

GREG CORDEZ
LAST THINGS LAST

Chekov's Gun; Cherry V Des Moines; Figlock; Last Things Last; Low Winter Sun; All That Is; Clementine; Junebug (33.10)

Michael Blake (ts, ss); Steve Gardenas (elg); Cordez (elb); Kurt Knuffke (c); Allison Miller (d). Brooklyn, no dates listed.

gregcordez.com

According to the press release, this album explores the themes of coincidence, optimism and the slow dissolution of a personal relationship. The music is certainly atmospheric and personal to the leader/composer.

After a lively start, the two opening tracks are bright with strong unison playing by the horns and driving, jazz-rock style rhythm from bass and drums. Although only listed as a tenor sax player Blake also features on soprano. *Figlock* is slow, moody and grim in its lyricism; Cordez says it pays tribute to street cleaner Joseph Figlock who was unfortunate enough to break the fall of two babies, on separate occasions, descending from the tower block where he was sweeping. A tragic tale indeed. *Last Things Last*, which is the theme of the CD, is also melancholy and brings out dark but inventive playing from all the musicians. Steve Cardenas on guitar and drummer Allison Miller are particularly effective here. Knuffke is a unique and very impressive cornet soloist, fitting his expressive playing to the moods of every selection. Blake's ripe tenor stylings contrast well with the cornet to produce a fresh, original sounding front line blend.

Apart from writing intriguing themes that are very different from most current jazz releases, Cordez works well in tandem with Miller to provide a constantly changing and propulsive rhythmic background. Although basically simple in construction and execution, these eight selec-

tions offer a refreshing change of direction for the quintet who all play and solo with distinction throughout.

Derek Ansell

JULIAN COSTELLO
QUARTET

TRANSITIONS

Waves; Ducks; Corners; A Manic Episode; Tongue In Cheek; Patience; Earworm; Buraki I Ziemniaki; Mirage (Intro); Mirage; Panettone; Walking Through The Jungle; Corners Reprise (60.14)

Costello (ts, ss); Maciek Pysz (elg, g); Yuri Goloubev (b); Adam Teixeira (d). Italy, 6-8 April 2017.

33 Jazz 268

I fondly remember doing some jazz gigs at the original 33 Arts Centre in Luton, in the early to mid-1990s, so it's great to see the quality of music that's come out of this venture's resulting record label, and this album by Julian Costello is perhaps one of its best. The leader's quite stark solo introduction on the ultimately quite catchy opener *Waves* sets the tone for the remainder of the tracks.

The compositions here by Costello are of fairly widely varying duration, but with nothing longer than around seven minutes. The four musicians all have strong and distinctive individual voices, but the band sound they make together is warm, playful, intimate, intricate, intense and most importantly not boring. There's some brief respite from the clever band interplay on *Corners*, where Costello seems to have layered his sax sounds to harmonise himself, and later in the album Maciek Pysz makes a fairly brief switch from electric to classical guitar, but he sounds sensitive and delicate on both.

I don't hear anything on this album that is clever for the sake of it. A good example of this is *Walking Through The Jungle*, which yes, is rhythmically clever, but the melody and groove are still far more important in this music than anything else. This intriguing album is completed by a fairly brief but wonderful set of liner notes by Iain Ballamy, whom I was reminded of whilst listening before I realised he'd written the notes. He describes the music better than I can here, so buy the CD and enjoy the music and his words.

Dave Jones

DR JOHN

REMEDIES/DESITIVELY BONNAROO

CD1: [*Remedies*] *Loop Garoo; What Goes Around Comes Around; Wash, Mama, Wash; Chippy, Chippy; Mardi Gras Day; Angola Anthem (41.00)*

CD2: [*Desitively Bonnaroo*] *Quitters Never Win; Stealin'; What Comes Around (Goes Around); Me - You = Loneliness; Mos' Scocious; (Everybody Wanna Get Rich) Rite Away; Let's Make A Better World; R U 4 Real; Sing Along Song; Can't Git Enuff; Go Tell The People; Destively Bonnaroo (38.30)*

(1) Dr John (v, p) plus unidentified musicians. No recording date or place given.

(2) Dr John (v, elg, p, muted fingernettes, zogola); Allen Toussaint (v, kyb, pc); Leo Nocentelli (elg); Arthur Neville (org); Gary Brown (ss, as, ts, cl); Mark Colby (ts, cl); Whit Sidener (as, bar); Ken Faulk (t, f); Peter Graves (eu, tb); George Porter, Jr (elb); Joseph Modeliste (d); Robbie Montgomery (v); Jessie Smith (v). No recording date or place given.

Beat Goes On 1326

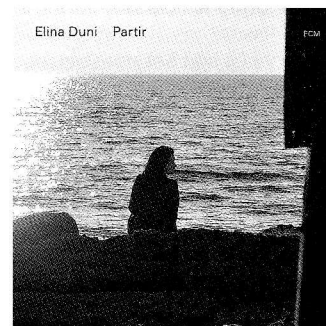
A two-CD set featuring two of Dr John's 1970s albums represents great value for any fans of the doctor's brand of swampy New Orleans R&B and funk. By the time he recorded the first of these albums session musician Mac Rebennack had adopted the Dr John persona and was busy drawing on his many influences, including voodoo, to create his inimitable brand of music. By the second, the voodoo had given way to a greater focus on R&B and funk, thanks to a star backing band.

Remedies (from 1970 and credited to Dr John the Night Tripper) opens with a Dr John classic, the slow and slinky *Loop Garoo*, and includes the anthemic *Wash, Mama, Wash* and the call-and-response *Mardi Gras Day*, which mixes percussion and brass riffs to great effect. Throughout, Dr John sings with a gritty, raw edge to his voice, a world-weary 60-year-old grabbing a few good times while he can (he was around 30 years old at the time). 1974's *Desitively Bonnaroo* is musically in a similar vein but has a trump card in the form of the backing musicians, mostly members of the Meters with the legendary Allen Toussaint on keyboards. The band is tight and funky, building on the faultless

foundation supplied by bassist George Porter, Jr and drummer Joseph "Zigaboo" Modeliste.

The 70s certainly left us some innovative, groove-laden, memorable albums, but occasionally it took its eye off the clock, as evidenced here by the *Remedies* album's 17-minute closer, *Angola Anthem*. It's an angry, dark, song full of repetitive chants and intricate percussion. A free-form protest against the American prison system and Angola prison in particular, but one that would have gained in strength by a reduction in length. However, it does make a lot of supposedly "edgy" contemporary jazz sound like Chicory Tip.

Bruce Lindsay



ELINA DUNI

PARTIR

Amara Terra Mia; Let Us Dive In; Meu Amor; Lamma Bada Yatathanna; Vishnja; Lusnak Gisher; Oyfn Veg; Kanga E Kurbetif; Ani Kaj Lulije; Vaj Si Kenka; Je Ne Sais Pas; Schönster Abestärn (47.45)

Duni (v, p, g, pc). Pernes-les-Fontaines, France, July 2017.

ECM 670 8641

After two acclaimed quartet sets for ECM, Albanian vocalist Elina Duni now releases her debut solo set, an intimate and beautiful recording of love, loss and leaving.

Duni's voice is remarkable, for while it is crystal clear in its multilingual enunciation it is also intimate and expressive in tone. Often singing alone, she occasionally accompanies herself with some minimal piano, guitar or percussion. Her choice of material is considered, mixing a diverse range of traditional folk songs from the Balkans, Armenia and Switzerland with chansons and a breathy Jacques Brel classic *Je Ne Sais Pas*, among other pieces.

Whatever the song, she approaches it with a tentative