

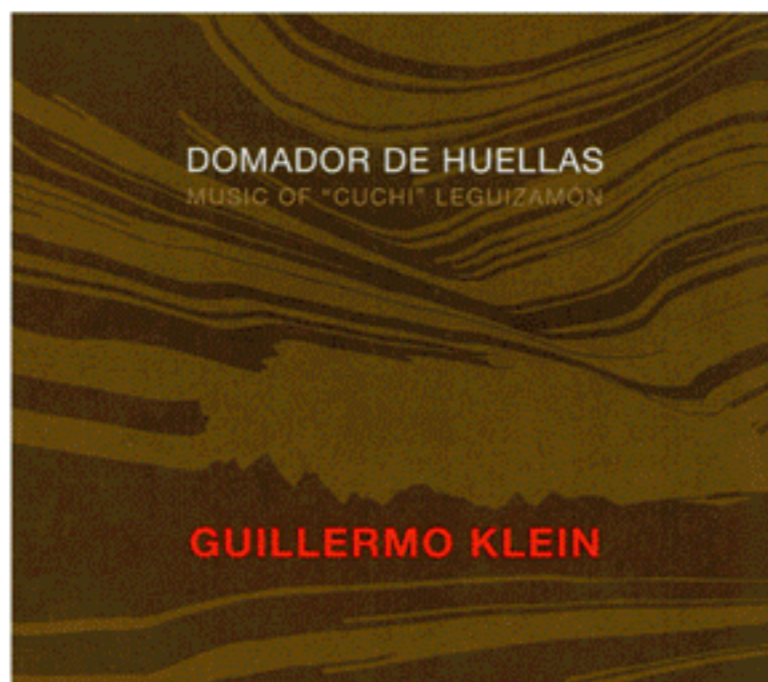
## Guillermo Klein *Domador De Huellas*

LIMBO MUSIC SSC 1233  
★★★★½

Intimidation and curiosity: These are the twin spirits that rise when an artist pays tribute to another artist whose name is little known and whose oeuvre not much better understood. But as an Argentine as well as a performer whose aesthetic embraces strong jazz fundamentals, writing chops and a love for the music of his people, Guillermo Klein succeeds at dispelling the former and satisfying the latter in *Domador De Huellas*, his obeisance to the late Gustavo “Cuchi” Leguizamón.

Like his countryman Astor Piazzolla, Leguizamón was an imposing and multifaceted figure: an attorney, poet and academic as well as a composer and instrumentalist whose passions ran from the indigenous forms of music to concert repertory from Bach to 20th-century innovators—anticipating, then, Klein’s eclecticism. Though less widely known than the celebrated bandoneón virtuoso and tango master, Leguizamón left a legacy of work that was familiar to Argentines. Klein began to put its pieces together when commissioned to present a concert of his music for the 2008 Buenos Aires Jazz Festival, the results of which are captured here.

It may be intimidating to approach music based on unfamiliar folk and dance forms—



but in the same sense that Klein illuminated Argentine listeners by clarifying Leguizamón’s authorship of music they had already come to know, his mission here is to let the music speak on its own. His strategy was to focus not on original arrangements but rather on letting the

essence of each composition guide him toward his own insights and ideas. The *zambas*, for example, aren’t tethered inflexibly to the waltz-time dance that defines that form. Instead, “Zamba De Lozano” expands freely over the meter, with an expressive horn chart delineating the rise and fall of the dynamic leading to Klein’s vocal and smoothing over the stops and starts written into the rhythm.

There’s much more, from the fascinating in-and-out phasing and pattern displacements of piano and high-register bass guitar on “Coplas Del Regreso” to the hushed solo piano introduction followed by a sensitive integration of bass clarinet into whole-tone and clustered horns in “De Solo Estar.” —Robert L. Doerschuk

