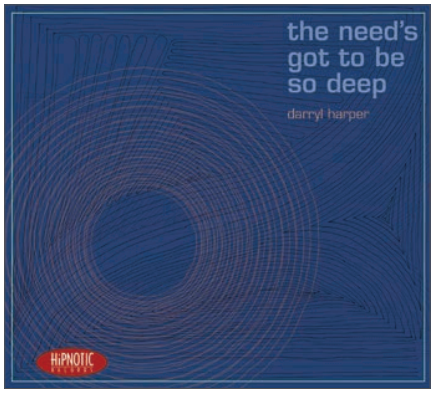

Daryl Harper
The Need's Got To Be So Deep

HIPNOTIC RECORDS 10012

★★★★½

The two-disc *The Need's Got To Be So Deep* establishes Daryl Harper as a thoughtful, classical-leaning clarinetist focused not on the head-solo-head structure of many tunes, but in creating lasting musical compositions. He also knows how to have fun, however, placing groovy, shorter pieces among the longer compositions.

Harper has a subdued approach, and he seems content to eschew flashy, complicated playing and let compositions speak for themselves. In that way, he has a very ensemble-like approach to the music, but Harper can also work his way through a blistering solo when needed. Harper hammers home his idea of jazz by focusing on chamber-like music—Jimmy Giuffre's twisting, flute-driven "The Side Pipers" is one of the standouts—dipping into a well of little-played pieces and his own work.

To showcase Harper's delicate playing, *The Need* includes a range of clarinet-piano duos. He beings with caramel low tones on Kevin Harris' "Scrapbook," backed by pianist Helen Sung, who also joins him for three additional tracks. Her bluesy, somewhat percussive playing goads Harper to higher ground, with the clarinetist maintaining his mellow sound and deliberate but easy approach. He also links up with Carla Bley for her dissonant blues "Postures."

On his original offering, the two-movement "Dances For Outcasts," Harper lets other musicians take over, putting a mournful, folkish melody over a slowly shifting marimba. The haunting tone leaves in the second movement, where Regina Carter's violin becomes unencumbered by her sorrow, dancing around in a disjunct unison melody with the marimba. *— Jon Ross*

The Need's Got To Be So Deep: Tale Of A Suburban Cowboy; Scrapbook; The Side Pipers; Jazz Clarinet Quartet; Not Like This; The Need's Got To Be So Deep; Postures; Anthem For Unity; Water Pistol; Playtime; Dances For Outcasts; Prelude And Fugue-Like. Woodwind Quintet. (38:54/57:34)

Personnel: Daryl Harper, clarinet; Matthew Parrish, bass; Harry "Butch" Reed, Tony Martucci, drums; Lefteris Kordis, Helen Sung, piano; Tabatha Easley, Maria Smith, Daniel Gonet, Ceora Jaffe, flutes; Freddie Bryant, guitar; Alec Spiegelman, Kenny Pexton, Nicholas Lewis, clarinets; Marianne Solivan, voice; Regina Carter, violin; J-Jen Fang, marimba; Michael Rabinowitz, bassoon; John Clark, French horn; Marina Jaffe, oboe.

Ordering info: hipnotic.com

Wayne Horvitz
55: Music And Dance In Concrete

OTHER ROOM

★★★

Judging solely by his recorded output over the last 35 years, Wayne Horvitz's curiosity is almost boundless. The keyboardist-composer has worked in a stunningly eclectic range of situations and seems to possess the unique ability to fold virtually everything he hears into his own musical vision.

55: Music And Dance In Concrete is a new vinyl and download release made up of excerpts from a site-specific work that Horvitz composed for Fort Worden, a military base turned state park in Port Townsend, Washington. The modular music was designed in conjunction with field recordings by producer Tucker Martine, video by Yohai Saito and dance by Yukio Suzuki, all set in the concrete bunkers and cistern of the fort. The recorded incarnation thus remains somewhat elusive, though listened to in the proper environment it conjures an evocative and haunting sense of space. This is ideal music to be heard through good headphones in a darkened room, where the layers of sound can envelop the listener and suggest a journey through a labyrinthine headspace.

The ensemble consists of five horns, four strings and vocalist Maria Mannisto, but the music rarely masses that lineup into its full power. A horn fanfare against distant, siren-like strings may suggest the fort's martial past, but then another piece seems to plunge the band underwater, where their playing resembles whale song and sonar. Horvitz makes his presence felt throughout in his production role, creating a three-dimensional picture from his placement and phasing of the strange sonic elements. This was undoubtedly a powerful experience in its original form, but all the elements remain to create an almost equally transporting feeling without leaving the house. *—Shaun Brady*

55: Music And Dance In Concrete: 55(1); 55(15); 55(29); 55(10); 55(16); 55(26); 55(3); 55(5); 55(21); 55(18); 55(12); 55(9); 55(20). (39:13)

Personnel: Steven O'Brien, trumpet; Naomi Siegel, trombone; Kate Olson, soprano saxophone; Beth Fleenor, clarinet, bass clarinet; Briggan Krauss, alto saxophone; Maria Mannisto, voice; Eyvind Kang, viola; Heather Bentley, viola; Roweena Hammil, cello; Victoria Parker, violin.

Ordering info: waynehorvitz.net

ICP Orchestra
East Of The Sun

ICP 051

★★★★

East of the Sun is the first album in a history dating back to 1967 that Amsterdam's brilliant ICP Orchestra has made without its co-founding pianist and composer Misha Mengelberg, who was forced to retire from music due to progressive dementia. Mengelberg was the heart-and-soul of the ensemble; he can't be replaced. Yet at the same time, the group has always experienced personnel change and taken advantage of new members and shifting dynamics. Sitting at the piano bench on *East Of The Sun* is Guus Janssen, an admirer of Mengelberg but a musician with his own voice, both as an improviser and a composer—he wrote the wildly careening "Rondo," an intensely shape-shifting jaunt that swings jubilantly between circus-like chaos and storming early jazz swing.

Mengelberg's long-time musical partner Han Bennink chose the repertoire for the album, including a number of themes by his old pal such as the brief opening hymn-like chant called "Psalm," the previously unrecorded "Oorwurm" (Dutch for earwig), a martial ditty that lives up to its title, and "Der Jofelen Pels Slip." But he also brings in pieces by some of the other excellent composers in the group including Ab Baars, Tristan Honsinger (showing off his typical whimsy on "Bolly Wolly," which teeters on the edge of insanity) and Michael Moore, as well as fellow travelers like Maurice Horsthius and the late Sean Bergin, who wrote the Italianate swinger "Lavoro," which flows strait into an ebullient version of "Moten Swing." The album concludes with a raucous reading of the standard that gives the album its name. There may not be any new tactics or tacks on display on *East Of The Sun*, but the fact that ICP seems to be weathering the loss of its leader in such elegant, electric fashion is more than we need. *—Peter Margasak*

East Of The Sun: Psalm; Bleekgezicht; Oorwurm; Browse Of Morning; Der Jofelen Pels Slip; Bolly Wolly; Impro Een; Rondo; Sendai; Lavoro/Moten Swing; Pilaren/Twee Lijnen; A Little Max; Impro Twee; East Of The Sun West Of The Moon. (53:49)

Personnel: Michael Moore, clarinet, alto saxophone; Ab Baars, Tobias Delius, clarinet, tenor saxophone; Wolter Wierbos, trombone; Thomas Heberer, cornet; Mary Oliver, violin, viola, vocals; Tristan Honsinger, cello, vocals; Ernst Glerum, bass, announcements; Guus Janssen, piano, organ; Han Bennink, drums, vocals.

Ordering info: subdist.com