

★★★★★ landmark recording   ★★★★★ excellent   ★★★★★ good   ★★★★★ average   ★★★★★ disappointing

Can't find these CDs in your local record store? Try online at [www.jazzwise.com/jazzcds](http://www.jazzwise.com/jazzcds)

instances where great singing, inventive arrangements and an empathetic band converge. Born in Hammersmith and raised in Barbados, Caleb made her rather reluctant vocal debut in August 2005 at Chelsea's 606 Club, when husband and band mate Jo surreptitiously put her name down on the jam session list. She may have been scared out of her wits on that occasion, but *Carry Me Home* reveals a singer with a terrific sense of time, wonderfully neat phrasing and one of the most mellifluous tones imaginable. The album's many highlights include Rodgers and Hart's 'Thou Swell' with its clever mix of the archaic and the contemporary; the brooding, minor-key Dietz/Schwartz ballad 'Alone Together' performed here as a hard swinging tune; and, best of all, a free adaptation of Wallis Willis' title track which suddenly takes flight courtesy of producer Femi Temowo's vocal arrangement. Jo Caleb's arrangements are exemplary (the subtle rhythmic displacements of 'The Surrey With The Fringe On Top' are especially good) and the Callieresque 'The Wind' mark him out as a powerful songwriter. **Peter Quinn**

### Marc Copland New York Trio Recordings Vol 3 (Night Whispers)

Pirouet PIT3037 | ★★★★★

Marc Copland (p), Drew Gress (b) and Bill Stewart (d).  
Rec. June 2008

New York-based pianist Marc Copland is one of those widely admired though relatively unsung jazz musicians who has been recording some accomplished albums in the highest echelons of contemporary post-bop US jazz since the late 1980s. In a quiet way, Copland demonstrates how the graceful, rippling classical-derived harmony that Bill Evans introduced to jazz piano can be taken to the next level. This is the last in a trilogy of a beautifully recorded series of Copland's acoustic piano trio CDs from the Munich label Pirouet. All three feature different line-ups. *Volume 2* in 2007 saw Copland partner avant-modernist giants Gary Peacock and Paul Motian. But this one has arguably turned out the most successful; Copland is perhaps at his most potent partnering the much more unassuming but highly responsive rhythm section of double bassist Drew Gress and drummer Bill Stewart. What they may lack in terms of Peacock and Motian's more dominating characters is made up for here with a beautifully intimate three-as-one group dialogue. Besides the Copland tunes that are both elegant and haunting, there's a couple more oblique compositions from his sidemen and covers of Miles' 'So What', three elegant, re-harmonised piano soliloquies on Johnny Mandel's 'Emily', and the Styne/Cahn ballad 'I Fall In Love Too Easily', on which Copland reveals in all its glory his debt to the ethereal chord voicings of Bill Evans. It may not have the kind of hip contemporary leanings of the more in-favour piano trios right now, but piano trio jazz doesn't come much classier than this. **Selwyn Harris**

### Alyn Cosker Lyn's Une

Linn AKD 338 | ★★★★★

Alyn Cosker (d), Ross Hamilton (b), Jason Rebello (p), David Dunsmuir (g), Paul Towndrow (as, ss), Tommy Smith (ts), Ryan Quigley (t) and Maureen McMullan (v).  
Rec. 14-15 August 2008

Young Scottish drummer Cosker has both wit and passion in his playing and, in Scottish music writer Rob Adams' formulation, technically he's already an acknowledged "prince of paradiddles... rim-shot royalty". On this impressive debut as a leader, he displays a wide range of influences. The music is largely built around his regular touring trio of drums-guitar-bass, which shows obvious affinities with the sound world of John Scofield: sharp-edged blues-funk is one of the key modes here. But the presence of Smith really opens the music out, and there is some wonderfully expansive soloing over Cosker's soon-to-be-trademark (I suspect) penchant for tricky time signatures. 'Bheki' is a gorgeously cool and soulfully assured tribute to the recently deceased South African pianist Bheki Mseleku, while closing ballad 'When Autumn Comes' – written with and sung by McMullan – strikes a fine balance between folksy open-heartedness and jazz cunning. **Robert Shore**

### Neil Cowley Trio The Revolution EP

Cape download | ★★★★★

Neil Cowley (p), Richard Sadler (b) and Evan Jenkins (d).  
Rec. date not stated

It's a typical slice of Cowley wit to cover The Beatles' 'Revolution No. 9' and to put it out as a downloadable EP. It's also typical that the best cut isn't the one that grabs the headlines, but is tucked away as a long, melancholic, solo meditation, 'Kalibis'. Cowley has long since won friends and influenced people with his yoking together of quirky rhythms, music hall razzmatazz (much loved by Lennon, of course) and vital two-fisted attack. But 'Kalibis' finds Cowley drawing not only on his classical grounding, but also exhibiting an almost Bill Evans-like romanticism and harmonic guile that is altogether more attractive than the bluff and bluster that blow occasionally through the trio's work. On an EP, though, Cowley has no space for fluff and filler, so the four tracks, all featuring a different voice of the trio, focus the attention of both the band and the listener. **Andy Robson**

