

Rashied Ali Quintet in Croatia

Kojem je bubnjaru prvome palo na pamet da se koherentni, stabilni jazz-ritam može posve napustiti? Odgovor na ovo pitanje teško da će se ikad definitivno znati, no dobar dio publike upro bi prstom na legendarnog **Rashied Alia**, od čijeg ulaska u Coltraneov sextet 1965. ništa više nije bilo isto.

Which drummer first started to think that coherent, stable jazz rhythm can be just abandoned? The answer to this question is not completely known, but most of the public would think of the legendary Rashied Ali. When he joined the Coltrane sextet 1965 everything changed.

Nije stoga čudno da se treće večeri zagrebačkog **8. N.O. Jazz festivala**, koju je otvorio **Rashied Ali Quintet**, u Teatru &TD doslovno visjelo s lusteru. Ne pamtimo tako krčatu dvoranu, u kojoj se doslovno nije moglo prolaziti između sjedala i zidova; čak je i oko 'svetog mjesta' - miks pulta - bilo guranja.

This is just one of the reasons that packed the Theater on the third night of Zagreb's 8th jazz festival. On the concert of Rashied Ali Quintet, the hall was fuller than ever.



U jednu ruku logično, obzirom da je riječ o jednom od najvećih inovatora čitave avangarde, no skloni smo vjerovati da je ovakvu gužvu uzrokovala dobrim dijelom i činjenica da Ali ne živi na staroj slavi, dapače - kvintet je njegov najnoviji projekt, u kojem su i neki sasvim mladi momci.

One could think that the crowd was there to see the one of the biggest inovators of total avandgarde and his amazing work he did in his life. But the fact is that Ali deosn't stay in his past, living on his old fame; quintet is his most recent project and the musicians are all young cats.

Oni malo manje upućeni u gledalištu očekivali su zacijelo 'free-urnebes'. S pravom: Ali je bio među prvima (uz legendarnog Sunnya Murraya) koji su bubnjeve oslobodili pulsa i ritma. Nakon njih dvojice, bubnjari više nikada neće morati striktno 'mjeriti vrijeme' - a neopozivo nametanje tog kanona umnogome se ima zahvaliti upravo Alievoj uraganskoj izdržljivosti i imaginaciji (kao i Traneovom autoritetu na sceni). Postojao je, međutim, i još jedan argument za žestoka očekivanja.

The people who weren't familiar with his recent work were expecting a sure free-rumpus. Surely: Ali was one of the first (along with legendary Sonny Murray) who freed the drums from just keeping the time. After those two, drummers can never measure the time strictly- but irrevocable intrusion of the cannon can thank to Ali's incredible resorsfulness and imagination (and Trane's authority on the scene). There was however another argument for the strong expectations.

Ali se, naime, od devedesetih naovamo uglavnom bavi divovima free-glazbe - i to ni manje ni više nego Coltraneom i Aylerom, sa sastavom Prima Materia, koji izvodi direktne obrade takvih albuma kao što su "Meditations" Coltraneova seksteta (!) ili Aylerovih "Bells" iznimno nadahnuto baveći se teško nadmašivim predlošcima.

Ali has been working with the free- jazz giants; Coltrane, Ayler, Prima Materia, who performed original versions of compositions from albums Meditations (Coltrane sextet) or Ayer's Bells, extremely spiritual and hard music.

Za većinu jazzera, u pitanju bi bila igra vatrom - da ne kažemo napalmom... Koliko bi glazbenika uopće imalo muda snimiti album ovakvih reinterpretacija, s idejom da to neće zvučati u najmanju ruku bljedunjavo spram originala?

For most jazz people this would mean to much risk. How many musicians would have balls to reproduce the music of those albus and not sound weak and pale in comparison to original.



