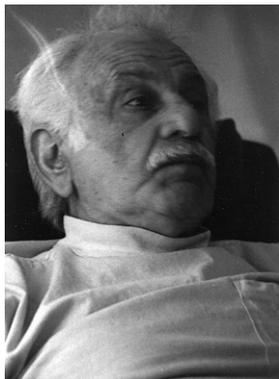


NEW ISSUES



Irv Kluger courtesy of Irv Kluger

HEIKE DUNCKER LAND UND LEIDENSCHAFTEN

KONNEX 5264

CAP VERDE / KARAS / TRES
CARABELAS / DR. SCHULZ /
AOU DA / DAS NEUE / ADAM
84 / TALES OF WALES /
PERLMUTATION. 46:25

Dunker, d; Adrian Wachowiak,
p, el p; Jonas Dunkel, b; Annette
May, cl 1,3, b cl 5; Hans-Peter
Salentin, tpt 6, flgh 9.
October 10-13, 2010,
Bonn-Beuel, Germany.

drums working in tandem, kicking it along and you have a very intense and exciting set of music.

The studio set from 2008 finds Murray more integrated into the ensemble. But that's not a bad thing. There seems to be a real liberating feel to this music and Murray sounds like he's right in there adding his own uniqueness to the proceedings. The Vision Festival tracks have a rawer energy (and recorded sound) with Murray a little more to the front. Those tracks are all Murray compositions that provide skeletal springboards for the soloist to tear into. It's a wild, exciting, unruly set that contrasts nicely to the more focused studio session. But the two sessions work together well in pulling the listener into the world of both the Sonic Liberation Front and Sunny Murray.

Robert Iannapolo

It would have been nice to have liner notes to explain why these particular pieces are included on a German album that translates as something like "Land (or Country) and Passions." Cape Verde is, of course, an island off the coast of Africa whose music is said to show Portuguese, Caribbean, African, and Brazilian influences, and the sprightly tune "Cap Verde," featuring the fluid clarinet of Annette May, would seem to fill the bill. And there is a resort on the Spanish island of Ibiza in the Mediterranean called Tres Carabelas. May's clarinet is showcased a second time in its namesake, another lively piece. It also features jaunty electric piano and a catchy repetitive electric bass line under leader Heike Duncker's spirited drum solo. Maybe it and the other titles relate to the character of the music in some way that would be apparent to a German audience.

Duncker composed all the tunes and did so very skillfully. One does not get a sense of having heard it before. Her music sometimes contains shifting meters that could make it difficult for the improvisers, but that doesn't seem to affect these players at all. Trumpeter/flugelhornist Hans-Peter Salentin, like May, negotiates Duncker's pieces easily on his two appearances. He plays bravura trumpet on the staccato "Das Neue," but treats the ballad "Permutation" warmly on fluegelhorn. The former tune also features a two-fisted solo by pianist Wachowiak. May's final effort is a passionate bass clarinet outing on "Aouda" (perhaps named for the Indian princess in Jules Verne's "Around the World in 80 Days?"). "Dr Schulz" is based on a unison drums-bass-piano stop-and-go melody. And "Adam 84" even has some back-beat to complement its slow groove.

David Franklin