

JAZZ & WORLD MUSIC NEW RELEASES

RELEASE DATE
6th FEBRUARY 2012

CALL OFF: 27th JANUARY 2012

HARMONIA MUNDI LABELS

JAZZ VILLAGE, WORLD VILLAGE, LE CHANT DU MONDE

DISTRIBUTED LABELS

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Ahmad Jamal





The Long Waiting

Kenny Wheeler Big Band

Earlier in the year the Royal Academy announced a new Jazz Prize to be awarded to a music graduate demonstrating "excellence in both performance and composition." The name of the prize? It is named after someone befitting such a rare honour: The Kenny Wheeler Jazz Prize.

An elder statesman of UK jazz (following his move here from his native Canada in 1952), Wheeler's exemplary career continues apace. There are the early records in the groups of Tubby Hayes, Joe Harriott and Ronnie Scott; his membership of two of the key improv bands – Spontaneous Music Ensemble and the Globe Unity Orchestra; his jazz-rock phase with Bill Bruford, Mike Gibbs and as a member of the United Jazz and Rock ensemble; His Azimuth trio with John Taylor and Norma Winstone, which formed a part of his long association with the ECM label from the seventies on; and a number of other groups large and small, leading to his recent spate of high calibre recordings for the CAM Jazz label.

Now CAM Jazz release a new big band album of eight Wheeler compositions, to coincide with the trumpeter's 82nd birthday. Featuring an array of the UK's finest players, many of whom have long connections with the band leader (and several of whom played on a career highlight, the 1990 ECM album *Music for Large and Small Ensembles*), *The Long Waiting* proves well worth the wait.

TRACKLISTING: 1. Canter N. 6 / 2. Four, Five, Six / 3. The Long Waiting / 4. Seven, Eight, Nine / 5. Enowena / 6. Comba N. 3 / 7. Canter N. 1 - Old Ballad / 8. Upwards

All music composed and arranged by Kenny Wheeler

Recorded in Islington, London on 2, 3 September 2011 at Angel Recording Studio. Recording engineer Niall John Acott. Mixed in Ludwigsburg on 2,3 November 2011 at Bauer Studios. Mixing engineer Johannes Wohlleben.

Label: CAM Jazz

File Under: Jazz

Catalogue No: **CAMJ7848-2**

Barcode: 8052405140494

Format: 1 CD

Packaging: cristal

Kenny Wheeler - flugelhorn; Pete Churchill - conductor; Henry Lowther, Derek Watkins, Tony Fisher, Nick Smart - trumpet; Ray Warleigh, Duncan Lamont - alto sax; Stan Sulzmann, Julian Siegel - tenor sax; Julian Argüelles - baritone sax; Dave Horler, Mark Nightingale, Barnaby Dickinson - trombone; Dave Stewart - bass trombone; Diana Torto - vocals; John Taylor - piano; John Parricelli - guitar; Chris Laurence - bass; Martin France - drums

IBRAHIM MAALOUF



DIAGNOSTIC

Label: Mi'ster Productions
File Under: Jazz
Catalogue No: IBM3
Barcode: 3149028008722
Format: 1 CD
Packaging: digipack

IBRAHIM MAALOUF plays: trumpet,
piano, voice, frame drum, marimba, modified
trumpet (track 7), samples, electronics & electric
bass, keyboards

also participating:
ZALINDE - batucada percussion; OXMO
PUCCINO - voice and lyrics; SARAH
NEMTANU - violin; NENAD GAJIN - guitar;
JASSER HAJ YOUSSEF - Arabic Violin;
JEREMIE DUFORT - tuba; PIERS FACCINI -
harmonica; JASKO RAMIC - accordion; GUO
GAN - erhu; SERDAR BARCIN - saxophone

Diagnostic

Ibrahim Maalouf

Born in Beirut, now settled in France, Lebanese trumpeter Ibrahim Maalouf plays a heady mix of jazz, funk and improvisation steeped in classical and Arabic styles. In Paris, he has become a noted figure on the electro-jazz scene, bringing his style to modern funk and electronica acts, but his music also has a mystical, contemplative quality that sets him apart from most contemporary players.

Named 'Discovery of the Year' at the 2010 French Jazz Music Awards Ibrahim has played with renowned artists such as Amadou and Mariam, Sting, Salif Keita, Toumani Diabate, and the legendary Lebanese composer/singer and oud player Marcel Khalifé. UK gigs to date include the Barbican, the Jazz Cafe and the ICA, and Ibrahim has featured on Max Reinhardt's Late Junction (BBC Radio 3) and The Strand (BBC World Service).

Diagnostic marks the third and final chapter in a musical triptych which trumpeter Ibrahim Maalouf began in 2007 with *Diasporas*, his first album, and enriched with *Diachronism* some two years later. Better than a continuation, this new record is an outcome, the result of much research into the interplay of harmonies, tonal dynamics and their acclimatization to rhythms, and the unsuspected connivances which exist between differing musical styles. You can recognize the major influence exerted by marching bands from the Balkans, the batucadas of Brazil, Latin jazz... or heavy metal. But *Diagnostic* is above all Maalouf's most personal work: a kind of original soundtrack in which the trumpeter has staged – with remarkable powers of suggestion – the affective life of a musician who has always seen his chosen art-form as therapy, with all that such a commitment implies in terms of sincerity and abandon.

IBRAHIM MAALOUF PLAYS UK DATES:

3rd FEB CELTIC CONNECTIONS (GLASGOW OLD FRUITMARKET) supporting Omar Sosa
5th FEB LONDON PURCELL ROOM



Label: Jazz Village

File Under: Jazz

Catalogue No: 570001

Barcode: 3149027000123

Format: 1 CD

Packaging: digipack

AHMAD JAMAL : piano

REGINALD VEAL : double bass

HERLIN RILEY : drums

MONOLO BADRENA : percussion

Blue Moon

Ahmad Jamal

Blue Moon is not just Ahmad Jamal's latest album, it's his latest masterpiece, suffused with a feeling reminiscent of his greatest periods with Chess and Impulse! Original compositions of pure majesty, brilliant new interpretations of American legends (the "film noir", Broadway, the vast open spaces), each of these nine pieces showcases Jamal's creative reinvention of swing, provides a pretext for some breathtaking melodies and calls on sophisticated syncopations that will leave you gasping. Accompanied by three impeccable guardians of the tempo, Ahmad Jamal is at the peak of his art. Formerly a highly talented pianist of a type of music known as jazz, he is now the chief apostle of American classical music.

Critic Stanley Crouch cites AHMAD JAMAL's impact on the fresh form in jazz as an outstanding conceptionalist. Crouch considers Mr. Jamal's distinctive style as having had an influence on the same level as "Jelly Roll Morton, Fletcher Henderson, Duke Ellington, Art Tatum, Count Basie, Thelonius Monk, Horace Silver and John Lewis, all thinkers whose wrestling with form and content influenced the shape and texture of the music, and whose ensembles were models of their music visions." Augmented by a selection of unusual standards and his own compositions, Mr. Jamal impressed and influenced, among others, trumpeter Miles Davis. Like Louis Armstrong, Mr. Jamal is an exemplary ensemble player - listening while playing and responding, thus inspiring his musicians to surpass themselves. Audiences delight in Mr. Jamal's total command of the keyboard, his charismatic swing and daringly inventive solos that always tell a story.

Please check the following link to get "a studio insight" and listen to exclusive pre-mix versions of 3 tracks and watch a video:

http://www.jazzvillagemusic.com/ahmad_jamal

Track listing:

1. Autumn Rain (Ahmad Jamal) 07:45 / 2. Blue Moon (Rodgers -Hart) 10:11 / 3. Gypsy (Billy Reid) 05:26 / 4. Invitation (Bronislan Kaper) 13:21 / 5. I Remember Italy (Ahmad Jamal) 13:14 / 6. Laura (David Raksin - Johnny Mercer) 06:33 / 7. Morning Mist (Ahmad Jamal) 08:44 / 8. This Is The Life (Lee Adams - Charles Strouse) 07:38 / 9. Woody'n You (Dizzy Gillespie) 05:11

ADVERTISED IN JAZZWISE AND JAZZ REVIEW - INTERVIEW IN JAZZWISE (March issue)



JOSH ARCOLEO IVO NEAME CALUM GOURLAY JAMES MADDOREN



BEGINNINGS

Beginnings

Josh Arcoleo

Born into a musical family in 1989 Josh was lucky enough to start saxophone lessons with the legendary Pee Wee Ellis when he was 13. At 18 he gained a place on the renowned jazz course at the Royal Academy of Music - he has just graduated with a 1st class degree, as well as winning a 2011 Yamaha Parliamentary Jazz Scholarship and the Kenny Wheeler Jazz Prize (the prize itself being a recording contract with Edition, hence this debut release). He has also received awards from the EMI Music Sound Foundation and MBF Young Talent.

The first thing that hits home with *Beginnings* – tenor saxophonist Josh Arcoleo's debut CD - is its timelessness. It's immediately modern and wonderfully assured and yet the entire tradition of jazz's first instrument seems to flow through it. Arcoleo has a highly personal tone on his horn and there's an individuality about his sound that is commanding but not idiosyncratic, eloquent and never verbose. Some musicians take years to learn these lessons and others never do. Josh Arcoleo, just 23 with already plenty of road miles under his belt, definitely has gravitas, that rarest of qualities, and he has it in spades.

Josh Arcoleo was featured on the Jazzwise Yamaha New Jazz Sessions 2011 covermount CD (opening track); and in the same issue was chosen as *Who To Look Out For In 2012* by scribes Andy Robson and Duncan Heining.

