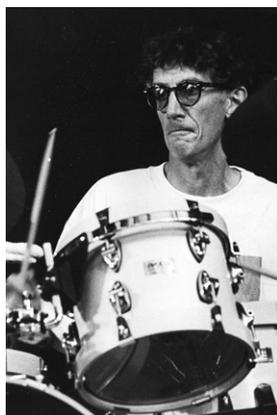


NEW ISSUES



Cecil Payne by Gerard Futrick



Martin Van Duynhoven by Gerard Futrick

Iván Bringas on guitar, vocalist Ángelo Moroni, and laptop player Alvaro Pedrozo follows in fine Company tradition with scrabbling five-part interplay.

While “The Tradition of those Without Tradition” highlights a fertile scene of ad hoc groupings, **(6)** features a cross section of some of the more significant Jazz and Improv bands based in Mexico City, many of which feature Germán Bringas. There’s a broad variety of styles and strategies at play. Rock and Reggae crash up against Free improvisation with Colectivo Lúdico while La Máquina Roja features Bringas and electronics musician Luís Flores for freely modulating trance/pulse grooves. La OrK, a large ensemble collective, gets four tracks, and they use their extensive sonic palette to balance pointillistic, spontaneous interactions with loosely conducted massing of the sections of strings, reeds, percussion, and vocalists. The four pieces vary in densities and intensity. It would be great to hear a full disk of their work to more fully experience their range. Strings play a strong role in many of the groups, a particular standout being the Arto Ensemble where Carlos Alegre’s violin buzzes against the more static textures of Alex Lara’s guitar and Ramón del Buey’s keyboard washes. The group Onslaught lives up to its name as Darrell Zimmerman’s tenor rages against Andrés Motta’s hammered piano and Gabriel Lauber’s buffeting drums. This disk closes with the group Coche Bomba, a sextet that churns up a roiling combination of Free Jazz energy against seething sheets of electronics.

Disk **(7)** is titled “Free Jazz Radicals” and presents music from a pool of musicians who began to delve in to the Free Jazz tradition in 2004. The recording mostly features the trio Zero Point. This trio has recorded a set of Albert Ayler pieces which was released on Ayler records and their allegiance to the Free Jazz tradition is in evidence throughout. The three manage to invest the music with a vital energy with Bringas’ skirling reeds and braying trumpet caterwauling against thrumming bass and Lauber’s roiling polyrhythms. The group “¿?” is featured on a short interlude and one longer improvisation. The pairing of Bringas’ and Zimmerman’s trumpets against Alegre’s sawing violin and Lauber’s churning drums provides a potent blast. While both clearly come to their instruments as second horns, they play with an unfettered directness and physicality. When Bringas switches to piano, his brittle percussive clusters add an effective textural depth. By evidence of this CD, both of these groups would be great to hear in a live performance. Featured CDs by each are certainly warranted.

Michael Rosenstein