**Domador De Huellas:** Domador De Huellas; Zamba Para La Viuda; Chacarera Del Zorro; Coplas Del Regreso; La Pomeña; Zamba De Lozano; De Solo Estar; Me Voy Quedando; Cartas De Amor Que Se Queman; Maturana; Sereneta Del 900; Carnavalito Del Duende; Zamba Del Carnaval; La Mulánima. (70:30)  
**Personnel:** Guillermo Klein, vocals, piano; Richard Nant, trumpet, percussion; Juan Cruz de Urquiza, trumpet; Gustavo Musso, tenor sax; Martín Pantyrer, clarinet, bass clarinet; Esteban Sehinkman, Rhodes electric piano; Ben Monder, guitar; Matías Méndez, electric bass; Daniel “Pipi” Piazzolla, drums; Carme Canela and Liliana Herrero, vocals; Román Giudice, vocals, percussion.  
**Ordering info:** [sunnysiderecords.com](http://sunnysiderecords.com)

## The Wee Trio *Capitol Diner Vol. 2: Animal Style*

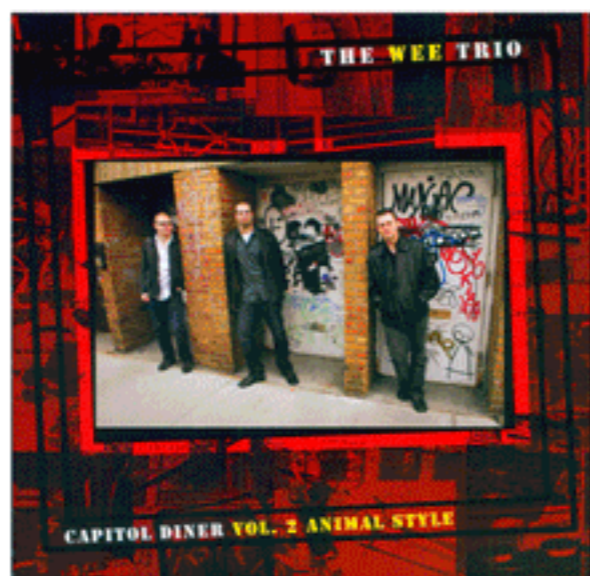
BIONIC 00003  
★★★★

Like Medeski Martin & Wood and The Bad Plus before it, The Wee Trio enjoys the freedom to swirl musical influences together as part of its improvisational language.

If having a vibraphone upfront implies that the band has more of a traditional jazz trio sound than either of the better-known po-mo trios, The Wee Trio undercuts that by including compositions like Aphex Twin’s “Avril 14th” and randomly introducing some of the cheesiest-sounding synth around on a quarter of the songs.

That dweebish keyboard, which on “Tig Mack Is Back In Santa Monica” sounds like it was lifted from a Captain & Tennille song and makes the rest of the recording seem as though the band constantly has its collective tongue in its cheek.

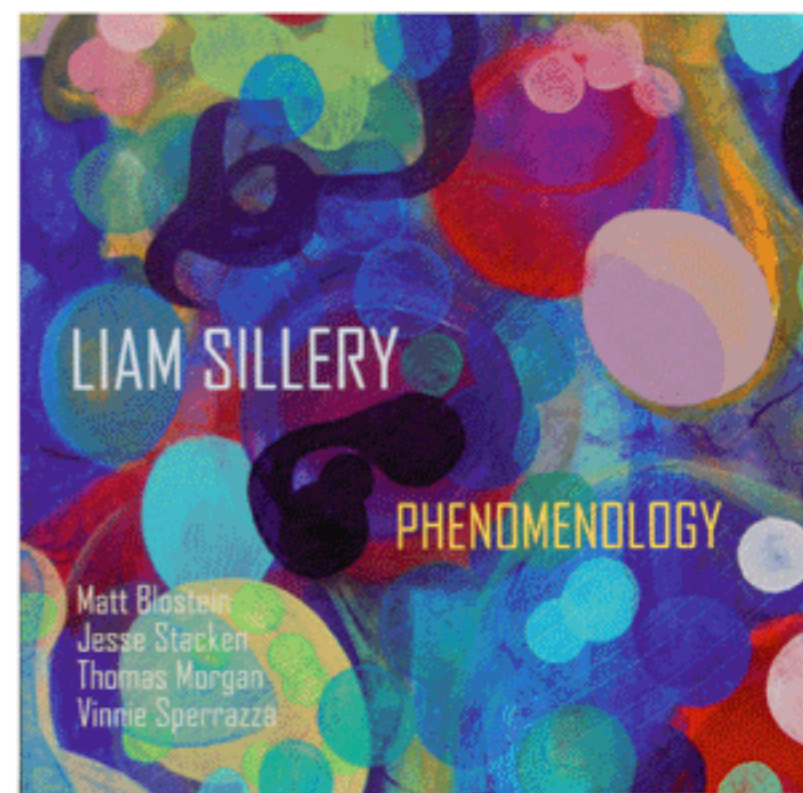
That’s a shame, because there is some fine work here, particularly on “The Oracle” and