'he has a commanding presence both as a writer and improviser, which fully justified this award in Kenny Wheeler's name' Evan Parker.

'he has great maturity in both his playing and writing as well as a great command on his instrument. He is a supremely gifted musician and a very worthy prize winner who is destined for great things.'
Dave Stapleton, Edition Records

2012 tour dates (more tbc):

8th Feb – Vortex Jazz Club, London, UK ALBUM LAUNCH; 19th Feb – North London Tavern, Kilburn; 23rd Feb – St James' Wine Vaults, Bath; 12th Mar – Ronnie Scotts (triple bill w/ Troyka & Arun Ghosh); 19th May – Lyme Regis Jazz Festival; 20th May – Stratford on Avon; 14th Jul – Swanage Jazz Festival; 16th Sept – Kings Place, London

Label: Edition Records

File Under: Jazz

Catalogue No: EDN1030

Barcode: 5065001530258

Format: 1 CD

Packaging: cristal

JOSH ARCOLEO tenor saxophone
IVO NEAME piano
CALUM GOURLAY double bass
JAMES MADDREN drums



Before the Wind Changes

Blue Notes

January will see Ogun kick off its 2012 release schedule with the second recording from the Blue Notes' 1979 tour of Belgium and Holland, taken from tour organiser Rob Sotemann's tape archive.

Whereas the critically acclaimed first volume from this archive, "Spiritual Knowledge And Grace" (OGCD035) featured an impromptu collaboration between Blue Notes members Louis Moholo-Moholo, Dudu Pukwana & Johnny Dyani and American tenor sax powerhouse Frank Wright, "Before The Wind Changes" focuses on the established quartet line-up with Chris McGregor at the piano and features an incendiary performance from Waregem.

The Blue Notes of course is a key band in UK and South African jazz history, and one in whom there is continual interest. This first release of a storming live set is a major event for all followers of the band. Interest in them has heightened through a growing number of related releases (particularly the Chris McGregor titles put out recently by Fledg'ling).

Press for "Spiritual Knowledge and Grace":

"Dense, ebullient and tempestuous throughout, the near-telepathic, lightning-fast exchanges between these truly remarkable musicians is a marvel."

Allaboutjazz

Label: Ogun Records

File Under: Jazz

Catalogue No: **OGCD037**

Barcode: 5020675572348

Format: 1 CD

Packaging: digipack

LOUIS MOHOLO-MOHOLO drums, voice
DUDU PUKWANA alto sax, whistle, voice
JOHNNY DYANI double bass, voice
CHRIS MCGREGOR piano, voice

ABBEY LINCOLN STRAIGHT AHEAD



MAX ROACH · COLEMAN HAWKINS · ERIC DOLPHY · MAL WALDRON
BOOKER LITTLE · JULIAN PRIESTER · ART DAVIS · WALTER BENTON

Label: American Jazz Classics

File Under: Jazz

Catalogue No: **AJC99043**

Barcode: 8436028699667

Format: 1 CD

Packaging: cristal

ABBEY LINCOLN, vocals
BOOKER LITTLE, trumpet
JULIAN PRIESTER, trombone
ERIC DOLPHY, alto sax, flute, bass clarinet &
piccolo
COLEMAN HAWKINS, tenor sax
WALTER BENTON, tenor sax
MAL WALDRON, piano
ART DAVIS, bass
MAX ROACH, drums
ROGER SANDERS & ROBERT WHITLEY,
congas (on 6 only)
New York, February 22, 1961.

Straight Ahead

Abbey Lincoln

The complete original Abbey Lincoln album *Straight Ahead* (Candid CJM8015), on which she shares the bill with such stars as Eric Dolphy, Coleman Hawkins, Booker Little, Mal Waldron, and Max Roach. An important musical work as well as an eloquent political statement, this now classic album didn't receive unanimous approval in its day, as Ira Gitler made clear in his *Down Beat* review (included in its entirety in our booklet), where he accused the singer of being a "professional Negro". The only known alternate take from the session, as well as all existing tunes featuring Lincoln from two other dates from the same period have been added here as a bonus.

Straight Ahead was Abbey Lincoln's fifth LP as a leader, following *Abbey Lincoln's Affair*, *A Story of a Girl in Love* (1956), *That's Him!* (1957), *It's Magic* (1958), and *Abbey's Blue* (1959). However, in many ways, *Straight Ahead* was her first album, as it was the first LP under her own name on which she allowed herself to feel free from all restrictions with regard to style and content. As a result, she produced an album that was not only musically important, but also poetically and politically noteworthy. Her first politically charged recordings came along with Roach slightly before the making of *Straight Ahead*: she sang on Roach's landmark 1960s jazz civil rights recording, *We Insist! Freedom Now Suite* (1960). After this album, Abbey Lincoln became even more deeply connected to the political fight against racism in the United States.

All Music Guide ***** review:

"This Candid LP is one of Abbey Lincoln's greatest recordings. It is a testament to the credibility of her very honest music (and her talents) that Lincoln's sidemen on this date include the immortal tenor saxophonist Coleman Hawkins (who takes a memorable solo on 'Blue Monk'), Eric Dolphy on flute and alto, trumpeter Booker Little (whose melancholy tone is very important in the ensembles), pianist Mal Waldron, and drummer Max Roach. Highpoints include 'When Malindy Sings', 'Blue Monk', Billie Holiday's 'Left Alone', and 'African Lady'." (Scott Yanow)

RELEASE DATE
6TH FEBRUARY 2012



The World of Cecil Taylor

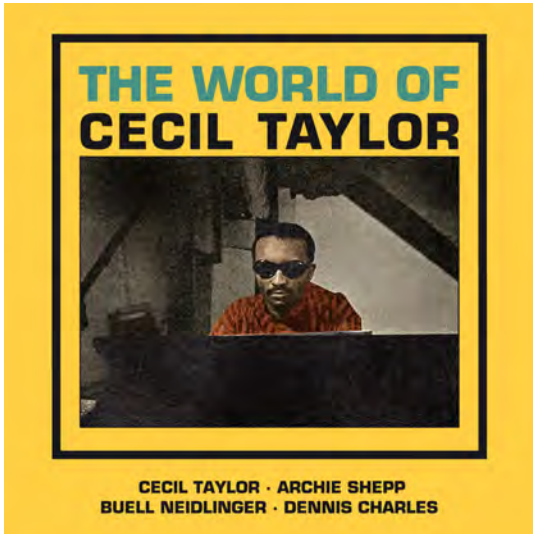
Cecil Taylor

The complete original LP *The World of Cecil Taylor* (Candid 9006), which was the first album recorded by Cecil Taylor for the legendary Candid label. The group consists of the Cecil Taylor Trio, with Buell Neidlinger on bass and Dennis Charles on drums, plus Archie Shepp on tenor sax joining them on two songs. An extra song and two alternate takes from the same sessions have been added here as a bonus. Includes 16-page booklet.

The World of Cecil Taylor was Taylor's first LP for the short-lived Candid label. Candid Records was founded as a subsidiary of Archie Bleyer's Cadence label in New York City in 1960. The jazz writer and civil rights activist, Nat Hentoff, worked as the label's A&R director. His goal was to create a catalog representative of the jazz of the day. Hentoff worked with designer and photographer Frank Gauna to create many memorable album covers and wrote most of the liner notes. Although the label produced classic dates led by Clark Terry and Coleman Hawkins with Pee Wee Russell, it focused primarily on the work of the emergent avant-garde, as well as recordings celebrating the Civil Rights movement. Recordings by Cecil Taylor and Steve Lacy belong to the first group, and those by Charles Mingus and Max Roach belong to the second, but there is not a strict differentiation. In particular, Roach's *We Insist! Freedom Now Suite* is a classic political statement. The label had a brief existence in its New York incarnation, however, and recording ceased during 1961. Cecil Taylor's work for the label took place during the first years of his career as a leader.

01 AIR [take 28] 8:39 / 02 THIS NEARLY WAS MINE 10:50 / 03 PORT OF CALL [take 2] 4:20 / 04 E.B. [take 2] 9:56 / 05 LAZY AFTERNOON 14:53 / 06 NUMBER ONE 8:36* / 07 AIR [take 29] 10:21* / 08 PORT OF CALL [take 3] 4:25* / Total Time: 72:00

*BONUS TRACKS: From the same sessions, but not included on the original LP.



Label: American Jazz Classics

File Under: Jazz

Catalogue No: **AJC99045**

Barcode: 8436028699469

Format: 1 CD

Packaging: cristal

ARCHIE SHEPP, tenor sax (on "Air" and "Lazy Afternoon" only)

CECIL TAYLOR, piano

BUELL NEIDLINGER, bass

DENNIS CHARLES, drums

Sunny Murray (drums) replaces Dennis Charles on "Number One" only.

New York, October 12 (tracks 2 & 4-6) &
October 13 (tracks 1, 3 & 7-8), 1960.

RELEASE DATE
6TH FEBRUARY 2012



New Vibe Man in Town

Gary Burton

2 LPs on 1 CD!

This CD includes two complete albums showcasing Gary Burton with the legendary drummer from the Dave Brubeck Quartet: Joe Morello. *New Vibe Man in Town* presents Burton and Morello in a trio format, while our bonus album *Jazz Winds from a New Direction* features the vibraphonist and drummer in a quartet setting with legendary Nashville guitarist Hank Garland (under whose name the album was originally issued).

