

hot news

FRANCE

En juin, au Parc de la Villette, a été volée une **guitare Di Mauro** équipée (rareté) d'un micro Gibson. C'est aussi un objet ayant une valeur sentimentale. Pour vos informations, merci d'écrire à : djaz.records@wanadoo.fr. Le **Sunset-Sunside** annonce ses têtes d'affiche pour l'automne : Andy Bey (15/10), Reggie Washington et Jeff Tain Watts (20-21/10), Byard Lancaster (21/10), Bruce Barth (11-12/11), Jason Moran (14-15/11), Ben Sidran (23-26/11). www.sunset-sunside.com. Clochemerle : le festival de boogie de la **Roquebrou**, dont Jean-Paul Amoureux (p) est directeur artistique, a attaqué en justice pour « concurrence déloyale » le tout nouveau festival d'**Aurillac** programmé par un autre pianiste, Philippe Lejeune. Les deux festivals, d'esprit bien différents, en août mais pas en même temps, se situent en effet dans le Cantal. Ainsi le Tribunal d'instance d'Aurillac a contraint, le 29 juin, Aurillac à annuler sa 1^{ère} édition, et Roquebrou exige des dommages et intérêts ! La Roquebrou semble détenir l'appellation *Cantal Jazz* contrôlée. Donc, si vous aimez le jazz, en dehors de celui de la Roquebrou, évitez le Cantal !

Le restaurant **Cazaudehore**, à St Germain-en-Laye (78), propose jusqu'à la fin de l'année : Carinne Bonefoy Trio/André Villéger (30/9), Matthieu Boré Quintet (15/10), Michel Pastre Quartet (4/11), Dany Doriz Quartet/Marc Fosset (18/11), Frédéric Belinsky (2/12). www.cazaudehore.fr. Le palmarès des **Victoires du Jazz 2005** est tombé : artiste et album de l'année : Stéphane Belmondo ; révélation : Paris Jazz Big Band ; artiste internationale : Madeleine Peyroux ; Victoires d'honneur à Lucky Peterson, Johnny Griffin, René Urtreger et Jean-Paul Boutellier.

Le **Bilboquet** s'est pourvu d'un site Internet : <http://lebilboquet.com>. Animé par Christophe et Delphine Lepelletier, le **Relais de L'Isle**, Situé au cœur de l'île St-Louis, et dont le piano accueillait Bobby Few, Katy Roberts, Emmanuel Sourdeix, etc., ferme ses portes. On souhaite bientôt les retrouver ailleurs avec du jazz.

ITALIE

Après son concert du 17 juillet à Pescara et suite à une brillante tournée – il a été fait, le 16 juillet, docteur honoris causa de la Berklee School –, **McCoy Tyner** a été hospitalisé à Chieti puis à Rome. Le pianiste a annulé la suite de sa tournée estivale, (Juan-les-Pins...). Nous lui souhaitons un prompt rétablissement.

Montréal

Festival International de Jazz de Montréal, 30 juin au 10 juillet

One of the world's finest general-purpose jazz festivals, the Festival International de Jazz de Montreal understands the importance and the delicacy of balance in programming, and the necessity of including both spectacle and intimacy in serving the true, broad spirit of jazz. In this summer's 26th annual edition, for instance, the "spectacle" equation was achieved in the festival finale – a free outdoor appearance by the Pat Metheny Group, performing for an audience estimated at 125,000 people. Without question, that's a newsworthy number, especially considering the modest numbers normally associated with jazz' audience.

But that finale was the standard concert promoting the latest Group album, *The Way Up*, which Metheny has been touring with around the world for many months. The real cultural newsworthiness of Metheny's involvement this year in Montreal-a festival he cites as his favorite-was his unique series of more intimate (and, of course, very sold-out) concerts in the festival's annual "Invitational" series. The other "Invitational" guest was Zakir Hussain, certainly an open-minded virtuoso deserving the honor, if without an extensive jazz foundation. He showed up in traditional Indian classical mode, with Sultan Khan, and in a fascinating current trio led by Charles Lloyd, with drummer Eric Harland. Though this is officially Lloyd's group-created in tribute to the late Billy Higgins-the other percussive parties are prone to steal and redirect the thunder with a ferocity greater than the saxist at times. The highlight of Hussain's run was the final night, when he was joined by his longtime comrade, Indo-fusion-jazz guitarist John McLaughlin, from the group Shakti. Sparks flew, insightful spirits glowed.

