

MR. STU'S RECORD ROOM (USA), AUGUST 2016
Rezenion von Stuart Kremisky

Mr. Stu's Record Room

"You like it so much, go out and buy the motherfucker"

- Charles Mingus, to wildly applauding audience, Keystone Korner, April, 1976

LUCA SISERA ROOFER – PROSPECT

It's really hard to pin a label on **Luca Sisera Roofer**, a quintet led by bassist Sisera. On *Prospect*, you can never be exactly sure where the tunes are headed, but you can trust this unit to make the process a hell of a lot of fun. From the tautness of the ensembles and the emphasis on collective improvisation in the frameworks of Sisera's compositions, I get the impression that this unit has done quite a bit of playing together. The front line is Silvio Cadotsch on trombone and Michael Jaeger splitting his time between tenor sax and clarinet. Yves Theiler is heard on piano and the much quieter cembalo, or harpsichord, with Sisera on bass and Michi Stulz on drums. The lead-off track, *Roofer*, starts like a warm-up or sound check, but slowly coalesces into a melody - before it just stops. The insidious melody of *Backyard Cowboys* should stay in your head for a while after the band's upbeat performance. Then they turn right around and play out of tempo on *Warship requiem*, all groaning together in a fog of sound before settling on a stately theme with clarinet and cembalo. *Underhill Steam* combines tightly wound rhythms with a sinuous melody line, and features a free-wheeling chase by Cadotsch's slippery trombone and Jaeger's fluid tenor. The first half of *Fat Snap* is a long and heated piano, bass and drums section, based on a sinuous and convoluted melody. Sisera's spunky bass solo follows, and leads us into a scored passage with the horns. A stuttering beat undergirds Cadotsch's drolly minimalist solo. *Drunk Octopus* is the setting for a marvelously flexible and authoritative bass solo. The lengthy *Neptune's Chant* is calmly dramatic at first, then settles into a low-key groove with Jaeger's smooth as silk tenor on top. The final two minutes have a vaguely Latin feel, as the rhythm section gets a bit bouncy with intertwined trombone and tenor up front. The finale, *Rockaway*, offers another complicated head, full of odd rests and unexpected leaps between notes. The solo section, by contrast, is wide open. Bass and drums lay out, while trombone, tenor and piano tentatively trade licks around. Then, in the very last minute of the disc, along comes the wordless vocalizing of Isa Wiss. Unpredictable right up to the end, and always fun, *Prospect* is easily recommended.



Leo CD LR 737; Silvio Cadotsch (tb) Michael Jaeger (ts, cl) Yves Theiler (p, cembalo) Luca Sisera (b) Michi Stulz (d) Isa Wiss (vcl on*); Winterthur, Switzerland, October 2014; Roofer/ Backyard Cowboys/ Warship requiem/ Underhill Steam/ Fat Snap/ Drunk Octopus/ Digger/ Neptune's Chant/ Rockaway*; 54:37. www.leorecords.com