

horns goad him on, the drums keep growing, and on his solo Richardson moves from introspection to cyclonic motion. Clayton whispers, the horns coo, and all comes to a hazy end – this is a buzz. And Dido's "Thank You" is an appropriate coda, as choppy keys and rock-hard drums lead to a forceful horn and the theme told plain and true. Stevens gets the solo, rippling on the turbulent surface ... and an electrified soprano whistles the finale. On a batch of songs foreign to most jazz fans, the Collective delivers joy that is very familiar.



Jussi Reijonen

UN—Un Music 01. Web: JussiReijonen.com. Serpentine; Naima; Bayatiful; Toumani (Blues for Mick); Nuku Sie; Kaiku

PERSONNEL: Jussi Reijonen, oud, guitar, producer; Utar Artun, acoustic piano; Bruno Råberg, acoustic bass; Tareq Rantisi, percussion, Sergio Martinez, percussion; Ali Amr, qanun; Eva Louhivuori, vocals; Maio Obregón, engineer; Nuno Fernandes, engineer

By Alex Henderson

Although the term "world jazz" has only been in vogue since the 1980s and 1990s, the idea has been around much longer than that. Jazz started in the multicultural city of New Orleans, and the Dixieland players of the 1910s and 1920s had plenty of world music influences (African, Latin, Caribbean, French Creole). But different jazz musicians have found different ways of expressing their interest in world music—some via Dixieland or swing, some via hard bop or post-bop, some via fusion. And on *Un*, Finnish electric guitarist/oud player Jussi Reijonen (who now lives in Boston) expresses his world jazz aesthetic via a combination of post-bop and fusion.

"Un" is the French word for "one," and that is an appropriate title for this album because it is Reijonen's first album as a leader. The guitar is his main instrument on *Un*; he plays guitar on four of the six selections ("Toumani," "Nuku Sie," "Kaiku" and John Coltrane's "Naima") and the oud (a traditional Middle Eastern lute) on the other two ("Serpentine" and "Bayatiful"). Except for Reijonen's airy, spacious performance of "Naima," he sticks to material he either wrote or co-wrote—and whether he is playing guitar or the oud, the world music influence is impossible to miss.

Reijonen brings a strong Arabic/Middle Eastern influence to "Serpentine" and "Bayatiful," which stands to reason given that those are the two tracks that find him playing the oud. But there are hints of African music on the contemplative "Toumani (Blues for Nick)," while "Nuku Sie" hints at traditional Indian mu-

sic. There are no traditional Indian instruments on "Nuku Sie"—no tamboura, no sitar, no vina, no tabla drums. But Reijonen plays his guitar in a way that hints at a sitar. And while "Nuku Sie" is not a raga in the strict sense, it has a raga-ish appeal.

The impressionistic "Kaiku" incorporates elements of traditional Finnish music and features singer Eva Louhivuori, who performs some wordless scat vocals. "Kaiku" is the only vocal offering on the CD; everything else is an instrumental.

Different musicians are employed on different tracks, but the constant is Reijonen and his ongoing desire to combine jazz with world music. It's a desire that serves the Nordic improviser well on this promising debut.



Jim Ridl

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PERSONNEL: Jim Ridl, piano, Privia & Korg

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"Reijonen brings a pan-global perspective to the extraordinary music on this disc... his playing is deep and profoundly nuanced throughout. Reijonen's oud work is superb, but it is the ways in which he has applied oud techniques and sensibilities to guitar - particularly fretless - that are most likely to blow [Guitar Player] readers' minds. A spiritual atmosphere permeates this music."
-Guitar Player

"Musical cultures and sensibilities cross, evocatively, on the debut album by Finnish guitarist Jussi Reijonen, on which influences from Northern Scandinavia easily merge with elements of music and musicians from Turkey, Palestine, Sweden and Spain, without blinking or apologizing."
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