Original Downbeat review:

"The facility Burton displays in this, his first album as leader, is startling. He is excellently supported by Cherico and Morello, whose four-, six-, and eight-bar brush exchanges with Burton are, as usual, brilliantly played and tastefully conceived. With the facility he has and the musical ability that shines through the deluge of notes, not to mention his fresh, happy approach, Burton stands as one of the bright lights on vibes." (Don DeMicheal)

Label: American Jazz Classics

File Under: Jazz

Catalogue No: AJC99046

Barcode: 8436028699605

Format: 1 CD

Packaging: cristal

New Vibe Man in Town:

GARY BURTON, vibraphone

GENE CHERICO, bass

JOE MORELLO, drums

New York, July 6 & July 7, 1961.

Jazz Winds from a New Direction:

Gary Burton (g), Hank Garland (g), Joe

Benjamin (b), Joe Morello (d). Nashville,

Tennessee, August 23, 1960.

01 JOY SPRING 3:43 / 02 OVER THE RAINBOW 4:24 / 03 LIKE SOMEONE IN LOVE 3:08 / 04 MINOR BLUES 5:33 /
05 OUR WALTZ 4:33 / 06 SO MANY THINGS 4:17 / 07 SIR JOHN 4:13 / 08 YOU STEPPED OUT OF A DREAM 4:31 /
09 ALL THE THINGS YOU ARE 4:29* / 10 THREE-FOUR, THE BLUES 4:01* / 11 MOVE 4:28* / 12 ALWAYS 4:35* / 13
RIOT-CHORUS 7:53* / 14 RELAXING 6:10*
TT 66.03

RELEASE DATE
6TH FEBRUARY 2012



Very Tall

Oscar Peterson Trio with Milt Jackson

The complete original album *Very Tall* (Verve V6-8579), which marked the first recorded collaboration between Oscar Peterson and Milt Jackson. The two musicians were both highly regarded and successful jazz figures by 1961. Peterson had recorded innumerable albums with his own trio and backing such stars as Louis Armstrong, Lester Young, Ben Webster and Billie Holiday, to name just a few. Jackson had played with most of the great names in modern jazz and had been a founder of the Modern Jazz Quartet. *Very Tall* features Jackson as an added member of the legendary Peterson Trio with Ray Brown and Ed Thigpen.

After *Very Tall*, Peterson and Jackson wouldn't record together again for ten years. Two live versions of the album's first track ("On Green Dolphin Street") performed by the Oscar Peterson Trio in 1961, as well as Milt Jackson's original version of "Heartstrings" (made for his 1957 album *Plenty*, *Plenty Soul*) have been added here as a bonus. Includes 12-page booklet.

01 ON GREEN DOLPHIN STREET 7:32 / 02 HEARTSTRINGS 5:43 / 03 WORK SONG 7:35 / 04 JOHN BROWN'S BODY 7:49 / 05 A WONDERFUL GUY 4:57 / 06 REUNION BLUES 7:22 / 07 ON GREEN DOLPHIN STREET [live at the London House] 7:46* / 08 ON GREEN DOLPHIN STREET [live at L'Olympia] 7:28* / 09 HEARTSTRINGS [original Milt Jackson version] 4:54*
Total Time: 61:09



Label: American Jazz Classics

File Under: Jazz

Catalogue No: AJC99047

Barcode: 8436028699612

Format: 1 CD

Packaging: cristal

OSCAR PETERSON, piano

MILT JACKSON, vibes

RAY BROWN, bass

ED THIGPEN, drums

New York, September 15 & 18, 1961.

RELEASE DATE
6TH FEBRUARY 2012



The Blues and the Abstract Truth

Oliver Nelson

Presented here in its entirety, *The Blues and the Abstract Truth* (Impulse AS-5) was the masterpiece that earned Oliver Nelson widespread recognition as one of the finest arrangers and composers in jazz. Everything shines here: the wonderful compositions and arrangements, including the splendid "Stolen Moments", which would become a standard, and the all-star group with Freddie Hubbard, Eric Dolphy, Bill Evans, Paul Chambers, and Roy Haynes. As a bonus, we have added six other Nelson tunes that also feature Dolphy and Haynes, including two long blues and the earliest existing version of "Stolen Moments", originally issued as "The Stolen Moment".

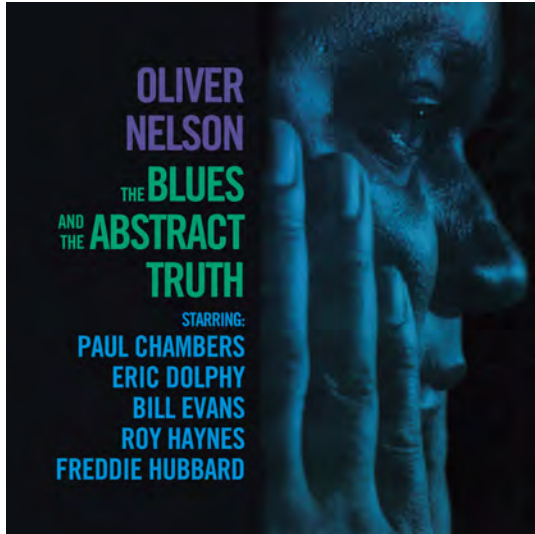
Includes 16-page booklet.

Features in the Penguin Jazz Guide : The History of the Music in 1001 albums

"As Oliver Nelson is known primarily as a big band leader and arranger, he is lesser known as a saxophonist and organizer of small ensembles. *Blues and the Abstract Truth* is his triumph as a musician for the aspects of not only defining the sound of an era with his all-time classic 'Stolen Moments', but on this recording, assembling one of the most potent modern jazz sextets ever. This LP is a must buy for all jazz collectors, and a Top Ten-Fifty favorite for many." (Michael G. Nastos) ***** All Music Guide

01 STOLEN MOMENTS 8:47 / 02 HOE-DOWN 4:44 / 03 CASCADES 5:31 / 04 YEARNIN' 6:24 / 05 BUTCH AND BUTCH 4:36 / 06 TEENIE'S BLUES 6:34 / 07 SCREAMIN' THE BLUES 10:57* / 08 THE MEETIN' 6:40* / 09 WALK AWAY 5:26* / 10 TRANE WHISTLE 6:19* / 11 WHOLE NELSON 3:33* / 12 STOLEN MOMENTS [first version, aka THE STOLEN MOMENT] 7:51*

Total Time: 77:27



Label: American Jazz Classics

File Under: Jazz

Catalogue No: **AJC99048**

Barcode: 8436028699629

Format: 1 CD

Packaging: cristal

OLIVER NELSON, alto & tenor sax
ERIC DOLPHY, alto sax & flute
FREDDIE HUBBARD, trumpet (out on 6)
GEORGE BARROW, baritone sax (out on 6)
BILL EVANS, piano
PAUL CHAMBERS, bass
ROY HAYNES, drums
Englewood Cliffs, N.J., February 23, 1961.

RELEASE DATE
6TH FEBRUARY 2012



Rah + Hip Parade

Mark Murphy

2 LPs ON 1 CD!

This CD contains two complete albums: the now-classic *Rah*, recorded in New York for Riverside in 1961 and a bonus LP *Mark Murphy's Hip Parade*, recorded two years previously in Los Angeles for Capitol, as well as an additional bonus track. Includes 16-page booklet.

"Murphy should thank his lucky stars for, among other things such as his talent, Ernie Wilkins. Wilkins has written a set of arrangements for the young jazz singer that should turn Frank Sinatra green with envy... This is an album that does great credit to the singer and the songs. It marks a definite breakthrough for Murphy."

(John A. Tynan) ****1/2 Downbeat

01 ANGEL EYES 3:15 / 02 ON GREEN DOLPHIN STREET 3:44 / 03 STOPPIN' THE CLOCK 3:10 / 04 SPRING CAN REALLY HANG YOU UP THE MOST 3:50 / 05 NO TEARS FOR ME 3:11 / 06 OUT OF THIS WORLD 4:50 / 07 MILESTONES 2:30 / 08 MY FAVORITE THINGS 2:15 / 09 DOODLIN' 3:29 / 10 LI'L DARLIN' 5:01 / 11 TWISTED 2:28 / 12 IT'S NOT FOR ME TO SAY 2:30* / 13 SEND FOR ME 3:00* / 14 ALL THE WAY 2:50* / 15 KANSAS CITY 2:41* / 16 PERSONALITY 2:43* / 17 VENUS 3:02* / 18 I ONLY HAVE EYES FOR YOU 3:02* / 19 LONESOME TOWN 2:26* / 20 FIREFLY 2:29* / 21 CATCH A FALLING STAR 2:47* / 22 COME TO ME 2:20* / 23 WITCHCRAFT 3:36* / 24 DAY IN – DAY OUT 3:56**
Total Time 75.14

1-11: *Rah*

MARK MURPHY (vcl) accompanied by the Ernie Wilkins Orchestra: featuring Clark Terry, Blue Mitchell, Ernie Royal (tp), Jimmy Cleveland, Melba Liston, Urbie Green (tb), Wynton Kelly or Bill Evans (p), Barry Galbraith (g), George Duvivier (b), Jimmy Cobb (d), Ernie Wilkins (arr, cond). New York, September & October, 1961

*BONUS ALBUM (12-23): *Hip Parade*

MARK MURPHY (vcl) accompanied by the Bill Holman Orchestra: featuring Conte Candoli, Pete Candoli (tp), Bill Holman (ts, bar, arr, cond), Jimmy Rowles (p), Bobby Gibbons (g), Joe Mondragon (b), Stan Levey, Mel Lewis (d). Capitol Studios, Hollywood, August 1959.



