



STORYTELLERS LUCIANA SOUZA

AND THE

WDR BIG BAND COLOGNE

ARRANGED AND CONDUCTED BY

VINCE MENDOZA

SSC 1575 - Available MARCH 28

Grammy award winning artists Luciana Souza and Vince Mendoza have joined forces with WDR Big Band Cologne on this most extraordinary collaboration - **Storytellers**.

Considered one of the most important singers of her generation, Brazilian-born Luciana Souza brings her deeply personal and illuminated singing to songs by Antonio Carlos Jobim, Chico Pinheiro, Edu Lobo, Chico Buarque, Guinga, Djavan, Ivan Lins, and Gilberto Gil.

Renowned arranger Vince Mendoza presents Reach song in this collection with an enlightened score that springs from his profound understanding of orchestration, coloring, and his exceptional ability as a composer.

Here, the listener is rewarded with a recording that is essential and truthful, where joy and sorrow, loss and love are stories articulated in ways that reach incomparable beauty.

PHOTOGRAPH BY SEBASTIÃO SALGADO
JURUÁ RIVER. STATE OF AMAZONAS, BRAZIL



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Suite for Max Brown
Jeff Parker (International Anthem/Nonesuch)
by Annie Murnighan

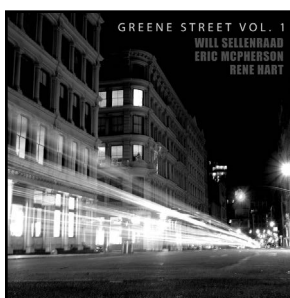
From his seemingly endless transgenre collaborations with Chicago musicians (most notably post-rock band Tortoise and the Chicago Underground) to his solo albums, guitarist Jeff Parker has consistently expressed a lack of interest in confining himself to any one genre. On *Suite for Max Brown*, dedicated to his mother, Parker traverses different styles and instruments, picking up synthesizers, samplers, pandeiros, mbiras and more. Yet there's a soulfulness that ties his work together; the record floats in and around different ideas as though wandering through a series of memories closely held yet softened by the passage of time.

There's always been a subtle immediacy to Parker's playing, as though he is coming upon each line in real time, exuding a sense of wonder when finally landing on an idea that just fits. His riffs are never used as a crutch, instead, as on the second track (with samples of Otis Redding), allowed to come into focus briefly before flowing naturally on to the next.

It is far too tempting to employ a tired observation that much of what makes these pieces so beautiful is that they are fleeting. Even the most infectious of grooves—"Gnarciss" and "Del Rio"—fade soon after gaining momentum; no moment is held as overly precious but, rather, made all the more compelling in its transience. On the aptly titled standout "Fusion Swirl", all parts recorded by Parker, a circular bassline surges beneath a flow of seemingly endless sustain and shimmering percussion, creating a hypnotic rhythmic landscape. As the bass retreats, a soft wave of feedback pulses and loops, warm and gently overdriven guitar sketching meandering lines recalling some of Tortoise's more musing work. "Go Away" possesses a similarly rotating bassline but here Parker, bassist Paul Bryan and drummer Makaya McCraven seem to be bouncing on the edge of their seats. "3 for L", the most straightforward jazz piece, finds Parker demonstrating an acute relationship to the tone of his instrument.

Parker's desire to avoid falling into patterns never feels forced or prescribed. The ability to string together varied yet cohesive atmospheres is most likely the result of Parker's solitary writing practice, which, for this record, found him assembling samples, chord progressions, loops and beats on his own before inviting a swath of collaborators. *Suite for Max Brown* is an endlessly gratifying glimpse into the mind of one of the most captivating composers working today.

For more information, visit intlanthem.com. This project is at Le Poisson Rouge Mar. 11th. See Calendar.



Greene Street, Vol. 1
Will Sellenraad (Deko)
by Kyle Oleksiuk

Greene Street, Vol. 1 is performed by guitarist Will

Sellenraad, drummer Eric McPherson and bassist Rene Hart, who have the very rare distinction of having known each other and played together for over 25 years. They mesh together beautifully as a group and have a shared perspective allowing for collaboration at a very high level.

The sound is a hybrid of the traditional and futuristic. As Sellenraad puts it, "our music encompasses a breadth of influence; it is in the here and now but reflects the past as well. Improvisation and the conversational aspect also play a major part. You must listen and react and it's usually not going to go how you thought it would."

Willingness to listen and react is indeed important, because the hybrid of new and old can make it difficult for some. The bebop crowd will consider it too electronic and the avant garde world too traditional; this isn't an album for people who don't want their peas touching their potatoes but those who are open to the experience will find a lot to enjoy in the musicianship.

Each player does an excellent job, working collectively to create an adventurous album. To some listeners, it could be considered a weakness that the band remains a tight group throughout—there is certainly something attractive in solo-based albums like *Ascension*, where players give their all, one at a time. But playing collaboratively in this coordinated way takes real skill and interpersonal understanding. The courage to stay out of the spotlight—like that memorable lyric, "the warriors, whose strength is not to fight"—is a very rare thing. You can find it in abundance on *Greene Street, Vol. 1*.

For more information, visit willsellenraad.com. This project is at Mezzrow Mar. 15th. See Calendar.

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