

ACT

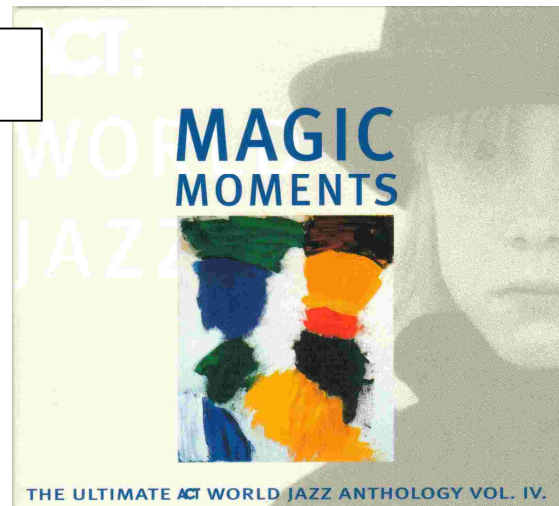
MAGIC MOMENTS

The Ultimate ACT World
Jazz Anthology Vol. IV

ACT 9280-2

LC 07644

Release Date Germany : January 24, 2000



World - Jazz: "The most intelligent union of freedom and knowledge." (Nguyễn Lê)

With the 1996 release of "A Little Magic In A Noisy World", the first of its anthology series, ACT began to document its repertory concept of a permanent exchange between jazz and other forms of music. The release of "Magic Moments" in January 2000 is the fourth installment of this "music without borders"; with over 70.000 CDs sold, the three previous anthologies are the most successful releases in this musical genre. This time the CD combines over 40 ACTs on 18 titles with a combined playing time of 75:11, plus the complete ACT catalogue. The avid music lover can obtain all this for only Euro 5:10 (suggested price) at any good music outlet.

The words "World Jazz" bring (at least) three things to mind. First, jazz's horizon extends further than from New York to San Francisco. Second, the musical heritage of the world's "folklore" has been so re-worked by modern improvising artists that it sounds more like jazz than "ethno-music". Third, the rediscovery of regionalism has nothing to do with a provincial or separatist musical out-look. Instead, the artist shares with the world what he has discovered in his own musical tradition.

Some of the musicians on this anthology speak the American - born language of jazz with the accent of their own mother tongue. Others add new words to the language, or expand the grammatical rules. Yet others speak in their native language, but owing to their long time away from their homeland, scatter scraps of American "slang" over their musical landscape; the flow of their speech has even taken on an American tone and color. Jazz tolerates this; it has always tolerated it. From its inception on, an openness to the world was one of jazz's distinctive characteristics. With his "Cubano-Be Cubano-Bop" recordings in the 1940's, Dizzy Gillespie inserted Caribbean rhythms into the most advanced jazz style of the time. At this point, if not before, the art form that is seen by many as America's most important contribution to World culture was freed from its strictly American connotations.

When one characterizes jazz as an African-American art form today, 100 years after its birth, the description can be regarded as a restriction. Since the 1970's, jazz outside of the USA has developed an independent language within the jazz-idiom. In this connection the recollection of one's own musical roots plays a fundamental role. That doesn't change the fact that Americans continue to provide formative contributions to the further development of world music in the 21st century.

Is the music that the ACT World-Jazz-Anthology wishes to bring nearer to the gracious listener (still) jazz? The musicians are definitely happy that they don't have to answer that question. The hair splitters among the critics like to dirty their hands with such questions. At any rate, there is a common denominator here that unites the disparate parts. Nguyễn Lê had formulated it correctly when he gave his remarkable definition of World-Jazz. The guitarist saw this music as "the most intelligent union of freedom and knowledge". It is so simple and so true. All the musicians on the ACT World-Jazz-Anthology are artistic free-spirits, and they know exactly how to integrate the music traditions of their homeland into the creative improvisational process. The borders that they are willing to accept in their music come neither from rivers nor oceans; they are not drawn by a chain of mountains, or the new demarcations of a conqueror: they are determined solely by each individual's aesthetic. An old Sponti saying goes, "The head is round so that thoughts can change direction." And so can it be said about the Earth.



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The CD:

Magic Moments – The Ultimate ACT World Jazz Anthology Vol. IV – ACT 9280-2 – LC 07644

Line Up:

Nguyễn Lê - Soriba Kouyaté - Nils Landgren - Christof Lauer - Michael Riessler - Jens Thomas - Schäl Sick Brass Band - Paolo Fresu - Javier Paxariño - Glen Velez - Esbjörn Svensson - Kudsi Erguner - Renaud Garcia-Fons - Tino Di Geraldo - Carles Benavent - Joachim Kühn - Vince Mendoza - Michel Godard - Eddie Harris - Jamaaladeen Tacuma - Fred Wesley - Antonello Salis - Larry Coryell - Philip Catherine - The Real Group - Toots Thielemans - Marc Ducret - Charlie Mariano - Steve Klink - Sidsel Endresen - Bugge Wesseltoft a.o.