Label: American Jazz Classics

File Under: Jazz

Catalogue No: **AJC99049**

Barcode: 8436028699803

Format: 1 CD

Packaging: cristal



★★★★★
One of the most surprising things about a suite by Duke Ellington based upon Shakespeare is that the news of this ambitious undertaking was not really surprising. So renowned are Ellington's talents, so prepared are they for the unexpected, that the announcements of his suits were greeted with enthusiasm, curiosity, and impatience, but seldom with surprise. It is, of course, idle to speculate upon what might have happened if Ellington and Shakespeare had been contemporaries, but there is no doubt that Duke, who calls himself an "amateur playwright," is a very professional showman. And there is also no doubt that the Bard had nothing to say. The artistic meeting of two great creative men has achieved the results we all hoped for: a new major work by Duke Ellington.

While it is true that Duke visited the Stratford festival during the first tour of England in 1953, the spark that ignited Ellington's desire to create a work based upon Shakespeare's characters was his successful appearance at the Stratford Shakespeare Festival in Stratford, Ontario. Thrilled not only by the performance he witnessed there but by the warm welcome extended to him and his band by visitors to the festival, Duke began to think, then threaten to write a suite. Another major work, *A Drum Is a Woman*, was then being completed and took precedence over other compositions. But once started, the new suite advanced one night and was ready to completion in time for the "Music for Moderns" concert at Town Hall in April 1957. Those who heard *Such Sweet Thunder* introduced will remember the enthusiastic and official acceptance that April Sunday. They will also remember that Duke had not had time to compose the final number in the suite. That number was recorded four days later and is the final selection of this recording.

In Act IV, Scene 3, of *A Midsummer Night's Dream* appear the lines: "I never heard in musical discord, such sweet thunder." Be it Ellington or Shakespeare who leads you to listen to what Duke describes as his attempt to parallel the vignettes of some of the Shakespearean characters in moderate variations to the point of caricature, such sweet thunder it most certainly is.

Such Sweet Thunder

Duke Ellington

The complete original album *Such Sweet Thunder* (Columbia CL1033), Duke Ellington and Billy Strayhorn's musical vision of the works of William Shakespeare. As a bonus, three extra tracks from the same sessions that were not included on the original LP, as well as two other complete Ellington suites, "The Harlem Suite" and "The Controversial Suite". Includes 12-page booklet

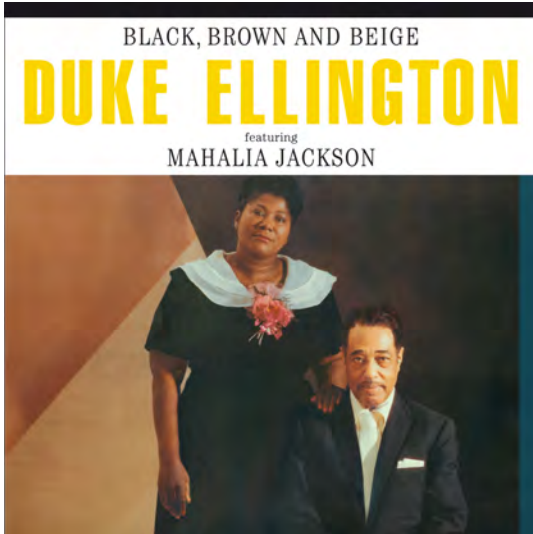
For an African American jazz musician to compose a suite based on Shakespearean themes during the 1950s was certainly not an every day occasion. In fact, it would have been an ambitious project even for a classical composer. But as Irving Townsend explained in the original liner notes that follow, when the composer in question is the one-and-only Duke Ellington, no one is surprised at all. This was by no means the first time the Duke embarked on a difficult project as he had been actively expanding the jazz language through longer and more sophisticated works since the early 30s. As they were generally thematic pieces divided into many shorter sections, the extended compositions were eventually labelled as "suites", and there would be many of them. The result of many sessions, the current edition presents the complete original *Such Sweet Thunder* album (tracks 1-12) plus three tunes from the same sessions that were originally intended to form part of the suite but were later discarded ("Suburban Beauty", "A Flat Minor" and "Café Au Lait"). As a bonus, this release also includes two of Ellington's previous suites: *The Harlem Suite*, also known as *A Tone Parallel to Harlem*, and *The Controversial Suite*, a kind of humorous work written as a friendly critique of some of the different musical styles in jazz.

Original Downbeat ***** review:

"Listening to *Such Sweet Thunder*, you are ashamed to think of all the relatively trivial releases on which five-star ratings have been squandered. For in the dozen vignettes, dedicated to the Stratford, Ontario, Shakespearean festival and suggested by characters and situations in various plays (the title is a quote from *A Midsummer Night's Dream*), Ellington and Billy Strayhorn found a challenge, one that stimulated them to the creation of a group of works all within the normal Ellington compass, all corresponding with the classic conception of the band's sound, yet achieving in this unpretentious framework exactly what the suite set out to do." (Leonard Feather)

Label: Poll Winners Records
File Under: Jazz
Catalogue No: PWR27285
Barcode: 8436028699766
Format: 1 CD
Packaging: cristal

Personnel:
SUCH SWEET THUNDER: Clark Terry, Willie Cook, Cat Anderson, Ray Nance (tp), Quentin Jackson, Britt Woodman, John Sanders (tb), Jimmy Hamilton (cl, ts), Russell Procope (as, cl), Johnny Hodges (as), Harry Carney (bar, cl, b-cl), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (d). New York, December 6, 1956-May 3, 1957.



Label: Poll Winners

File Under: Jazz

Catalogue No: PWR27286

Barcode: 8436028699773

Format: 1 CD

Packaging: cristal

DUKE ELLINGTON and His Orchestra:
Cat Anderson, Harold "Shorty" Baker, Clark Terry (tp), Ray Nance (tp & vln), Quentin Jackson, Britt Woodman (tb), John Sanders (v-tb), Jimmy Hamilton (cl), Russell Procope (as, cl), Bill Graham (as), Paul Gonsalves (ts), Harry Carney (bs, b-cl, cl), Duke Ellington (p), Jimmy Woode (b), Sam Woodyard (d). Los Angeles, February 1958.

Black, Brown & Beige

Duke Ellington

The complete original classic album Black, Brown and Beige with Mahalia Jackson's poignant voice backed by the Ellington orchestra. As a bonus, three vocal related Ellington works: the suite "Portrait of Ella Fitzgerald" – Duke and Billy Strayhorn's dedication to the famous singer – and the only two vocal arrangements from the album Masterpieces by Ellington. Includes 16-page booklet.

The history of Black, Brown & Beige began on June 23, 1943, when Duke Ellington premiered this extended work at Carnegie Hall. Most critics could not accept the idea of Ellington composing long musical works and preferred to confine him to jazz songs. From then on, Ellington performed only fragments of Black, Brown & Beige during concerts and broadcasts in the mid forties, and no testimony of any part of the work being played exists between 1947 and the making of the album presented here, in 1958.

The 1958 album Black, Brown & Beige, isn't a recording of the whole composition, but an extended reworking on two of his most important themes, mostly "Come Sunday" and "Work Song". Thus, it cannot be compared with the original 1943 performance, and must be listened to as an individual work. Why Ellington preferred to do this instead of taking the opportunity to finally put a studio version of his complete composition on tape is unknown. The 1956 Newport Jazz Festival had made Duke a celebrity again and he could record whatever he wanted by then. However, reworking old material and giving it new life and new form was not new to Ellington. Even in the mid-twenties, when he was just starting, he usually recorded his compositions many times, once for every company that wanted to issue his music, and each time he changed arrangements, introduced new soloists, and experimented new angles for each composition. In any case, the 1958 album is not at all a pastiche of the old suite but a new reflection on its main musical themes, to which the added voice of Mahalia Jackson gives a new emotive dimension.

Original Downbeat ***** review:

"What Ellington and Mahalia have done is created a gentle, reverent, powerful prayer. There is nothing else I can write to describe or interpret this album. I was moved by it through more than six playings. I think it's the best work Duke's band has done in years. I think, too, that Mahalia's presence was a stimulus to the performance which makes this more than another Ellington LP, but rather an Ellington milestone." Dom Cerulli

the modern jazz quartet

european concert



John Lewis
Milt Jackson
Percy Heath
Connie Kay

European Concert (Vols 1 & 2)

Modern Jazz Quartet

2LP on 1 CD!

The Modern Jazz Quartet's classic original albums European Concert Vol.1 & Vol.2 (Atlantic LP1385 and LP1386) in their entirety. Recorded during concerts in Stockholm on April 11 & 13, 1960, and Gothenburg on April 12, these Swedish performances present the inimitable magic of the MJQ in front of live audiences. Includes 12-page booklet.

Original Downbeat ***** review:

"Long considered one of, if not the classic album from the Modern Jazz Quartet, European Concert defines them simultaneously as a recording entity as well as a working band. MJQ presented jazz in the context of a formally structured environment, much like a chamber group in the classical context. As this album perhaps more than any of their studio recordings exemplifies, they used concepts of time, space, meter, rhythm, and changes to weave together a seamless whole, where melody grounded the improvisation but never really restricted it." Thom Jurek

Label: Poll Winners

File Under: Jazz

Catalogue No: PWR27287

Barcode: 8436028699780

Format: 1 CD

Packaging: cristal

JOHN LEWIS, piano
MILT JACKSON, vibes
PERCY HEATH, bass
CONNIE KAY, drums



Jazzical Moods

Charles Mingus

3 10" LPs on 1 CD

The complete original Charles Mingus album *Jazzical Moods*, which originally appeared as two 10" LPs (Period SPL-1107 & LP SPL-1111). To complement this brilliant album, we have added the complete LP *The Moods of Mingus* (Savoy 10" LP, MG-15050), recorded by the bassist during the same period and with a very similar personnel. Includes 16-page booklet.