“Wherever You Go, There You Are”—both by vibist James Westfall—and Dan Loomis’ “The Tunnel.” While Loomis tends to compose pieces that showcase his bass, which is strong and high in the mix throughout the album, Westfall’s tunes unfold in a cinematic way, calling to mind some of Wayne Horvitz’s writing.

As an instrumentalist, Westfall alternates between sustained tones and short, choppy notes that drive pieces like “Wherever You Go, There You Are” forward with significant momentum. Drummer Jared Schonig also displays a wide range, sounding riotously loose behind “The Oracle” and “Pinball Number Count,” but swinging gently on a pretty take of Jimmy Van Heusen’s “But Beautiful” that is one of the highlights of the session. —James Hale

**Capitol Diner Vol. 2: Animal Style:** San Fernando, Pt. 1; The Oracle; White Out; Avril 14th; Wherever You Go, There You Are; Tig Mack Is Back In Santa Monica; Snow Day; The Tunnel; Shepherd; But Beautiful; Pinball Number Count; San Fernando, Pt. 2. (56:09)  
**Personnel:** James Westfall, vibes; Dan Loomis, bass; Jared Schonig, drums.  
**Ordering info:** [myspace.com/bionicrocordsusa](http://myspace.com/bionicrocordsusa)



## Liam Sillery *Phenomenology*

OA2 22061  
★★★★★

Trumpeter Liam Sillery’s *Phenomenology* is so natural that only one word can be used to describe it: perfect. Harkening back to the great outside-leaning Blue Note recordings of the mid- and late-’60s, *Phenomenology* gets better with each listen, as details and intricacies continuously come to light that were missed previously. The music’s textures, rhythms and sonorities continuously morph, but not in a distracting, overbearing, or contrived way. There’s freedom and a relaxed ease in *Phenomenology*’s every facet, giving the listener a sense that what is heard is the only possible solution given the group’s vision.

The title track, which opens the album, establishes the record’s aesthetic. After running through the jaunty, bitonal head, Sillery thoroughly interrogates a melodic fragment based off the tune. As the background texture thickens and shifts, bassist Thomas Morgan and pianist Jesse Stacken add statements based on Sillery’s ideas. Stacken’s slowly intensifying piano pedal-point stokes Matt Blostein’s probing alto solo, and after a quiet beginning Stacken’s solo evolves into a shimmering wall of sound, built with plenty of tremolos and sustain pedal. Think of Maurice Ravel’s *Piano Concerto For Left Hand*. Then, as if coming out of fog, the head emerges.

Blostein’s key-lime tart alto sound is the perfect foil for Sillery’s warm, lush, trumpet tone, which is best seen on the beautiful ballad “Koi.” Sillery, who abstains from high-note pyrotechnics in favor of more nuanced and lyrical middle-register playing, begins the piece with plaintive solo lines. As he continues Stacken adds quiet arpeggios, Morgan plucks out sparse bass notes and Vinnie Sperrazza softly splashes radiant cymbals. Enter Blostein, who adds sensitive countermelodies that weave in and out of Sillery’s lines. The end result is sublime.

—Chris Robinson

**Phenomenology:** Phenomenology; Lifecycle; Holding Pattern; Koi; Intentionality. (38:15)  
**Personnel:** Liam Sillery, trumpet, flugelhorn; Matt Blostein, alto saxophone; Jesse Stacken, piano; Thomas Morgan, bass; Vinnie Sperrazza, drums.  
**Ordering info:** [oa2records.com](http://oa2records.com)