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CD Review by Ken Meltzer

GUBELMANN *Preludio de Buenos Aires* (2 versions). *El rio de las estrellas. La flor del amor. Nacido del silencio. Eternal movement. The warrior gene* • Five on Fire; Str O of the Musikkollegium Winterthur • SOLO MUSICA 407 (50:08)

Eternal Movement is a collaboration by the jazz quartet Five on Fire and the strings of the Orchester Musikkollegium Winterthur. The liner notes for this Solo Musica recording cite previous explorations of the blending of jazz and classical performing forces by such artists as Charlie Parker, Stan Getz, and Ornette Coleman. The members of Five on Fire are Daniel Gubelmann (soprano and tenor saxophone), Christian Rösli (piano), Marc Jenny (double bass), and Marius Peyer (drums and percussion). For those who are curious (as I was) why an ensemble of four musicians adopted the name Five on Fire, it “stands for the five fingers on each hand [Five] that create overwhelming music from dreams, experiences and thoughts.” In addition to performing on the saxophone, Daniel Gubelmann provides the compositions and arrangements that are featured on *Eternal Movement*. Gubelmann, born in Zurich, studied in Switzerland, Italy, South Africa, Asia, and South America. In his liner notes, Jochen Neuffer observes: “Gubelmann allows experience from studying composition in Buenos Aires under Daniel Hector Montes as well as encounters with music by Piazzolla and Scriabin all the way to Coltrane to flow into his tonal language.” The influence of Piazzolla strikes me as the most pervasive. Gubelmann structures the music as a multi-movement suite, whose synthesis of jazz and classical genres is very much in the spirit of Piazzolla’s *Nuevo Tango*. This is evident from the opening movement, bearing the Piazzollan title *Preludio de Buenos Aires*. In its first appearance, the *Preludio* is scored for string orchestra. It returns at the close, now played by string quartet. The inner movements, containing programmatic elements, again reflect the Piazzolla influence. While there are extended episodes where the jazz quartet travels on its own path, Gubelmann’s melding of the two ensembles is convincing. The performances, crisp, stylish, and tonally lovely, are reproduced in excellent sound. If *Eternal Movement* breaks no new ground either in concept or execution, it nonetheless provides an hour of attractive and engaging music. **Ken Meltzer**

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