In December 1954, Mingus recorded two LP inch LPs for the Period label titled *Jazzical Moods*, Volumes 1 & 2 (SPL-1107 & SPL-1111). John LaPorta played alto sax and clarinet, Teo Macero played tenor and baritone saxes, and Mingus played bass. However, he also played piano here, and was also joined by Thad Jones on trumpet, Jackson Wiley on cello and Clem DeRosa on drums. Seven tracks were recorded for the two albums. [Although Mingus describes himself on the original liner notes as a "frustrated pianist", he was quite capable on that instrument and he would record an impressive solo piano LP for Impulse in 1963 titled *Mingus Plays Piano*.] Not long after the Period albums were released in 1955, the label disappeared. The material from these two 10-inch albums was subsequently acquired by other labels, which issued it on single 12-inch LPs. Mingus's next album as a leader following those recording sessions was *Pithecanthropus Erectus* (for Atlantic). *Jazzical Moods'* title was supposed to suggest the merger of "jazz" and "classical," but the music is not a blend of classical and jazz: it's pure jazz. This is partly due to the presence of the young and fiery trumpeter Thad Jones on most of the tracks (originally billed, for contractual reasons as "Oliver King," a nice homage to the revered King Oliver).

Label: Poll Winners

File Under: Jazz

Catalogue No: **PWR27288**

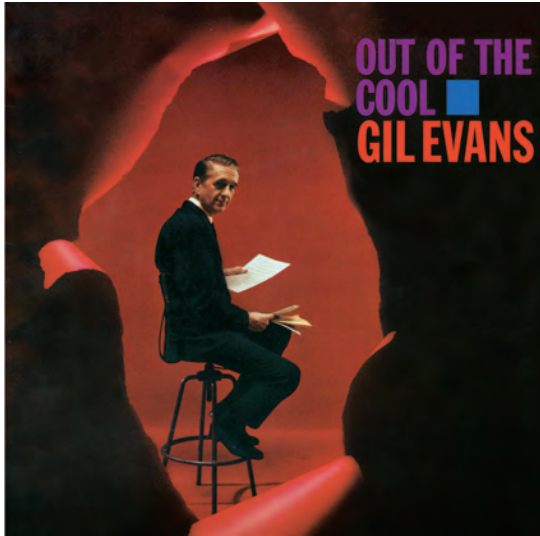
Barcode: 8436028699797

Format: 1 CD

Packaging: cristal

CHARLES MINGUS, bass, piano & leader;
JOHN LaPORTA, clarinet & alto sax; TEO
MACERO, tenor and baritone sax; THAD
JONES, trumpet; JACKSON WILEY, cello;
CLEM DeROSA, drums
New York, December 1954.

On bonus tracks (*The Moods of Mingus*):
CHARLES MINGUS, bass & leader; JOHN
LaPORTA, clarinet & alto sax; TEO MACERO,
tenor sax; GEORGE BARROW, tenor and
baritone sax; RUDY NICHOLS, drums;
Hackensack, New Jersey, October 31, 1954.



Label: Poll Winners
File Under: Jazz
Catalogue No: PWR27290
Barcode: 8436028699520
Format: 1 CD
Packaging: cristal

GIL EVANS, piano, arranger & conductor with
THE GIL EVANS ORCHESTRA:
2 & 4-6: Johnny Coles, Phil Sunkel (tp), Jimmy
Knepper, Keg Johnson (tb), Tony Studd (b-tb),
Bill Barber (tu), Budd Johnson (ts, sop), Eddie
Caine (fl, pic, as), Bob Tricarico (bassoon, fl,
pic), Gil Evans (p, arr, cond), Ray Crawford (g),
Ron Carter (b), Charlie Persip, Elvin Jones (d,
perc). New York, November 18 & 30, 1960.

1 & 3: Same personnel as above but Ray
Beckenstein (as, fl, pic) replaces Eddie Caine.
New York, December 10 & 15, 1960.

Out of the Cool

Gil Evans

Gil Evans' classic album *Out of the Cool* (Impulse AS-4) in its entirety, featuring such stars as Budd Johnson, Johnny Coles, Jimmy Knepper, Ron Carter and Elvin Jones. The remaining song from the sessions ("Sister Sadie"), as well as the original 1959 version of "La Nevada", and Evans' vocal arrangement of "Where Flamingos Fly" (sung by Helen Merrill), have been added as a bonus. As an additional bonus this CD also contains three tunes by the Gil Evans Orchestra featuring Johnny Carisi as the trumpet soloist, recorded during the same period as *Out of the Cool*.

Gil Evans began recording his own albums during 1958-59 thanks to the success of his first collaboration with Miles Davis, *Miles Ahead*, in 1957. Although he was already respected among his peers, *Miles Ahead* brought the pianist/composer/arranger far greater recognition. It wasn't his first collaborative work with Miles, however, as the two had been co-creators of the spectacular *Birth of the Cool* nonet in 1948-49, which was celebrated among musicians but received little public attention and went relatively unnoticed for a number of years. While Evans hadn't previously recorded (nor would he ever) most of the tracks from *Out of the Cool*, two of them had merited earlier efforts. One of them was the opening "La Nevada", which had been originally recorded in a much shorter version for the LP *Great Jazz Standards* and issued as "Theme". This original recording is included here as a bonus. As an additional bonus, we have included all three Gil Evans collaborations with trumpeter Johnny Carisi (1922-1992, who also contributes here as a composer and arranger) from the album *Into the Hot* (Impulse AS-9), on which Evans was the promoter and the conductor. Includes 12-page booklet.

Original Downbeat ***** review:

"Here we see Evans plain –not concerned with creating suitable settings for Miles Davis, not reworking old jazz standards, but expressing himself with his own band. One of the charms of this set is Evans' use of soloists as contributing elements to the over-all arrangement instead of as ends in themselves. This approach adds immeasurably to the total effect (since a total effect is actually possible under these circumstances) and makes the role of the soloists much more effective." John S. Wilson

Art and Perception

Art Farmer Quartet

2 LPs ON 1 CD!

Two of Art Farmer's outstanding original quartet LPs in their entirety: Art (Argo LP678), featuring Tommy Flanagan on piano, and Perception (Argo LP738), with Harold Mabern at the keyboard. Includes a 16-page booklet.

Art Farmer had become a true jazz legend by the time he died on October 4, 1999, at the age of 71. A master of the trumpet and the flugelhorn, Farmer first gained notoriety with the celebrated Jazztet, a group he formed with saxophonist Benny Golson. Although the Jazztet disbanded in 1962, Farmer and Golson would reunite during the 1980s. Farmer and Tommy Flanagan had known each other since at least 1956, when they both participated on the album Oscar Pettiford Orchestra in Hi-Fi. Their next preserved collaboration consisted of Milt Jackson's LP Bags' Opus, which was recorded on December 28 & 29, 1958, and also featured Benny Golson, Paul Chambers and Connie Kay. Their next encounter took place on September 21-23, 1960, for the quartet sessions that would produce the album Art. On most of this CD, Farmer is heard on trumpet, however in 1961 (when Perception was made) he had begun to replace the trumpet with the flugelhorn, which had a warmer sound.



Label: Poll Winners

File Under: Jazz

Catalogue No: PWR27291

Barcode: 8436542010023

Format: 1 CD

Packaging: cristal

Personnel on ART

ART FARMER, trumpet

TOMMY FLANAGAN, piano

TOMMY WILLIAMS, bass

ALBERT "TOOTIE" HEATH, drums

New York, September 21-23, 1960.

Personnel on PERCEPTION

ART FARMER, trumpet & flugelhorn

HAROLD MABERN, piano

TOMMY WILLIAMS, bass

ROY McCURDY, drums

New York, October 25-27, 1961.

RELEASE DATE
6TH FEBRUARY 2012

world village
(harmonia mundi s.a.)



Strictly Romancin'

Catherine Russell

Catherine Russell's fourth album for World Village, *Strictly Romancin'* is a paean to natural attractions: to a lover, an art form, to one's family heritage. Our faithful heroine explores love's foibles, failures, and bliss, from amorous to humorous. This acclaimed vocalist embodies the lost art of song savvy, inhabiting the lyric, and allowing each melody to shine.

Catherine Russell is that rarest of entities – a genuine jazz and blues singer – who can sing virtually anything. Her voice is full blown femininity incarnate; a dusky, stalwart and soulful instrument that radiates interpretive power yet remains touchingly vulnerable. She launches fearlessly into each tune, getting inside the melody and capturing every emotion.

Label: World Village

File Under: Jazz

Catalogue No: 468101

Barcode: 713746810122

Format: 1 CD

Packaging: cristal

RELEASE DATE
6TH FEBRUARY 2012



Steeve Laffont New Quintet

Steeve Laffont New Quintet

Yes, Steeve Laffont is a Manouche, and yes again, he plays in Django style as only a handful of guitarists can. But his hopes and wishes as well as his talent are not limited to this obsessive technical skill, nor are his personal musical universe and artistic ambitions limited to working in the wake of Django and his various approaches to jazz. He's been playing guitar in different styles forever (or so it seems), always with the same fervour, the same strong desire, and the same spontaneity.

