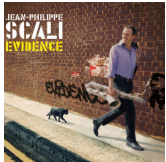


Jean-Philippe Scali – Evidence (2012)

Written by bluesever

Sunday, 15 April 2012 15:58 - Last Updated Saturday, 06 December 2014 21:41

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01 – Brother James 02 – Autoportrait d'un chat sauvage 03 – Fables of Faubus 04 – Eternel Pr@sent 05 – Five minutes walk' [play](#) 06 – Come Sunday [play](#) 07 – Evidence 08 – When The Saints Go Marching In (Part I) 09 – When The Saints Go Marching In (Part II) 10 – Hope 11 – Dragui's Mood

Personnel: Jean-Philippe Scali, saxophone & compositions Julien Alour, trumpet & flugelhorn Jerry Edwards, trombone Adrien Chicot, piano & Fender Rhodes Simon Tailleu, bass Manu Franchi, drums Stephan Carracci, vibraphone Bastien Ballaz, trombone François Théberge, tenor saxophone Thomas Savy, bass clarinet

Still not sufficiently known for the immense talent that inhabits Jean Philippe Scali offers us an album that will probably sextet reference among the fans of Jazz. The saxophonist, equally at home on alto baritone that, here is surrounded by a fine team of musicians, mainly from the south of France, in the person of drummer Manu Franchi, bassist Simon Tailleu, trombonist Bastien Ballaz or vibraphonist Stephan Carracci, to name a few. A surprise opening of this album entitled "Evidence" that would have imagined at the base rather exclusively rooted in the jazz tradition. Brother James is a refreshing composition made of a formidable groove decorated with some slight modern sound effects. What follows is a self-portrait of a wild cat recalling the heyday of a sextet of Charles Mingus. The wink may be a bit rude, but the beauty of the arrangements is there. Freedom, madness too. This is also in the arrangement Fables of Faubus delirious madness that breathes, palpable in the first degree at the start of the solo tenor Francis Granger. Explosive lyricism of each melody, each flight, alternating ballads and swing pests, and effective second-line groove festive, this sextet for the smooth function is full of talented individuals, each to serve the balance of a homogenous group. Note also the sensuality of the dialogue between baritone and bass on the Come Sunday theme. Of course, the famous Thelonious Monk composition that gives the title track can be found here transfigured rhythmically with a good dose of humor, swaying between binary and ternary intelligently. And how to remain unaffected by a bold revisits When the Saints Go Marching In two parts, almost unrecognizable as his re-harmonization is just as daring. This is also the amazing Jerry Edwards who draws his own in a solo short and effective. And what about the dreaded sense of melodic improviser on the piano Chicot Adrian Hope. This album is definitely

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a must-success made of sumptuous compositions and arrangements, to continuous interaction.
---Tristan Loriaut

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