No albumi "Prima Materiae" jasno pokazuju koliko je Ali u tom smislu moćan; a nevjerne Tome valja podsjetiti i na jedan nešto stariji album - čudesni i fascinantni "Touchin' on Trane" (s Williamom Parkerom i Charlesom Gayleom, 1991.), na kojem je u *hommageu* Coltraneu ostvarena jedna od najboljih free ploča uopće, zaslužnih za ultimativan Gayleov povratak na scenu i ponovno buđenje freea u devedesetima. Robert Patterson (Rashiedovo prvo ime) stoga ne samo da ima petlju, nego i vrlo jasnu viziju kako se to radi: njegovo razumijevanje prvih učitelja i mentora još uvijek je živo i kreativno.

The albums of Prima Materia are a clear indication of how Ali is strong in this sense; but the ones who don't believe those albums should check out some older albums like "Touching on Trane" (with William Parker and Charles Gayle, 1991), which is one of the most free records. Due to this recording, Gayle was able to get back in to the scene, and the free jazz was awake again in the 90s. Robert Patterson (Rashid's original name) has not only the talent but also a clear vision what he wants to do: his comprehension of the first teachers and mentors is still alive and creative in him.

Njegov stari/novi kvintet (uhodana postava **Lawrence Clark** - tenor saksofon, **Greg Murphy** - piano, **Joris Teepe** - kontrabas pojačana je izvrsnim mladim trubačem **Josh Evansom**), međutim, ne bavi se free-glazbom.

His old/new quintet (Lawrence Clark- tenor, Greg Murphy- piano, Joris Teepe- bass, strengthen by a great trompetist Josh Evans),however, doesn't play free music.

Ova ekipa se, istina, također vraća glazbenicima s kojima je Ali radio, samo što sada nije riječ o free-titanima: koncert je otvorila " **Theme from Captain Black**" Jamesa Blooda Ulmera, nastavilo se iznimnom a zaboravljenom Coltraneovom " **Liberiom**", a kraj označila " **Multi-Kulti**" Dona Cherrya. Između njih, svoje mjesto su dobile i autorske skladbe: Teepeova " **Raw Fish**" i Clarkova " **Loreena**".

The concert was opened by Theme for Captian Black (James Blood Ulmer), followed by almost forgotten but very interesting Coltrane's Liberiom and was ended by Multi-Kulti by Don Cherry. There was also place for some original compositions: Teepe's Raw Fish and Clark's Loreena.

U ovim dugim izvedbama (pet skladbi trajalo je gotovo dva sata), nijednom se nije dogodio potpuni free - što samo pokazuje koliko je Ali zainteresiran prije svega za vrhunske starije (i ne toliko općepoznate) kompozicije i njihovo novo iščitavanje, ali i za odmak od svoje vlastite free-prakse, u kojoj je izgradio teško dodirljiv status. Umjesto toga, Aliev kvintet nudi vrhunski, rijetko uzbudljivi i energični post bop, u kojem ćete estetski uživati, a od čije će vas energije podilaziti trnci.

In those five songs who lasted almost 2 hours, total free never happend. That just showes how much Ali is interested in the compositions and new work, leaving aside his old free cocept in which he's so good at and with which he gained the high status he has as a musician. Instead of this, Ali's quintet is offering top, rerely seen, energical post bop, which is giving you esthetical pleasures and energy.



Ali, naime, ima dovoljno imaginacije da zvuči iznimno nepredvidljivo čak i kada stalno drži ritam (u otvarajućoj skladbi neko je vrijeme solirao samo na fus-čineli tako da se činilo kako ima barem nekoliko njih) pri čemu je njegova izdržljivost i dalje fenomenalna. Stvarao se dojam da njegova neumorna energija - naoko smirena, ali koja iznutra upravo vrije - drži sastav na vrhu trepavica neočekivano dugo, pogotovu soliste.

Ali has enough imagination to sound unexpected even when he's just keeping the time, his resistance is fenomenal. His endless energy, seemengly invisible but obvious from his inner side is keeping the music of the group on the edge all the time and making the soloists getting crazy.