So he is quietly evolving in different ways – with the same supple feline grace as Grant Green, the same controlled fieriness as Wes Montgomery, the same sophisticated elegance as Joe Pass, the same sense of melody as Charlie Byrd, the same rolling groove as George Benson, the same elegant lyricism as Jim Hall. Steeve Laffont spells happiness – that of innocence found once again, the pure inspiration of an unaffected, direct style constantly aimed at pleasure and jubilation.

Label: Le Chant du Monde

File Under: Jazz

Catalogue No: 2742018

Barcode: 794881991723

Format: 1 CD

Packaging: digipack



Permutation

Enrico Pieranunzi

Enrico Pieranunzi's American trio history is studded with prestigious collaborations, from the legendary Marc Johnson/Joey Baron trio (10 CDs to date, a Japan tour in 2004, and a major influence on an entire generation of musicians) to his late 80s trio with Charlie Haden and Billy Higgins ("First Song", but also the splendid "Silence" with Chet Baker) to that with Paul Motian and Haden ("Special Encounter"). Not to mention his trio with Motian and Marc Johnson, with whom the Italian pianist performed in July 2010 at New York's Village Vanguard (Camjazz will be coming out soon with a live recording of these concerts).

Now it's another extraordinary trio's turn, following a recording session with Scott Colley and Antonio Sanchez that produced excellent results, as can be heard on this masterful first CD. The title is no accident. It alludes to Pieranunzi's further transformation and evolution toward new forms of compositional and improvisational expression, accenting his unwavering and boundless ability to reinvent himself.

Once again this Italian pianist's musical world, already rich in typical European aspects, is fused with the distinctive moods of the most gifted and emblematic North American musicians, leaving a new and very personal mark on the fascinating progression of this classic jazz format. Pieranunzi's partners in this new three-way adventure have little need for introduction. Scott Colley has been featured for some time now alongside great names like Herbie Hancock, Jim Hall and Chris Potter, among others, as well as recently making major recordings under his own name. Antonio Sanchez is the drumming world's newest star. A mainstay in Pat Metheny's recent groups, he has reached planetary heights with his drumming technique, imagination and innovation.

There's no doubt that this trio's performances will generate an intense, elegant music rich in interplay and capable of tracing some stunning and unexpected musical itineraries. The great story of Pieranunzi's American trios continues...

Label: CAM Jazz

File Under: Jazz

Catalogue No: CAMJ7845-2

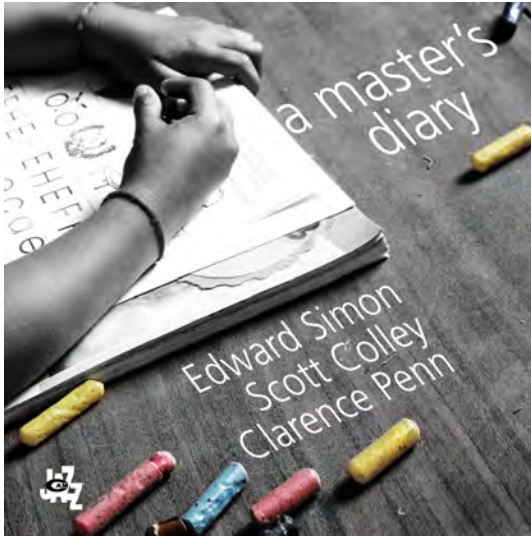
Barcode: 8052405140388

Format: 1 CD

Packaging: cristal

Enrico Pieranunzi - piano
Scott Colley - bass
Antonio Sanchez - drums

RELEASE DATE
6TH FEBRUARY 2012



A Master's Diary

Edward Simon / Scott Colley / Clarence Penn

A homage to the great Italian film composer Fiorenzo Carpi. Not a jazz re-reading of a modified piece, but a reinterpretation able to give life and new nourishment to Carpi's compositions. This album is without doubt one of the most intriguing works in the CAM jazz catalogue.

Following the success of his trio with John Pattitucci and Brian Blade (as heard on the Unicity and Poesia albums for Cam Jazz), the Venezuelan pianist now teams up with Cam regular Scott Colley and in-demand drummer Clarence Penn (Maria Schneider, Richard Galliano etc). Argentinian trumpeter Diego Urcola guests on the first track.

Label: CAM Jazz

File Under: Jazz

Catalogue No: CAMJ7843-2

Barcode: 8052405140234

Format: 1 CD

Packaging: cristal

Edward Simon - piano
Scott Colley - bass
Clarence Penn - drums

special guest: Diego Urcola - trumpet

RELEASE DATE
6TH FEBRUARY 2012



Jens Thomas
Speed of Grace
Verner Pohjola
A tribute to AC/DC

ACT

Speed of Grace

A Tribute to AC/DC

Jens Thomas

After eight years, pianist Jens Thomas is presenting a new album on ACT, and a very unusual one at that: “Speed of Grace” – a tribute to the music of Australian hard rockers AC/DC, featuring not their typical loud rock, but rather music which is more reminiscent of intimate ballads. That the name Jens Thomas needs to be explained to young jazz fans also shows how short lived the jazz industry can be, as it was only a decade ago that this same Jens Thomas had one of the most rapid career ascents in German jazz history.

2000’s ACT release “You Can’t Keep A Good Cowboy Down”, was a resounding success. The album which followed one and a half years later “Shadows In The Rain”, which reinterpreted songs by Sting, was even more successful. It was named “Album of the Year” throughout Europe – by France’s Jazzman, Britain’s Jazzwise and the annual German Record Critics’ Award.

Jens Thomas came up with just the right sound for his not entirely risk-free encounter with AC/DC. His versions go fully against the grain – hard rock becomes lyrical chamber music dimmed down to impressionist ballads which are fully improvised right down to their framework. The rip roaring rock anthem “Highway To Hell” almost becomes a fragile, sad lament and the older rock numbers like “The Jack” are, to a certain extent, freed from any stylistic burden and given a totally new, minimalist form. This also shows that AC/DC’s music is often underestimated. The listener has a great deal to discover on “Speed Of Grace”.

Track listing:

01 Highway To Hell / 02 Live Wire / 03 T.N.T. / 04 It’s A Long Way To The Top / 05 The Jack / 06 Night Prowler / 07 Hells Bells (B. Johnson / A. Young / M. Young) / 08 Connected (J. Thomas) / 09 If You Want Blood / 10 Rock’N Roll Singer / 11 Keep It Down Boy (J. Thomas) / 12 Touch Too Much / 13 You Shook Me All Night Long (B. Johnson / A. Young / M. Young)

Music composed by Bon Scott, Angus and Malcom Young, unless otherwise noted



Label: ACT Music

File Under: Jazz

Catalogue No: ACT9509-2

Barcode: 614427950925

Format: 1 CD

Packaging: digipack

Jens Thomas / piano, vocals, keys
Verner Pohjola / trumpet

RELEASE DATE
6TH FEBRUARY 2012



Vernerer Pohjola Quartet
Ancient History
With Aki Rissanen

ACT



Ancient History

Vernerer Pohjola Quartet

To clarify where one is standing now and what the future might hold, it is often worthwhile to take a look back to the beginning. This goes for Ancient History as well – the album title emerged from a song that was originally called “Ancient History of 1991”. “I began to play the trumpet in 1992. The song reminded me of the time before that. Later Siggie Loch and I thought it might be a suitable name for the whole album.” Indeed, the eight pieces have a distinctly grand and epic quality, from the classic-sounding ballads through to the more modern songs and passages.

The biggest difference to Pohjola's previous album (and ACT debut) Aurora is certainly the instrumentation. Whereas Aurora included fifteen musicians, Ancient History gets along with an intimate quartet line-up: Aki Rissanen on piano, Joonas Riippa on drums and Antti Lötjönen on bass. In addition, the alto saxophonist Jukka Perko joins them for one track, and the percussionist Tatu Rönkkö for three. All of these musicians are Pohjola's longstanding companions. Ancient History may appear less monumental than its predecessor, but it is also more deft and light-footed. Once again Pohjola shows he is a master of combining styles, moods and sounds.

Track listing:

01 Deism 11:10 / 02 But This One Goes In Four 9:08 / 03 Ancient History 6:28 / 04 Hyperballad 5:01 / 05 White View 8:50 / 06 Cheap Taxi Adventure 9:33 / 07 Thunderous Thoughts 6:38 / 08 Ballad 18 5:42

Label: ACT Music

File Under: Jazz

Catalogue No: ACT9517-2

Barcode: 614427951724

Format: 1 CD

Packaging: digipack

Vernerer Pohjola / trumpet
Aki Rissanen / piano
Joonas Riippa / drums
Antti Lötjönen / bass

Guests:

Jukka Perko / alto saxophone
Tatu Rönkkö / percussion



Label: ACT Music
File Under: Jazz
Catalogue No: ACT9520-2
Barcode: 614427952028
Format: 1 CD
Packaging: digipack

Lars Danielsson / bass, cello, wurlitzer on #8
Tigran / piano, vocals on #7
John Parricelli / guitar
Arve Hendriksen / trumpet
Magnus Öström / drums & percussion

Liberetto

Lars Danielsson

Happy coincidences can often lead to extraordinary results. No-one could have foreseen that Lars Danielsson and the Armenian pianist Tigran would pair up to form the new dream duo of the European jazz scene, when in fact the two musicians played their first concert together only one week before the scheduled recordings of *Liberetto*. It was clear from the first note that two musical soulmates had found each other, and despite it happening by coincidence the result of their meeting was all the more intense.