There were plenty of other lucrative "big" shows in Montreal this year, including the majestic appearance of Sonny Rollins, returning to the scene after his wife Lucille's death, and fusioners Stanley Clarke, Jean-Luc Ponty and Al Dimeola and pop-jazzier Al Jarreau. Crooning young vocalist Michael Buble sold out the biggest house on opening night, a good thing for the festival's fiscal health. Large and enthusiastic crowds also clamored to hear two of this year's award winners, the big band of Dave Holland (winner of the Miles Davis award) and the ecstatic Algerian rai star Khaled (winner of the Antonio Carlos Jobim award). Khaled won distinction for the largest number of uninvited audience guests onstage, keeping security busy. But it

was all about love, not heckling. Many of the real treasures of the festival were humbler in scale, musicians who managed to achieve artistic grandeur through subtlety and exploratory ideas. Steve Swallow's refreshingly new-sounding trio, Tin Pan Aliens – with drummer Jonas Johansen and saxist Hans Ulrik-has a loose, loopy and witty flair somewhat reminiscent of past chordless trios like Air. The smallest indoor venue, the Musée d'Art Contemporain de Montreal, hosted some of the festival's more intriguing left-of-center sounds, including the chamber-esque sonorities of the inspiring French group Kartet and the raucous, abstract-cum-grooving, real time inventions of the electro-acoustic duo Humcrush. At Club Soda, the annual chanteuse series featured two nights of late-breaking up-and-comer Madeleine Peyroux, sounding divine despite the obvious Billie Holiday angle, and Swedish singer Viktoria Tolstoy showed off her advancing artistry and style. Jolie Holland's twisted Americana contrasted the hypnotic, dream-cabaret evocations of Parisian-New Yorker Keren Ann.

The late night series at Salle de Gesù is where you always find some of the festival's best music: the great Swedish pianist Bobo Stenson plumbed musical poetry and implied philosophical questions, and made his program mate Fred Hersch-a fine player, to be sure – sound a bit square and smug by comparison. The next night, Bill Charlap showed why he's one of the new wonders on the piano, without ever departing far from his homebase of the Great American Songbook (with some careful, delightful detours into obscurities). It's no accident that he often speaks about the composers of the songs he plays, and plays those songs with a caressing, intellectual respect for the sources.

In sharp contrast, the same venue was rattled and wondrously-by the sound of saxist Odean Pope's Saxophone Choir, an avant-gospel/hard bop project with nine horns and three rhythm players making a big, moving noise. Even more than his last "Invitational" series several years ago, Metheny demonstrated his versatility, and a conscious attempt to weave in references to the past, present and future in his six special concerts. From the past, we heard an incarnation of the band that launched his career in the mid-70s, the Gary Burton Band, with bassist Steve Swallow, and Metheny's right-hand drummer Antonio Sanchez. With tunes called by Burton from the



Pat Metheny, Matt Wilson, Dewey Redman et Scott Colley

non-Metheny songbook, the band played with the same light, lithe intensity of the old group, and we could hear the seeds of the compositional and performance language Metheny went on to develop and make widely popular.

The night Metheny played in trio format, with bassist Scott Colley and Sanchez, we heard some of the most intense guitar playing of the week. The format becomes him: it dates back to his brilliant debut album, *Bright Size Life* (with his then-young friend Jaco Pastorius on bass), and is continually relevant, as Metheny continues to expand and explore the possibilities of trios. The hushed, deep beauty of his *Beyond the Missouri Sky* project with old friend Charlie Haden radiated intimacy amidst the spacious expanse of the Théâtre Molière de la Place des Arts.

The past also came rushing in on the last night of his "Invitational" series, when he performed in a rangy and cool duet with guitarist Mick Goodrick, who Metheny used to jam with as a student in Boston in the early '70s. Earlier that night, he played in a quartet with the eminent, graceful and venturesome tenorist Dewey Redman, who appeared on Metheny's 80/81 album, with Redman's regular drummer Matt Wilson on the stand (this was Wilson's first time playing with Metheny, but the two Midwesterners are ideally suited for each other-the start of a beautiful new thing?).

On another night, Metheny pulled a marathon, between a ripe quartet set with underrated tenor saxist Davis Sanchez, and special guest Enrico Rava, showing yet another empathetic connection worth further exploration. Later, Metheny was himself a special guest, of Me'Shell NdegeOcello's new Miles-y instrumental group, leaning into the present future tense. Without a doubt, Metheny was the star of the Montreal show this year. He showed himself to be mid-career artist very much in full swing, heedful of both new ideas and respect for the past upon which he has built his musical language. The Montreal festival has a good friend in Metheny, and vice versa. The same mutual admiration pact goes for jazz, as a whole.

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(version française sur www.jazzhot.net)