



VARIOUS ARTISTS
Quiero Creedence

Concord Picante CPI-36728 (CD). 2016. John Burk, Juan Manuel Caipo, Dan Monahan, Diana Rodriguez, others, prods., engs.; Paul Blakemore, mastering. AAD? TT: 49:57

PERFORMANCE ★★★★★

SONICS ★★★★★

Tribute albums can be ghastly beasts, particularly in classic rock. I mean, do you *really* want to hear Dylan, Hendrix, and Led Zep served up in bluegrass or klezmer style? But we're stuck with 'em, and to date there have been at least five tributes to Creedence Clearwater Revival, including bluegrass and blues treatments. My general disdain for tributes aside, it always boils down to the tunes themselves, and in the case of *Quiero Creedence*—"I want Creedence"—enough "A" tracks are included to push the project well above average. The star power shines a bit brighter for the Latin than the American market, with Mexican superstar Juan Gabriel's strings-laden "Have You Ever Seen the Rain?" ("Gracias al Sol"), Grammy winners Diamante Eléctrico's moodily cinematic "Up Around the Bend," and Enrique Bunbury's sinewy "Corre Por la Jungla" ("Run Through the Jungle") all gaining intriguing emotional *oomph* from being sung in Spanish.

Not to take anything away from Los Lobos (a rousing, twangy "Bootleg"), Los Lonely Boys ("Born on the Bayou," done reverently), or Ozomatli (a ska-fueled "Bad Moon Rising")—three names well known on both sides of the language barrier, and who sing their selections in English. It's hard to say what ZZ Top's Billy Gibbons was going for, though, in "Green River," a kind of Afro-Cuban metal-dub take on the classic tune featuring vocals in Spanish (courtesy La Santa Cecilia's Marisol Hernández) and English.

The sound, as you might imagine, varies considerably across tracks, which come from multiple sources. In general, though, they're quite acceptable.—Fred Mills

JAZZ



GUILLERMO KLEIN
Los Guachos V

Guillermo Klein, piano; Chris Cheek, Bill McHenry, Miguel Zenón, saxophones; Taylor Haskins, Diego Urcola, trumpet; Richard Nant, trumpet, percussion; Sandro Tomasi, trombone; Ben Monder, guitar; Fernando Huergo, electric bass; Jeff Ballard, drums Sunnyside SSC 1414 (CD). 2016. Guillermo Klein, prod.; Katsuhiko Naito, eng. DDD. TT: 54:31

PERFORMANCE ★★★★★

SONICS ★★★★★

While singing—much of it his own—has played a significant role in Argentine composer Guillermo Klein's recent output, *Los Guachos V* is exclusively instrumental. The focus falls entirely on the gathered skill and power of Klein's influential 11-piece ensemble, packed with longtime colleagues from New York and Boston who are uniquely versed in his complex rhythmic and harmonic ways.

The three-part "Suite Indiana" leads off: the first two, short sections, "Back Home Again" and "Donna Lee," reveal the suite's inspiration in bebop, refracted through Klein's odd conceptual prism. These and "Patria Espiral," the third, long section, go deep into the deconstructive rhythmic approach to canonical bebop that Klein began documenting in 2011 on *Bienestar*. Later, he uses a rare and lyrical Andrew Hill treasure, "Ashes," as an introduction and segue to the concluding piece, the slow and majestic "Quemandos Velas" (Burning Candles).

The middle seven tracks fall under the title "Suite Jazmin," and include "Burrito Hill Mirror" and "Human Feel Mirror"—reworkings of earlier Klein tunes, each a tantalizing peek into his advanced methods and artistic evolution. This work is at times forbiddingly dense and mysterious, but inescapably groovy and full of feeling. The balanced clarity of percussion and drums, the taut electric bass, the intricate dance of Klein's piano and Ben Monder's guitar—the Los Guachos rhythm section alone is like no other, and the horns are just as much a force.—

David R. Adler

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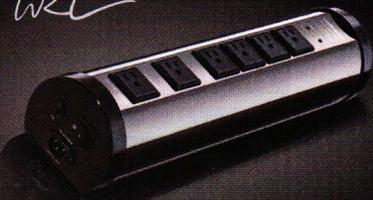
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