On *Liberetto* Lars Danielsson remains true to his musical language and style, with often melancholic and uniquely fragmented melodies, a search for new musical spaces and an inherent sense of lyricism. However, here he goes one step further – *Liberetto* is more intense and more interactive than Danielsson's previous albums, perhaps leaning further towards chamber jazz, and this has a lot to do with the musicians with whom he recorded the album. In addition to Tigran (whose technique and expression are so stunning that Tigran won both the Thelonious Monk and Martial Solal competitions when he was still a teenager), Danielsson's longstanding desire to work with former Esbjörn Svensson Trio drummer Magnus Öström finally came true. The British guitarist John Parricelli, with his wonderfully subtle style, is an old acquaintance; and Arve Henriksen, who has consistently proven his standing in the great tradition of lyrical Scandinavian trumpet players, appears as a guest musician.

Track listing:

01 Yerevan (Tigran) 2:08 / 02 Liberetto 4:52 / 03 Day One 2:54 / 04 Orange Market 7:39 / 05 Hymnen 4:46 / 06 Svensk Låt (Tigran) 5:50 / 07 Hov arek sarer djan (Armenian folk song, arr. by Tigran) 6:32 / 08 Party On The Planet 4:32 / 09 Tystnaden (Danielsson, Tigran) 2:42 / 10 Ahdes Theme 3:38 / 11 Driven To Daylight 5:16 / 12 Blå Ångar 4:13



Ulf Wakenius
Vagabond
Lars Danielsson
Vincent Peirani
Youn Sun Nah

ACT



Vagabond

Ulf Wakenius

For a couple of years Wakenius has been the accompanist of his fellow ACT artist Youn Sun Nah. Since the Korean star singer lives in Paris the city has been a regular destination for him, and also a source of inspiration for Vagabond. In addition to guest appearances by Nguyễn Lê and Youn Sun Nah (who performs a version of the Police classic "Message in a Bottle" with remarkable simplicity), it was Paris where he met the accordionist Vincent Peirani, an encounter which shaped the album. Peirani can be considered the rising star of the great French accordion tradition. On Vagabond he demonstrates that he has already found a unique style that works in different genres and perfectly fits Wakenius' guitar. His accordion occasionally mimics the sound of a human voice, as heard most clearly on "Breakfast in Baghdad" - originally composed by Wakenius for Youn Sun Nah and featured on her album Same Girl (ACT 9024-2).

On Vagabond it becomes apparent that as a globetrotter Wakenius is driven by curiosity for all sorts of good music and he proves himself as a truly versatile guitarist - from the French "Bretagne" and the Nordic and almost hymnal sounds of "Psalmen" by his friend and fellow musician Lars Danielsson, to archaic Native American tones of Jim Pepper's "Witchi-Tai-To", and from the South American "Chorinho" to the Asian sounding "Song For Japan". Wakenius sends the listener musical postcards from all over the world and merges them into a fascinating travel report.

The album is also a family affair. For the first time Ulf Wakenius worked together in the studio with his son Eric, who is obviously following in his father's footsteps as a guitarist, as heard on the title song that they composed together. In addition, they perform Attila Zoller's wonderful "Birds And Bees" as a duet. Wakenius sums up by saying, "It's the best album I have ever made."

Track listing:

01 Vagabond (Ulf & Eric Wakenius) 5:20 / 02 Message In A Bottle (Gordon Sumner) 6:16 / 03 Bretagne (Ulf Wakenius) 5:01 / 04 Psalmen (Lars Danielsson) 4:36 / 05 Breakfast In Baghdad (Ulf Wakenius) 6:35 / 06 Song For Japan (Ulf Wakenius) 3:21 / 07 Birds And Bees (Attila Zoller) 4:31 / 08 Praying (Lars Danielsson) 3:54 / 09 Chorinho (Lyle Mays) 5:07 / 10 Witchi-Tai-To (Jim Pepper) 5:24 / 11 Encore (Keith Jarrett) 2:54

Label: ACT Music

File Under: Jazz

Catalogue No: ACT9523-2

Barcode: 614427952325

Format: 1 CD

Packaging: digipack

Ulf Wakenius / acoustic guitars, oud, chant
Vincent Peirani / accordion, accordina, voice
Lars Danielsson / bass, cello

Guests:

Eric Wakenius / acoustic steel string guitar
Michael Dahlvid / darbuka, cajon

Very special guests on "Message In A Bottle":

Youn Sun Nah / vocals
Nguyễn Lê / electric guitar

RELEASE DATE
6TH FEBRUARY 2012

MUSIC EDITION
WINTER & WINTER



Everything is Alive

Hank Roberts

With Hank Roberts, Bill Frisell, Jerome Harris and Kenny Wollesen four world-class jazz musicians come together in order to record without overdubs or digital processing in best live-to-analog-two-track quality the album Everything is Alive.

"When I thought about making this record, I felt that I wanted to work with not only great musicians, but good friends. With Bill Frisell and Jerome Harris I play since over 35 years in the best mutual and artistic understanding and also with Kenny Wollesen a musical friendship prospered along for many years. Each piece has a very distinct and declarative personality written into it, and working with this particular group of fantastic musicians, one of the key elements was to create structures that would allow for the interplay, development and excitement that improvisation brings." (Hank Roberts)

Label: Winter&Winter

File Under: Jazz

Catalogue No: 910174-2

Barcode: 025091017423

Format: 1 CD

Packaging: digipack

Hank Roberts: cello, voice, jazzophone fiddle

Bill Frisell: electric and acoustic guitars

Jerome Harris: acoustic bass guitar, acoustic guitar, voice

Kenny Wollesen: drums, percussion



Kelmti Horra

Emel Mathlouthi

'This album tells the story of my Tunisia, the story of the dark years as seen through my eyes:— through my experience as a student, a young rebel and dissenter, through my years of artistic and ideological struggle, and through my immigrant tears, my suffering and my love of freedom. I dedicate this album to all those who gave their lives so that one day Tunisia might be free. The road is long but every day...a new sun rises and new hopes emerge...and we are these hopes.'

Emel Mathlouthi

Born in Tunis, Emel is a songwriter, composer, guitarist, and singer who is bringing an amazing brand new sound to Tunisian music. Endowed with an outstanding voice, she evokes Joan Baez, Sister Marie Keyrouz and the Lebanese diva Fairouz, her captivating style is lyrical, with powerful rock, oriental and trip hop influences (she's collaborated with Adrian Thaws AKA Tricky).

Emel began her artistic career at the age of 8 on stage at the small amphitheater in the Ibn Sina suburb of Tunis where she lived until the age of 25. She moved to France to pursue her career as a singer. The song "Kelmti Horra", (my word is free) was taken up by the Arab Spring revolutionaries and sung on the streets of Tunis.

Emel introduces the album to the UK at Rich Mix, London, on Weds 7th March (c/o Dash Arts and Kazum!)

TRACKLISTING:

1 Houdou'on (Calm) 5'30 / 2 Ma Ikit (Not Found) 3'56 / 3 Dhalem (Tyrant) 3'53 / 4 Stranger 4'12 / 5 Ya Tounes Ya Meskina (Poor Tunisia) 4'47 / 6 Ethnia Twila (The road is long) 8'21 / 7 Kelmti Horra (My word is free) 6'27 / 8 Dfina (Burial) 6'21 / 9 Hinama (When) 5'27 / 10 Yezzi (Enough) 7'14

ADVERTISED IN FROOTS AND SONGLINES

Label: World Village

File Under: World music

Catalogue No: 479065

Barcode: 3149026006928

Format: 1 CD

Packaging: digipack

File under: World/Tunisia



I Will Not Stand Alone

Kayhan Kalhor

On this recording Kayhan Kalhor debuts a new instrument, the "Shah Kaman", designed especially for him, with accompaniment by the rarely heard bass santour. It is a meditation on one of the most difficult stages in his life, where darkness and violence seemed to be taking over yet through music and his connection to the people, hope rises. This album is a bittersweet reflection on love, life and country.

Kayhan Kalhor is an internationally acclaimed virtuoso on the kamancheh (Persian spiked fiddle). His performances of Persian music and his many collaborations have attracted audiences around the globe. Born in Tehran, Iran, he began his musical studies at the age of seven. At thirteen, he was invited to work with the National Orchestra of Radio and Television of Iran, where he performed for five years. When he was seventeen he began working with the Shayda Ensemble of the Chavosh Cultural Center, the most prestigious arts organization in Iran at the time. He has traveled extensively throughout Iran, studying the music of its many regions, in particular those of Khorason and Kordestan.

Kayhan has toured the world as a soloist with various ensembles and orchestras including the New York Philharmonic and the Orchestre National de Lyon. He is co-founder of the renowned ensembles Dastan, Ghazal: Persian & Indian Improvisations and Masters of Persian Music. Kayhan has composed works for Iran's most renowned vocalists Mohammad Reza Shajarian and Shahram Nazeri and has also performed and recorded with Iran's greatest instrumentalists. Kayhan has composed music for television and film and was most recently featured on the soundtrack of Francis Ford Coppola's Youth Without Youth in a score that he collaborated on with Osvaldo Golijov.

