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KASTNING SZABO MAJOR/Ethereal II: In which we find the guitar genre busting Kastning moving beyond his usual solo and duo dates and into the realm of being his own Manfred Eicher by expanding to a trio of past cohorts rounded up together and creating an environment for them to work and play well with each other. Going well beyond the pale and spacing out even farther than if they just kept it to opium den music, the trio creates other worldly sounds that are as cohesive as they are disparate. Wild stuff that just might have you never looking at the 30 string guitar the same way again. Solid left leaning stuff that draws the middle to it.
(Greydisc 3543)

CARY MORIN/When I Rise: If you're of a certain age, you probably wanted to like the blues at some point but your first exposure was to Lomax field recordings and you thought they were boring. Crow Indian Morin brings that sound into the present, adds roots and indigenous elements and serves up the kind of back porch record that makes you drop your jaw. Killer stuff wrapped in simplicity and disguised well honed chops, this has a sound that'll turn your head again and again. Folk/roots stuff that'll have you hanging on every note!
(Maple Street Music)

HIP SPANIC ALLSTARS/Old School Revolution: With Mission District musical DNA going back in recombinant form for more years than you want to think about, this multi everything crew bands together to take it back to the place where the Latin jazz/funk first got to them. And they give it back. High octane, hard charging party music made by pros that are willing to take it all back to jump, this is the sound of the street you want to be bouncing down. Killer stuff that provides all the bounce to the ounce you'd want, it's a total gasser.
(Hip Spanic 2018)

ELI DEGIBRI/Soul Station: You can't be a disruptor without knowing what came before. Everyday, streaming seems to render the long tail theory wrong as the past becomes more obsolete. The basics are called the basics for a reason and sax man Degibri wants Hank Mobley's memory to be more than just a confection for classic Blue Note geeks. Playing with the passion of the middle weight champ of the ax as his lodestar, this is some of the best contemporary daddio jazz you are going to come across. Expertly, passionately and exquisitely played, this tribute to a master from the past is a most worthy one. Blowing fans, start your engines.
(Degibri 1008)

SCHWARTZ-BART GALLAND BRAFF DAVID/Shijin: You cant get a more international crew together than the four cats you have on board here, each a hell raiser in their own right. Put them together and you get some wild, free flowing jazz that seems to exist in it's own time zone. High minded without being egghead, this sitting down music won't let you focus anywhere else while you're sitting and it's playing. Totally playing with your head throughout, this is a must if your looking for a record you can put on and just let it take over.
(Alternativ 100)

UNIFONY: An ambient flavored improv crew with rotating guest stars, each a hitter in their own right, it seems like they are making music for soundtracks here--particularly movies that haven't been made yet. A solid bet for ambient fans looking for some new chill, these beats will take you a long way away from chart topping beats.
(Butler)

DANNY BACHER/Still Happy: A swinging new jazz vocalist that's too jazz for cabaret and too cabaret for jazz still finds the stars lining up in his favor as Jeff Levenson produces a set with what used to be the Concord All Stars and let's them show what else they can do once tape rolls. Over coming a not quite here/not quite there vibe, it all comes together nicely as a wonderful diversion that just wants to spread the good times. A bright, sunny set that succeeds mightily at being just that.
(Whaling City 110)

DU YUN/Dinosaur Scar: When is a 40 year old art chick not a 40 year old art chick? How about when she wins a Pulitzer and takes pots and pans music to the next level of the game making it sound like a tribute to Lou Reed with actual, scary music instead of feedback as the driving force. Often, this feels like the sound of your brain on drugs and often it feels like one of the greatest film noir/new wave soundtracks ever made. Diversity! Wild stuff that calls on you to be up for the task.
(Tundra 11)

CHIHARU NARUSE/Piano Works of Kenneth A. Kuhn: Here's an Indiegogo script for any nascent film makers out there. An electrical engineer in Alabama grows up loving classical music so much that he starts writing his own. Eventually he retires and devotes his time to cataloging and exposing his works. And it's good stuff, especially when he gets it in the hands of a talented up and comer looking to further make a name for herself. The stuff attention grabbing recitals are fueled by, whether these two are a team for the ages for not, they are coming out of the gate with a solo piano set that really packs a wallop. Well done, especially for lovers of the romantic.
(Big Round 8954)

MARK JOHN McENCROE/My Symphonic Poems: The secret sauce behind this double cd of well played, well written contemporary classical is the punk rock spirit lurking under the surface. Not classical trained and not wanting to make a statement, McEncroe is only concerned with making music that speaks to him. With the Janacek Philharmonic Orchestra bringing his notes to life, this set could easily pass for something from Living Stereo or Masterworks that your grand dad over looked once upon a time. You can feel some John Williams as well. This rapturous set is a clear cut victory for single mindedness. A winner throughout.
(Navona 6189)

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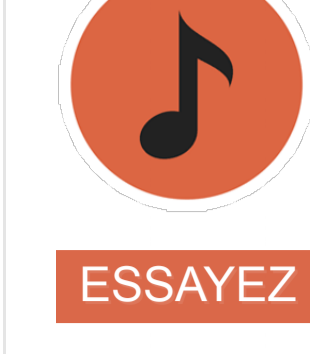
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