Clark je tako briljirao na "Liberiji", u gotovo desetominutnom, sjajnom solu, u kojem je autentično prizvao nešto od Traneova duha i okončao u vrhunskom duetu s Aliem, koji je demonstrirao duboko umijeće stvaranja tekstura ispod dugih, drhtavih intervala Clarkovih pasaža. Evans je pak strahoviti intenzitet i strast svoje mašte iskazao u

otvarajućoj skladbi, u kojoj je brzinom podsjetio na Dizzya, ali s marš-karikiranjima koji su vukli na trenutke s "Out to Lunch" Erica Dolphya.

Clark was fantastic on Liberia. In his 10 minute incredible solo, he incorporated obviously influences of Coltrane and ended with amazing duo with Ali, who showed his thorough acknowledgment of Clark's arpeggiating lines. Evans can keep the intensity on a very high level for an amazing amount of time. His passion was obvious in every song, his playing was obviously influenced by Dizzy, one could even find some parts of "out to lunch" by Eric Dolphy.

Oduševljavajuće duge, gotovo iscrpljujuće solo dionice ove dvojice podosta su zasjenile pouzdan rad Teepea i Murphya, koji su vrlo napregnuto i s osjećajem pratili sve improvizacijske mijene solista i vođe sastava. Teepe se tako iskazao u svom kataleptičnom bluesu, dugim i maštovitim intervalima i pizzicom na razini perfektog pianissima, dok je Murphy krajnje odmjereno, inventivnim stop-n-go strukturama ispratio Clarkovu baladu, koja je zvučala kao smjerno salutiranje Shorterovoj "Nefertiti".

The long solos of the horns were leaving in shadow Teepe and Murphy, who were thoroughly and consistently supporting the improvisation of other three. Teepe was on the spot in his blues, with the long and imaginative intervals and with his perfectly pianissimo pizzicato. Murphy, however, was very resourceful with his stop-n-go structures in Clark's ballad which sounded like a calm salutation to Shorter's Nefertiti.

Završna skladba, s naglim promjenama tempa i tema - od rastočenog bluesa do karipskih ritmova - pokazala je u najboljem svjetlu ono što nas je fasciniralo čitav koncert: ne samo uigranost sastava koji se i u laserski brzim improviziranim dijelovima čita u mraku, već i smisao za odmjereno dostojan Fabergeovih radova.

The last song with fast changing of tempo and melody, from raising blues to caribbean rhythms showed most clearly what was fascinating through the whole concert: not only the coherency of the ensemble, with their virtuosic soloing, but also a sense for balance and form.



Kada ispred sebe imate kvintet čiji solisti praše solo petnaestak minuta, pritom prešaltaju sve brzine, ali nijednom ne zađu u brutalnu ekspresiju krikova i urlika, znate da je imaginacija i duboka emotivnost u ofanzivi. Kada, međutim, u tom istom sastavu imate i legendu ritmičkog kaosa, bubnjarskih lavina i erupcija koja čak i svoj bubnjarski solo liši mitralješko-kozmičkih eskapada, umjesto čega varira jednu jedinu teksturu tako da se publika diže na noge, onda jedino možete zaključiti kako je u pitanju sviračka mudrost prvog reda. Nju Ali prenosi na svoje pulene tako neupitno da se usuđujemo reći kako je možda u &TD-u bilo opuštenijih koncerata (Roy Nathanson prvi pada na pamet), ali malo ih je bilo ovako odmjerenih, s dubokim smislom za estetiku i energiju u isti mah.

When you have in front of you a quintet of soloist who can burn a 15 minutes solo and change all the tempos in between, and always finish in the screams of the crowd, you know that there is a great imagination and emotion in the group. When you also have in the same band the legend of rhythmical kaos, drummer's avalanche, whose solos can have only one texture and make people crazy with it's repetition, then you can only say you are on a first class concert. I can't remember the last time when somebody would make people in &TD so crazy (maybe Roy Nathanson was one of the few).

Zaključno, kada se sjetimo da je svega večer prije održan jednako vrhunski, ali potpuno oprečnim [koncert trija Brötzmann-Pliakas-Wertmüller](#) s ugođajem epicentra uraganskog vrtloga, uistinu treba čestitati ekipi osmog N.O. Jazza. Kakva akcija u gradu!

foto: t.c.