



*Speaking in Tongues*  
**Luciana Souza (Sunnyside)**  
 by Joel Roberts

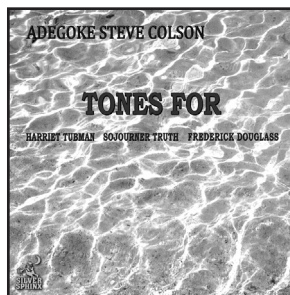
Brazilian-born vocalist Luciana Souza has recorded in all sorts of genres, from straight-ahead jazz and classical to more cutting-edge settings. On her adventurous new release, she goes a step further, dispensing with lyrics on most of the tunes in favor of wordless vocals in an attempt to transcend linguistic and musical borders. While she draws something from the vocabulary of classic scat-singing, her approach is closer in spirit to some of Bobby McFerrin's more experimental efforts, as well as Brazilian singers like Milton Nascimento.

Souza's vocals blend seamlessly with the sound of her impressive new quartet, becoming an integral part of the instrumental fabric of the band rather than simply floating above it. She seems to be after the idea of presenting music as a global language and her fellow musicians exemplify that theme, coming from all corners of the world: guitarist Lionel Loueke (Benin), harmonica virtuoso Gregoire Maret (Switzerland), drummer Kendrick Scott (U.S.) and bassist Massimo Biolcati (Sweden via Italy). The nine tunes, mostly penned by Souza and members of her group, reflect that world music feel as well. The exuberant "Filhos de Gandhi", for example, builds on the samba of Souza's

homeland while "Free at Last" has a strong West African vibe. The edgy "Straw Hat", meanwhile, mixes African rhythms and bebop vocalese with electronics and sound effects on guitar, harmonica and drums. Special mention should be made of Maret, who makes his harmonica sound at times like an electric guitar or a saxophone and at others like an old-school blues harp.

The only numbers with lyrics are both adapted from poems by songwriter Leonard Cohen, with music by Souza. Hearing her sing Cohen's plaintive words, particularly on her unaccompanied vocal intro to "No One to Follow", the closing track, has an almost jarring effect, jolting us out of a world where meaning and emotion are conveyed without the crutch of language.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com). This project is at 92nd Street Y Nov. 19th. See Calendar.



*Tones For*  
**Adegoke Steve Colson (Silver Sphinx Recordings)**  
 by John Sharpe

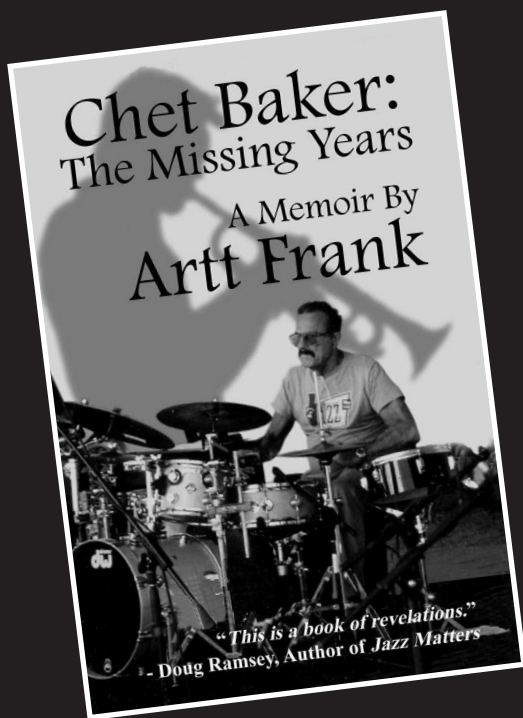
Though he became a member of Chicago's AACM in the early '70s, pianist Adegoke Steve Colson, in fact, hails from New York, where he once again resides. In spite of his tenure Colson remains relatively sparsely represented on disc. So the arrival, on his own label, of

his first solo recording, a double CD no less, becomes a noteworthy event. Its release coincides with not only the AACM's 50th anniversary, but also the 150th anniversary of the end of the Civil War. That's relevant as Colson draws his inspiration from three icons of the battle against slavery: Harriet Tubman, Sojourner Truth and Frederick Douglass.

Over 16 tracks ranging between 2 and 16+ minutes, Colson sets out his emotional response to the stories of fighting for equal rights in 19th Century America. Many of the cuts sound like spontaneous inventions, in which blues tonalities and melodic fragments temper otherwise ascetic leanings in densely voiced rubato missives. On occasion, such as the later part of "The Message" and particularly the first section of "Homage", Colson recalls Cecil Taylor in his roiling passages of clipped notes, though he avoids the latter's repeated cellular motifs. Once the muscular waves still, Colson intersperses silence among the ringing abstractions, until concluding in a delicate music box coda.

Among other highlights are the freewheeling dissonance of "We Saw The Lightning", titled after Tubman's battlefield memories, and the lyric refrain set among the sweeping drama of "A Thousand More, If Only They Knew", reflecting on her famous quote indicating that more slaves could have been freed if they had been more aware and educated of their dire situation. A vibrant melody recurs at intervals throughout "I Didn't Know" while the lovely understated "Hard Leavin'" furnishes a melancholy air tinged with sweetness. However, such moments are the exception in a collection of richly glittering turbulence, which might be best appreciated a few tracks at a time.

For more information, visit [coal-sunproductions.com](http://coal-sunproductions.com). This project is at Steinway Hall Nov. 19th. See Calendar.



*"Chet Baker's friend and drummer, Artt Frank, shows us sides of the great trumpeter that few people knew."*  
 - Doug Ramsey

On Sale Now!  
 at Amazon.com  
 Trade Paperback & Kindle Edition



*"...an unvarnished, honest portrayal of Chet Baker."* - Dave Brubeck

# THE TWO OF US

IMPROVISATIONS WITH  
**RHIANNON & LAURENCE HOBGOOD**

*"A fabled underground figure in vocal jazz... utter fearlessness."*  
 - TIME OUT NEW YORK

*"One of the most incredible pianists I have ever heard."*  
 - DAVE BRUBECK

SUN NOV 15, 2015 ShapeShifter Lab 8:30 pm  
 Tickets \$15 | Available at [rhiannonmusic.com](http://rhiannonmusic.com)  
 MON NOV 16 2015 Cornelia Street Cafe 8:30 pm  
 Reservations 212.989.9319 | [corneliastreetcafe.com](http://corneliastreetcafe.com)