Label: World Village

File Under: World music

Catalogue No: 468100

Barcode: 713746810023

Format: 1 CD

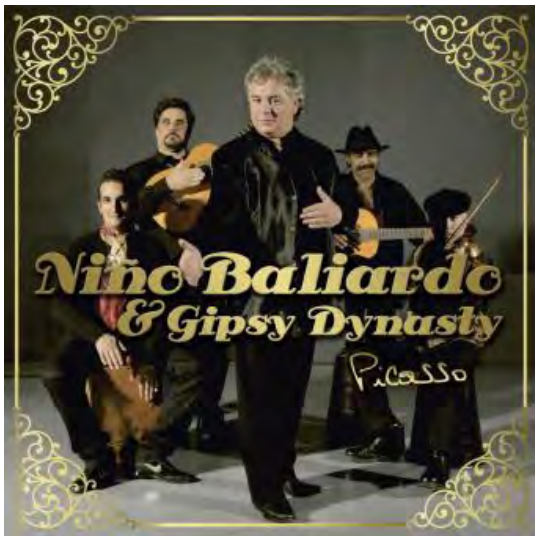
Packaging: cristal

File under: World/Iran

Kayhan Kalhor - shah kaman
Ali Bahrami Fard - bass santour

Top of the World award in Songlines (Mar/Apr)

ADVERTISED IN FROOTS AND SONGLINES



Picasso

Niño Baliardo & Gipsy Dynasty

NEW ALBUM BY ORIGINAL FOUNDER MEMBER OF THE GIPSY KINGS

Niño Baliardo entered the family business. A great ambassador of the Catalan rumba, his father Hippolyte founded in the late 1950s a group called Los Baliardos, which was to reveal the extraordinary talents of his brother Ricardo, soon to be celebrated under his nickname of Manitas de Plata, and his first cousin José Reyes, a singer with a powerful and peculiarly expressive voice who became a major flamenco star. It is to this heritage that son 'Niño' pays homage today in the company of numerous heirs of the Baliardo clan assembled under the appropriate name of 'Gipsy Dynasty'.

Born on 19 June 1961, Bruno 'Niño' Baliardo recorded for CBS at the age of nine, under the name of Niño el Suerte, an LP which particularly impressed Pablo Picasso, a family friend for whom the album is titled. He went on to appear in the first part of the concerts of his uncle Manitas at leading international venues. He experienced from the inside, as one of the principal protagonists, the adventure of the popular renewal of Gypsy music. In order to perpetuate the family tradition, in the early 1980s he co-founded with his cousin Nicolas Reyes (the eldest son of José Reyes) the Gipsy Kings. He gave the group its first great worldwide successes, among them the famous Djobi Djoba, before leaving, without bitterness, a group that was gradually diverging from his demanding criteria.

Niño Baliardo is undoubtedly one of the last great specialists of the Cante Jondo, the "deep song", the primitive and intensely dramatic style of Andalusian flamenco singing which requires a profound sensibility and great expressive capacities. In order to relate the odyssey of the Gypsy people, Niño Baliardo has created a show called "Le Grand Voyage" from which most of the titles on the present album are taken. On stage, his Gipsy Family is enriched notably by the participation of Dhoad, a group of Gypsies from Rajasthan.

ADVERTISED IN FROOTS AND SONGLINES

Label: Le Chant du Monde
File Under: World music
Catalogue No: 2742095
Barcode: 3149024209529
Format: 1 CD
Packaging: digipack

Niño Baliardo, chorus
Nanasso Baliardo, solo guitar
Bébé Baliardo, rhythm guitar
Antonio Villa, bass
Mario Reyes, solo guitar
Bimbo Reyes, rhythm guitar
Giovanni Reyes, counterpoint
Felipe Panel, bass
Francisco Michaellef, violin
Isaac Baptiste, percussions

RELEASE DATE
6TH FEBRUARY 2012



Genteinattesa

Piero Sidoti

What makes Sidoti different from most of those who sing, write songs or do both? To tell the truth, we're not absolutely sure but I suppose it's his face and his ethnic and cultural origins. Piero knows lots but he doesn't tell everything in one go; he starts off a long way away like all those who come from the far side of mystery, and can talk about a Brazilian whore who works between Gorizia and Fiume and lives with a little monkey that spends its time shelling peanuts and marrow seeds. We don't know if you've realised by now that we're faced with a truly different phenomenon here, with eyes that smell more than they see and ears deliberately designed to listen to mysterious sunsets or sunrises across the sea.

Without entering the jungle of words or falling into the trap of rhetoric, we'll give you the one piece of advice that'll help you appreciate this record: take a deep breath, hold it, then plunge right in and go all the way through to the end!

Label: Le Chant du Monde

File Under: Other Genres

Catalogue No: 2742079

Barcode: 3149024207921

Format: 1 CD

Packaging: digipack

Piero Sidoti voice & guitar

Roberto Dani, drums & percussions

Claudio Giusto, drums & percussions

Salvatore Maiore, double bass

Francesco Bertolini, guitars

Antonio Marangolo, piano & saxophones

Alessandra Pascali, voice

RELEASE DATE
6TH FEBRUARY 2012



Label: Asphalt Tango Records
File Under: World music
Catalogue No: CDATR3112
Barcode: 4047179625128
Format: 1 CD

File under: Alternative Rock from Moldova

Basta Mafia!

Zdob Si Zdub

In the mid 90s Zdob si Zdub started as a hardcore punk band and soon moved towards a more folkpunk sound, added a heavy brass section to their line up and started to experiment with different styles like electronic, drum'n'bass and alternative rock. With their charisma and electrifying live shows Zdob si Zdub today enjoy the status of a top live act not only in Moldova, Russia and Romania but now also all over Europe. In last year's Eurovision Song Contest 160 million people rocked out to the eccentric song "So Lucky" from the upcoming Asphalt Tango release "Bastia Mafia".

Since mid 90's Zdob și Zdub combines hardcore and Moldovan folklore in a unique and elegant way, offering a spectacular live show... add some hip-hop, drum'n'bass, jungle, punk... and we have an original music crossover, the meeting point of urban intensity and rural spirit. This charismatic band leaves deep traces in Moldova's music history, however feeling at home in front of any audience it reaches.

Zdob și Zdub performed in more than 20 European countries, from small clubs to big festivals, like Roskilde in Denmark, Sziget in Hungary, Exit in Serbia, Peninsula in Romania and many more. Over the years, Zdob și Zdub opened for renowned bands like: Red Hot Chili Peppers, Emir Kusturica & No Smoking Orchestra, Korn, Biohazard, Rollins Band, Rage Against The Machine, Soulfly, The Garbage, Fun Lovin' Criminals and many others.

In order to bring additional authenticity to its sound, Zdob și Zdub recorded songs, but also performed live, with traditional singers, such as Vasile Dinu (MC Vasile, from Romania), Osoianu Sisters (Moldova), Trio Erdenko (Russia). The music's personality is also transmitted through the videos that accompany 17 songs.

RELEASE DATE
6TH FEBRUARY 2012

LIBRARY
BRITISH



The Spoken Word

Lawrence Durrell

This year marks the centenary of the birth of novelist and poet Lawrence Durrell, one of the leading writers of the postwar years. Born in India and resident at various times in England, Greece, Egypt, Cyprus and France, Durrell was a cosmopolitan, whose work was greatly influenced by the Mediterranean places and cultures he experienced. His most famous work is *The Alexandria Quartet*, a series of novels produced in rapid succession between 1957 and 1960. This disc contains a selection of previously unreleased historic BBC broadcasts in which Durrell reads his poetry and discusses his life and work, together with a unique pair of private recordings of Durrell as jazz pianist and vocalist.

Label: National Sound Archive

File Under: Other Genres

Catalogue No: NSACD76

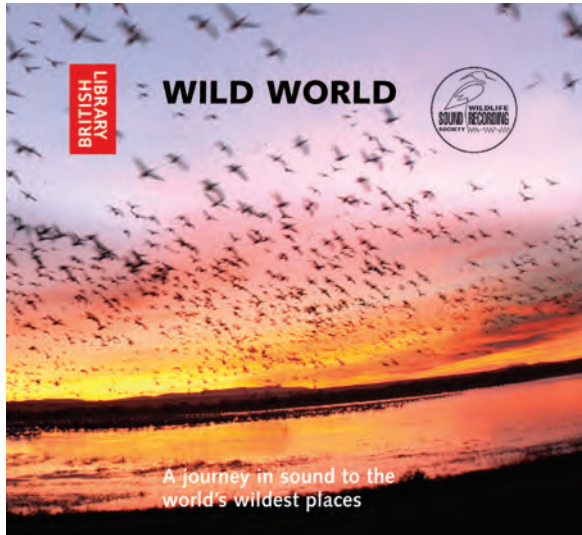
Barcode: 9780712351201

Format: 1 CD

Packaging: cristal

RELEASE DATE
6TH FEBRUARY 2012

BRITISH
LIBRARY



Wild World

A journey in sound to the world's wildest places

Experience the great wealth of wildlife on our planet through a journey in sound. In partnership with the Wildlife Sound Recording Society, the British Library is proud to present this 2-CD-set of recordings from across the globe. The 22 recordings, all made by WSRS members, come from locations as diverse as Great Britain, Germany, Hungary, Cyprus, Sweden, Australia, Borneo, Malawi, Madagascar, Canada and Venezuela. Hear the Blackcap, Coot and Moorhen at Lake Zawadowka in Poland, the Oriental Turtle Dove and Striated Laughingthrush in India, and the Great Frigatebird and Red Footed Booby recorded in the unique habitat of the Galapagos Islands – a worldwide panorama of wild places.

Label: National Sound Archive

File Under: Other Genres

Catalogue No: NSACD92/93

Barcode: 9780712351188

Format: 2 CD

Packaging: cristal