

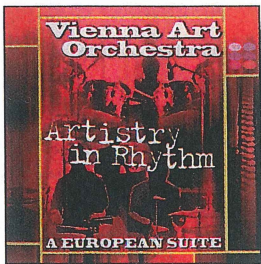
trio of pianist Cedar Walton, bassists Sam Jones or Herbie Lewis and drummer Billy Higgins. Add tenor saxophonist Clifford Jordan on and trumpeter Bill Hardman, then sprinkle a couple of Etta Jones vocals (one in which she offers an homage to Billie Holiday), and you have a mixture of eloquent, laid-back, small combo interaction and hard-driving bop explorations that are as good or better than anything produced since those Left Bank sabbaths three decades ago.

Versatility is Walton's strong suit, whether exploring and extending the changes, executing impeccably clean runs or giving full, two-handed chordal statements with such clear textures. His joyful swing saves that odd Bacharach line "This Guy's In Love With You."

As for his writing, Walton provides a hard-edged, minor-mode vehicle for Hardman and Jordan with "I'm Not So Sure," while displaying his supportive strength at comping.

*Three Sundays in the Seventies* is a most satisfying revisit of early Cedar.

—Harvey Sidors



**VIENNA ART ORCHESTRA**  
**Artistry in Rhythm:**  
**A European Suite**  
 TCB 01102 (76:53)

The album title might lead a prospective buyer to believe that the CD has something to do with Stan Kenton, but the only

obvious resemblance of Mathias Rüegg's Vienna Art Orchestra to Kenton's is in size. Rüegg composed this continuous work for his 23 musicians to reflect his impressions of 15 European capitals. Thus, the suite's sections have titles like "Graffiti in Stockholm," "Lucky Luxembourg," "Helsinki Sinking in an Inky Light" and "If Athens Would Have Been Built By Atheists, You Would Have Never Seen the Parthenon," whose title is nearly longer than the piece. The suite's other conceit is that it maintains one tempo for more than an hour. That may sound boring, but it is not, thanks to Rüegg's skillful use of interior time and an assortment of rhythmic structures. The tempo variations include boogaloo and funk, various manifestations of 4/4 swing, the surrealistic flamenco of "Madrid Madness" and a crippled 3/4 in the blues "When Vienna Doesn't Walz."

Rüegg's writing incorporates harmonic attributes that may have been developed

by Thad Jones, Gil Evans, Bob Brookmeyer, Bill Holman and others, but it bears the stamp of his own craftsmanship and humor, which is often off the wall. His players, from several continental countries and the U.S., chew up the demanding arrangements with élan and good humor. The CD package names the musicians, but soloists are not identified. A little detective work discloses that Tom Varner is the astonishing French horn soloist on "Buxelles ma belle" and Herwig Gradischnig the baritone saxophonist on "Helsinki." Other first rate solos are by trumpeters Bumi Fian and Thomas Gansch and tenor saxophonist Andy Scherrer. Drummer JoJo Mayer drives the band through a shifting rhythmic landscape for 77 minutes, meeting the challenge with strength and flair, often assisted by percussionist Patrice Heral.

This music has substance. In performing it, the band reflects joy. Viva Europa.

—Doug Ramsey

**SEDONA JAZZ**  
**on the ROCKS**

**20th Anniversary**  
**Benefit Festival**  
**Sept. 21, 22 & 23, 2001**

Chuck Mangione  
 Yellowjackets  
 Barbara Morrison  
 Billy Mitchell  
 Doug MacLeod  
 Melissa Walker

**Ticket Sales**  
**Begin May 1st**  
**520-282-1985**  
[www.sedonajazz.com](http://www.sedonajazz.com)

After 40 years  
 Like to  
 we have i

poet laureate    jazz legend    colleg profess

**Independence**  
 Playing the spectru

The band's latest album, *Rekindling*  
 in U.S. News & World Report. A

[www.ijr.net](http://www.ijr.net)    [ijr@netsync.net](mailto:ijr@netsync.net)    800-788-3441

April 26, Capitol Theatre, Moncton, New Brunswick  
 April 28, Imperial Theatre, St. John, New Brunswick  
 May 12, Oneonta Concert Association, Hunt Union Ballroom, Oneonta, NY