved masterpiece treatment. **Derk Richardson**

**Further Listening:** Billy Harper: *Black Saint*