

CONVERSATIONS
KEN KARSH



...technical maturity and a surging driving intensity - Los Angeles Times

...among the finest players of his generation - Johnny Smith

....one fine guitarist perhaps ranking with some of the nation's best - Pittsburgh Post Gazette

A much anticipated follow up to his debut album "Ventana", Karsh holds nothing back with a powerhouse guitar performance. A mix of original compositions and some unexpected covers that are sure to please the most discerning Jazz listener.

Available at Barnes & Noble and iTunes
www.alannarecords.com

BRAZILIAN VOCALIST
BY CAROL SABOYA
U.S. SOLO DEBUT ALBUM



"Belezas"

The Music Of Ivan Lins and Milton Nascimento

Carol Saboya, who first came on the music scene in 1996, has enjoyed a brilliant career as a bona fide Brazilian jazz singer—in her native Brazil as well as internationally—through her critically acclaimed performances and recordings. On this CD, she applies her enchanting voice and rich, fluid phrasing to the beloved songs of Ivan Lins and Milton Nascimento, two of Brazil's most celebrated musical geniuses of all time.

Arranged and Produced by Antonio Adolfo
Special Guests:

Dave Liebman (soprano sax and tenor sax),
Hendrik Meurkens (harmonica)

Available at all major websites



www.carolsaboya.com

original improviser, has a knack for writing interesting harmonies for Endsley and Blostein on the front-line, while electric bassist Geoff Kraly and drummer Vinnie Sperrazza are flexible and savvy enough to easily handle heavier-rocking numbers ("Sherner," "Reminiscent") and jazzier material (the dynamic, free-boppish "Farad's Challenge" and the lightly swinging "Walther's Pond"), as well as unabashed skronking ("Alpenglow"). Fans of Bill Frisell's recent work with horns may dig this startlingly original stuff.

GIACOMO MEREGA

WATCH THE WALLS INSTEAD (Underwolf)



There's something chilling and distinctly sci-fi about the atmospheric improvisations by bassist

Giacomo Meregá, guitarist Marco Cappelli and saxophonist Noah Kaplan on this stark, freewheeling affair. Add the minimalist, atonal piano tinkling of Anthony Coleman ("White With Clouds," "Blue on Blue," "Still Yellow," "Absence of Color") and two dissonant tracks featuring violinist Mauro Pagani ("Forgotten Corners," "Some Wind and Voices") and you've got a startling display of spooky, tension-filled free jazz performed by a wide-open, deep-listening crew of mavericks. Meregá, Cappelli and Kaplan also offer five delicate trio pieces, typified by the meditative rubato numbers "Patterns on the Glass" and "Tentative Light."

DINO & FRANCO
PIANA SEPTET

SEVEN (Alfa)



This all-star aggregation features some of the most prominent names on Italy's modern jazz scene,

including trumpeters Enrico Rava and Fabrizio Bosso, drummer Roberto Gatto, superb pianist Enrico Pieranunzi and the father-son team of valve trombonist Dino Piana and his gifted offspring, the trumpeter-composer-arranger Franco Piana. The four-movement *Open Dialogues* bears the harmonically rich stamp of Gil Evans and includes expressive

solos from each of the band members; their collective swing factor is evident on the exhilarating final movement of this impressive 24-minute suite, which includes a bold tenor sax solo from Max Ionata and an adventurous plunger solo from Bosso (who nonchalantly drops in a quote from Monk's "Nuttty" along the way). "Your Smile" is a gorgeous vehicle for Franco's lyrical flugelhorn playing, and the uptempo burner "Eighty and One" is another swinging showcase with solo-section fireworks. "Asimmetrico" is a tip of the hat to Monk, while the beautiful ballad "Sunlight" has Pieranunzi channeling Bill Evans. Trumpet great Rava appears on one track, the buoyant calypso-flavored closer, "Step by Step." Classy mainstream jazz at its finest.

JOHN YAO QUINTET

IN THE NOW (Innova)



Trombonist-composer John Yao, a protégé of Luis Bonilla, makes an auspicious debut as a leader here, joined by saxophonist Jon Irabagon, keyboardist Randy Ingram, bassist Leon Boykins and drummer Will Clark. Together they enjoy a copasetic rapport on potent offerings like "Divisions," which shifts in and out of a churning 12/8 Afro-Caribbean groove and double-timed 4/4 swing, and the ominous, organ-fueled groover "Funky Sunday." The moody waltz-time ballad "For NDJ" has Ingram setting an atmospheric tone with Fender Rhodes and features Yao and Irabagon engaging in some intricate counterpoint against Boykins' deep basslines and Clark's supple brushwork.

The adventurous title track features Irabagon unleashing multiphonics and wailing into the altissimo register; Yao plays it more straight-ahead on his swinging solo. "Not Even Close" and "Pink Eye" incorporate an insistently swinging Jazz Messengers vibe while also stepping into the free-rider zone at times, and the tempo-accelerating "Snafu" may be Yao's most original composition of the bunch. The trombonist reveals golden tones and lyrical tendencies on his stirring ballad "Shorter Days." JT