

# NEW ISSUES

## LE REX LE CORSE

UNIT 4248

TOPFLAPP / DAS BEGRABNIS /  
DES HERRN / DER BAUER UND  
DIE BACKERIN / GUD / LE CORSE  
/ FLATRATE BLUES / RUBY DECK /  
IRGENDWO HARE / ZIEGENKASE  
MIT FEIGEN / NOTHING  
COMPARES TO YOU / MAKING  
OF MOVIE INCLUDED. 61:55

Benedikt Reising, as; Marc Stucki,  
ts; Andreas Tschopp, tbn;  
Marc Unternahrer, tba;  
Rico Baumann, d.  
No date listed. Korsica.

## WALT WEISKOPF SEE THE PYRAMID

CRISS CROSS 1327

SEE THE PYRAMID / MARCIEANA  
/ HOOK ME UP / EQUALITY /  
CALL ME / LITTLE MINOR LOVE  
SONG / DOUBLE RAINBOW /  
A TIME FOR LOVE / GOODBYE  
JOHN / MAKE SOMEONE HAPPY.  
66:13.

Weiskopf, ts; Peter Zak, p;  
Doug Weiss, b; Quincy Davis, d.  
Feb 1, 2010, Brooklyn, NY.

The sound of a small crowd chatting, children babbling, sets the scene perfectly for Le Rex' *le corse*. The wind band recorded the session while on a tour of Korsica, the island most famous for hosting Napoleon on his first exile. The spirit of the tour and island infuse the CD. The band includes the sounds of the people, insects, fireworks and a steady rain as well as bits of their own stage patter. The result is the rare CD that coheres from start to finish and defies shuffle mode. Le Rex' sound is perfect for this, poised between an adventurous Jazz combo and a village band. Le Rex is more about robust, at times raucous, ensembles, and groove than individual solos. Not that the members—particularly composer Stucki's booting, passionate tenor and Tschopp's boisterous trombone—don't provide some improvisational lift. Alto saxophonist Reising makes his mark with a bright keening lead. Still, it is drummer Baumann and especially tubist Unternahrer who really drive home the band. Playing tuba as the sole harmonic rhythm instrument has to be about the most difficult job in Jazz. Unternahrer struts throughout, laying down Swing, Funk, and Balkan dance figures and puffing up the bottom of the harmonies. When he steps out to solo on the title tune, he elaborates on the virtuosity he displays throughout. He's a sparkplug for a band that displays energy and verve in abundance.

*David Dupont*

The leader on fourteen CDs, including eleven for Criss Cross, tenorist Walt Weiskopf is a fully-developed, mature player who seems to know who he is and how he wants to play. And as evidenced by this recording, that appears to be full-bore Hard Bop swinging with a nod toward John Coltrane. Of the ten tracks on this recording, only one could be considered a true ballad, and on that one (Alec Wilder's "Goodbye John") Weiskopf essentially plays just the melody, leaving pianist Zak to take a brief improvised solo. But on the others, which include five of his own compositions, along with tunes by Johnny Mandel and Jobim and a couple of Pop standards, he mostly comes out swinging. Even on his lovely bossa nova "Marcieana," his playing eventually becomes incendiary. Indeed, Weiskopf's improvisations typically involve lots of lightning quick passages, similar to Coltrane's legendary "sheets of sound." But the solid beat and drive are always evident. A couple of his own compositions give him a chance to play on such Hard Bop staples as "I Got Rhythm" changes and the Blues, but he also does some innovative things with a few of the other tunes. On the '60s Pop hit "Call