

textures here don't provide a kick of lo-fi immediacy here as they might with some of its precursors, and more inadvertently call to mind a cheap photocopy of those influences.

## Jazz & Improv by Stewart Smith

### Jason Adasiewicz

*Roscoe Village, The Music Of Roscoe Mitchell*  
Corbett Vs Dempsey CD/DL

Vibraphonist Jason Adasiewicz takes the presence of tuned percussion in Roscoe Mitchell's music and runs with it on this brilliantly realised programme of compositions by the AACM maestro. On Art Ensemble Of Chicago's classic *A Jackson In Your House*, "The Waltz" is an affectionate send-up of European dance forms, with the vibraphone adding crystalline colour to the lurching horns. Adasiewicz extends its form to shed light on a beautiful, shimmering melody that drifts in and out of tempo. In addition to the Mitchell originals, there's a lovely take on "Walking In The Moonlight" by the composer's crooner father, and the blues impressionism of Otis Blackwell's "Daddy Rollin' Stone".

### The Choir Invisible

*Town Of Two Faces*

Intakt CD/DL

The elegant second album from the Brooklyn based trio of alto saxophonist Charlotte Greve, drummer Vinnie Sperrazza and bassist Chris Tordini features compositions by all three musicians, plus a fine cover of David Lynch and Peter Ivers's "In Heaven" with guest vocalist Fay Victor relishing its blues inflections. Greve's "Membrane" opens with sinuous bass and supple drums, establishing the rhythm section's measured intensity against the lyrical sax. "Sustained Imagination" bears the influence of minimalism, while the title track is an airy pop song. Tordini's compositions hint at tension beneath calm surfaces, while Sperrazza's "Okay For Now" is a reflective ballad with plenty of space for Greve's fluid lines.

### Christopher Hoffman

*Vision Is The Identity*

Out Of Our Heads CD/DL

Best known as a member of Henry Threadgill's Zooid, Brooklyn cellist Hoffman steps up with an emotionally charged solo album touched by the death of a close friend. It's a curious beast, with mildly sinister synth basslines, electric piano and driving rhythms giving the music the feel of a 1980s thriller soundtrack. I can hear traces of jazz fusion, math rock and arcade games, but Hoffman's avant garde leanings ensure the music is too noisy and skewed to fall into the trap of pastiche. Threadgill contributes noirish saxophone to "What Comes" while flautist Anna Webber outruns the cops on "Better & Better".

### David Leon

*Bird's Eye*

Pyroclastic CD/DL

On *Bird's Eye*, New York based saxophonist and composer Leon draws on Afro-Cuban

and Korean influences to create a vivid new sound. An interest in his Cuban heritage led him to study with master rumbero Manley 'Piri' Lopez. Around the same time, he formed a new trio with gayageum player DoYeon Kim and percussionist Lesley Mok, leading him to explore ways of combining the breath and gesture based rhythms of Korean music with the clave of Cuban music. Their music can be both stately and buoyant, intricate and sly. Spindly and lithe, Kim's gayageum sits beautifully between Leon's saxophone and Mok's drums. Microtonal flourishes enhance the delicate melodies while Kim's vocals bring a wild energy into the space. Inspired.

### Tomeka Reid/Isidora Edwards/Elisabeth Coudoux

*Reid/Edwards/Coudoux*

Relative Pitch CD/DL

The cello trio is an unusual format, particularly in improvised music, but Reid, Edwards and Coudoux make it their own. A visionary string player and composer, Reid needs little introduction. Edwards is a Chilean musician based in London, while Coudoux is a French musician working between new music and free improvisation. From the jump, they speak as one voice. On "could you imagine" grinding arco, percussive bowing techniques and pizzicato runs coalesce into a dynamic contrapuntal form. Around the 11 minute mark, they land on a beautiful texture of deep glissandi and beneath the bridge harmonics. "shot spaces" moves thrillingly between vigorous arco rhythms and pointillistic playing.

### Benjamín Vergara & Amanda Irrarrázabal

*Último Sosiego*

577 CD/DL

Key players in the Santiago, Chile scene profiled in *The Wire* 481, trumpeter Vergara and double bassist Irrarrázabal are both gaining international recognition, the former collaborating with the likes of Fred Frith and Mazen Kerbaj, and the latter with Susan Alcorn and gabby fluke-mogul. As a duo - this is their first album together - they're a major force. The 19 minute "mapamundis, un papel arrugado" is the album's centrepiece. There's an elegiac quality to Vergara's trumpet, as lyrical melodies roll into grainy drones over Irrarrázabal's occluded arco squall. On "nuevo merengue" Vergara plays a gorgeous tune over Irrarrázabal's heaving bass and upper range warbles, while the title track is a marvel of elegant phrasing against percussive taps and creaks.

### Jack Wright

*What Is What*

Relative Pitch CD/DL

Now in his eighties, Jack Wright remains "an undergrounder by design", having devoted himself to free music full time since 1979. Based in the Philadelphia area, he's a keen collaborator, seeking fruitful connections in the US, Europe and Japan. *What Is What* offers an arresting insight into his solo practice across the saxophone family, with pieces for soprano, alto and tenor. Wright opens "What Is Soprano" with a series of vocalised whinnies studded with plosives. Tremulous long tones



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