Tracks:

- 1 Massanicissé (Trad. arr. by Philippe Gaillot) 4:13 Soriba Kouyaté, kora; Paolo Fresu, tp; Jean-Charles Agou, ss; Linley Marthe, b; Joël Allouche, dr. From "[Kanakassi](#)" ACT 9272-2
- 2 Cortesanos (Javier Paxariño) 4:56 Javier Paxariño, flute; Tino Di Geraldo, g, perc; Glen Velez, frame-dr; and others. From "[Temurá](#)" ACT 9227-2
- 3 Dodge The Dodo (Esbjörn Svensson) 4:37 Esbjörn Svensson Trio. From "[From Gagarin 's Point Of View](#)" ACT 9005-2
- 4 Encanto (Nguyễn Lê) 5:42 Nguyễn Lê, g; Renaud Garcia Fons, b; Tino Di Geraldo, dr, perc; Carles Benavent, bg. From "[Bakida](#)" ACT 9275-2
- 5 Sufimaj (Kudsi Erguner) 4:01 Kudsi Erguner, ney; Christof Lauer, ts; Michel Godard, tuba; Mark Nauseef, dr; and others. From "[Ottomania](#)" ACT 9006-2
- 6 Malka Moma (Trad. arr. by Pietrec) 2:47 Schäl Sick Brass Band. From "[Tschupun](#)" ACT 9264-2
- 7 Back To Ed-E (Reinhard Birri) 3:48 Eddie Harris, ts, p, voc; Jamaaladeen Tacuma, b; and others. From "[The Regulator](#)" ACT 9206-2
- 8 Six Beauties On A Rooftop (Esbjörn Svensson) 3:56 Nils Landgren, tb; Esbjörn Svensson, rhodes; Fred Wesley, tb; Don Alias, perc; and others. From "[5000 Miles](#)" ACT 9271-2
- 9 Oslodum (Gilberto Gil) 4:01 Gilberto Gil, g, voc; Bugge Wesseltoft, p; Marlui Miranda, voc; Trilok Gurtu, perc; and others. From "[O Sol De Oslo](#)" ACT 5019-2
- 10 The Man With The Harmonica (Ennio Morricone) 3:09 Jens Thomas, p; Paolo Fresu, tr; Antonello Salis, acc. From "[You Can 't Keep A Good Cowboy Down](#)" ACT 9273-2
- 11 Deus Xango (Astor Piazzolla) 5:27 Larry Coryell, g; Philip Catherine, g; Joachim Kühn, p. From "[Twin House](#)" ACT 9202-2
- 12 Vem Kan Segla Förutan Vind (Trad. arr. by Peder Karlsson) 3:36 The Real Group; Toots Thielemans, harm. From "[One For All](#)" ACT 9003-2
- 13 Itinéraires/Verticalement (Michael Riessler) 4:34 Michael Riessler, reeds; Elise Caron, voc; Jean Louis Matinier, acc; Pierre Charial, barrel-organ. From "[Orange](#)" ACT 9274-2
- 14 Lovers On The Mountain (Trad. arr. by Nguyễn Lê) 3:22 Huong Thanh, voc; Nguyễn Lê, g, synth; Hao Nhiên Pham, flute; Tino Di Geraldo, frame-dr; and others. From "[Moon And Wind](#)" ACT 9269-2
- 15 Ferma L'Ali (Michel Godard) 5:51 Christof Lauer, ts; Marc Ducret, g; Anthony Jackson, dr; Michel Godard, tuba. Rec. live in Montreux, studio version on "[Fragile Network](#)" ACT 9266-2
- 16 Pavane (Maurice Ravel, arr. by Vince Mendoza) 4:25 Charlie Mariano, as; Dave Liebman, ss; Nguyễn Lê, g; Peter Erskine, dr; WDR Big Band dir. by Vince Mendoza. From "[Sketches](#)" ACT 9215-2
- 17 Mountain Blues (Steve Klink) 4:27 Steve Klink, p; Henning Gailing, b; Gregory Hutchinson, dr. From "Blue Suit" EMO 4000-2
- 18 Epilogue (Endresen) 2:01 Sidsel Endresen, voc; Bugge Wesseltoft, p, synth, perc. From "[Duplex Ride](#)" ACT 9000-2

THE ACT COMPANY

Ehrengutstrasse 28, 80469 München, Germany
Phone +49 89 72 94 92 0, Fax +49 89 72 94 92 11
e-mail: info@actmusic.com
Visit our website at <http://www.actmusic.com>