

ten to his thirteen minute exploration of "I'll Remember April" from 1991 (1/92, p.71) on which, in what we may now think of as true Galperian mode, he doesn't suggest the melodic theme until he's two minutes into it.

Alan Bargebuhr

**YOANN LOUSTALOT,
PRIMAVERA,
ELABETH 621056.**

Krapnel / Primavera / Ataxar / Masque / Extern sound / Escaminor / Eva / Zabeil / Monsieru Alice. 45/43.

Louсталot, tpt, flgh; Guillaume Nouaux, d; Maxime Fougères, g; Yoni Zelnik, b. November 29-30, 2005. No location given.

The primal sounds of animals seem to be replicated at the top of this group's very first tune, "Krapnel." Using guitar, bass, and trumpet to illustrate wildlife in a tonal kind of way, trumpeter Louсталot establishes a sense of musical freedom that continues throughout this recording endeavor. Guillaume Nouaux uses his percussive devices to support a jungle scene. However, it doesn't take long for this quartet to deviate from primal jungles to more concrete ones as a straight ahead unit. Zelnik's double bass forges a pathway to the drums. Together, they create a strong foundation as this group twists and turns through a number of rhythm transitions. The title tune, "Primavera," features a lengthy bass and guitar solo before Louсталot struts his stuff. In addition to taking stage center with his horn, Louсталot has composed and arranged this entire CD. There is a great deal of openness and air in the recording, perhaps because there's no pianist. This sheds a bright spotlight on the bugle player (as he calls himself in the liner notes), particularly on melancholy ballads like "Ataxar." I was surprised when "Masque" ended abruptly on the third beat. I can't imagine why. Perhaps it was just artistic freedom. Although this is a pleasant listening experience, it lacks the driving force that can propel Jazz CDs into celebrity. What's missing is that gut feeling that artists pull from the depths of their souls. The challenge is to channel these deep emotions through their instruments and to their listening audience. Although it lacks excitement, this entire project is still provocative. It reminds me of a page from the Cool Era of Jazz, where everybody is laid-back and smooth. Louсталot seems to be seeking freedom with his arrangements, spending more time improvising than establishing memorable melodies or moments. Still, I definitely enjoyed some of his compositions; especially "Eva." It is beautiful and sensitive. This melody is one you can remember and tuck tenderly into the pocket of your heart. So many of Louсталot's other melodies are difficult and non-repetitive, leaving the listener wading through long improvisational solos trying to locate the roots of his songs. Never mind. Roll up your pants and step into Louсталot's music. It's interesting and expressive in its own inimitable way.

Dee Dee McNeil

**VINSON VALEGA,
AWAKE,
CONSILIENCE 1102.**

Luftmenschen / Awake / Fog / This Is what Democracy Sounds Like (Part I) / Undertow / Ed Blackwell / This Is what Democracy Sounds Like (Part II) / Stacked Sienna / Sputnik / This Is what Democracy Sounds Like (Part III) / The Trend Is Your Friend / Take Time for Love. 64:00.

Valega, d; Anton Denner, as, flt, pic; Chris Bacas, ts, ss, cl; Terrell Stafford, tpt; Jon Cowherd, p; Josh Ginsburg, b. 5/26, 27/05, Englewood, NJ.

Drummer Vinson Valega and crew weigh in here with a well-played Hard-Bop session for sextet. Each of the members contributes tunes which range from swinging ballads to spry romping workouts. Valega has previously recorded two trios (6/04, p.109) but he helms this unit with aplomb. These are all seasoned session players in New York, and each has a solid grasp of the vocabulary. The member who is probably the most well known is Terrell Stafford, and his bright trumpet tone stands out in the mix. But the other players are all up to the task. Jon Cowherd's lilting piano is a particular asset, especially on quiet ballads like "Stacked Sienna," or the closing bluesy "Take Time for Love" by James Williams. The arrangements start with tight voicings of the heads with just enough of a modernist twist to make them sound fresh. This is particularly true of the leader's short interludes titled "This Is what Democracy Sounds Like" which are interspersed throughout the session. The soloing is all solid, with a deft sense of ensemble balance. While none of these tunes seem destined to enter the mainstream songbook, this is a lively session that demands repeated listens.

Michael Rosenstein

**1) JEREMY ZMUDA,
END OF AN ERA,
JEREMY ZMUDA, no#.**

Mook's Reflection / On Standby / Wink / Jam Factor Ten / Mook's Time / End of an Era / It Wasn't the First Time / Jimmy / Mook Rides Again. 50:57.

Zmuda, g; Bryn Roberts, p, kybd; Matt Clohesy, b; Greg Ritchie, d; Dan Pratt, ts. March 2006, Brooklyn, NY.

**2) MIKE ARROYO,
MY JAZZY MOOD,
MIKE ARROYO 2.**

Floreccitas / Bridge Over Trouble Water / Initial Flight / Vine a Adorar (Worship Tune) / Mira al Cielo (Jammin at Heaven) / Oh que Amigo es Cristo (What a Friend I Have in Jesus) / Perfect Mood / Floreccitas (Vocal). 43:10.

Arroyo, g; John Benitez, b; Alon Yavnai, p; Steve Hass, d; Richie Flores, cga; Christos Rafalidez, vib; Dominic Lali, ts; Gene Jackson, d; Jason Lindner, p; Manuel Valera, kybd; Milly Laracuent, vcl. March - July 2003, Brooklyn, NY.

Two quite different approaches to mainstream Jazz guitar. On (1), the fine player Zmuda synthesizes his influences in an interesting fashion—he incorporates a number of traditional elements (his big Jim Hall tone and his tight phrasing) alongside a dash of high lonesome melody and a penchant for fractal arpeggiating (that recalls Ben Monder). The disc gets off to an awkward start—with some volume swells and a slightly maudlin