### Oran Etkin Kelenia

Motema MTM 24 | ★★★★★

Etkin (ts, cl, b-clt), Balla Kouyate (balafon), Makane Kouyate (calabash, v), Joe Sanders (b), Lionel Loueke (g), John Benitez (b), Abdoulaye Diabate (v), Sidi Camara (calabash), Jesse Marino (cjo) and Sara Caswell (vln).  
Rec. date not stated

African music is rightfully lauded for its rhythmic richness but there is a danger that its other qualities might be subsequently overshadowed. There is melody and also texture, timbre and general sonic beauty. Perhaps the greatest achievement of this graceful debut by New York-based Israeli reed player Etkin is the sensitivity that he

shows towards the tonalities of the Malian music that he explores so thoroughly – the woody tapping of the balafon and the low, dampened thud of the calabash are given pride of place, largely defining the colour of the songs as well as their movement. The leader performs with much complicity towards them, having clearly absorbed some of the tumbling, dancing quality of the former and the stirring pulse of the latter. Indeed, Etkin's improvisations are effective for their clarity of construction and melodic leanings though occasionally he opens up and becomes more expansive as a soloist. Rhythmically and metrically rich, this is a very expression-laden offering in which song, often in the form of a lament, is as important as solo, and some smart arrangements, particularly those with a brooding string section, serve the strong themes very well. **Kevin**

Le Genre

### Josep Maria Farras And Ignasi Terraza Trio Placa Vella

Swit 081 | ★★★★★

Josep Maria Farras (t), Jesse Davis (as), Ignasi Terraza (p), Dimitri Skidanov (b) and Jean Pierre Derouard (d).  
Rec. 31 Jul 2006 and 19 Aug 2008

I've always admired New Orleans-born alto player Jesse Davis, as a fervent, resourceful improviser. He lives in Italy now and tends to pop up in a variety of pan-European situations. Here he joins a number of Barcelona-based musicians for two of their 11 tracks, both originals by Terraza, the rest of the programme taking in standards such as 'Solitude' and the anthemic 'I Remember Clifford'.

The other musicians are unfamiliar but I'm glad to have found them now. Farras (born 1942) is a sprightly improviser, with something of Miles' plaintive quality, his sound more centred than Miles perhaps, with a personal inflection that recalls Lee Morgan and Clifford Brown. His version of the Golson tribute song is quite one of the best things on the album, poised and heartfelt and he's a

fine ballad player. Terraza clearly likes Monk but is less angular, contributing thoughtful, propulsive solos to this pleasing look at Spanish bebop. The quartet swings hard, the performances revealing a level of energy and commitment to swing that's immediately pleasing. I just wish that Davis had been given more to do, because his solo on the street beat-flavoured 'Nits de farres' is a corker. **Peter Vacher**

### Flat Earth Society Cheer Me, Perverts!

Crammed Discs Cram 138 | ★★★★★

Benjamin Boutreur, Michel Mast (s), Bruno Vansina (s, fl), Luc Van Lieshout, Bart Maris (t), Marc Meeuwissen, Stefaan Blancke (tb), Berlinde DPeter Vermeersch (cl), Tom Wouters (cl, vib), Peter Vandenberghe (p, ky), Wim Willaert (ky, acc), Pierre Vervloesem (g), Kristof Roseeuw and Teun Verbruggen (d). Rec. November 2008



If you think Django Bates squeezes a quart of jazz notes into the pint pot of the unforgiving minute, then beware of Flat

Earth Society. Other than the fact they have the daftest song titles since Dr Strangely Strange (ah, 'Vole Sperm Reverie', there's a name to conjure with) and include a gratuitous beaver shot on their cover, they also rattle off as wackily eccentric a bunch of tunes as you'll have heard in an aeon or three. With various roots to draw upon, most obviously Willem Breuker and in turn his muse Kurt Weill, but also Zappa, Varèse and, of course, Loony Tunes, "leader", producer and clarinettist Peter Vermeersch has a ball, handbrake turning his extraordinary 14-piece orchestra through various musical chicanes; be it the high energy clatter of the aforementioned Vole song or the epically joyous 'Blind Inside'. Some critics (Brits, naturally) find the Society "fatiguing" in its unremitting energy, but most of the arrangements do have spaces for breath, the musicianship is exemplary and it's not all cartoonery: 'Too Sublime In Sin' is darker, more meditative while the clarinet, piano and beeps of 'Smoke On Fire' is eery and evocative. Fatiguing? Nah, inspiring. **Andy Robson**



Alyn Cosker