

T I L T I N G - T H E N I C O L A S C A L O I A Q U A R T E T



Off the
recordby MARC CHÉNARD
& MARK CHODAN

Montreal adventures

Tilting: February 9, 2011

Autoproduction de l'artiste

★★★★☆

As a musician heavily involved in the city's current contemporary jazz scene, bassist Nicolas Caloia is an organizer of musical projects, the most ambitious of these being his 30-piece ensemble, the Ratchet Orchestra. More modest, however, is his quartet Tilting that comprises such Montreal stalwarts as Jean Derome (alto and baritone saxes, bass flute), pianist Guillaume Dostaler, and drummer Isaiah Ceccarelli. While imbued with a certain edge, reminiscent in some ways of the 1960s, this music is neither nostalgic nor backward-looking. Caloia's musical aesthetic places him at the crossroads of late hard bop — with its simply crafted themes and rhythmic intensity — and early free jazz, characterized by long exploratory solos (mainly by Derome), albeit not quite over the top. Underpinned by an insistent bass, the saxophonist gets feisty in spots, but there's some respite as well, as in the third of the four pieces of this side, the ballad-like, "Stare". Recorded last February in one of Montreal's Maisons de la culture, this ensemble is devoid of the habitual veneer that characterizes so many jazz performances nowadays, a strength that makes this group qualify as a direct descendant of the best free bop bands of yore. As a result, this music is never slick, but full of vital energy. Self-produced by the leader, this album might be hard to locate in stores, but do make a point of catching this band at their next show.

MChé

Au rayon
du
disquepar MARC CHÉNARD et
MARK CHODAN

Aventures montréalaises

Tilting: February 9, 2011

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★★★★☆

Le contrebassiste Nicolas Caloia est un organisateur de projets de tous genres, parmi eux sa très grande formation, le Ratchet Orchestra (30 musiciens). Plus modeste, son quartette Tilting compte trois autres hardis complices, soit Jean Derome (saxos baryton et alto, flûte basse), le discret pianiste Guillaume Dostaler et le batteur polyvalent Isaiah Ceccarelli. Ni nostalgique, ni passéiste, ce disque nous rappelle pourtant à un certain jazz des années 1960, son esthétique se situant au carrefour du hard bop — par ses thèmes d'une facture assez simple et d'une pulsation rythmique nerveuse — et d'un free jazz originel caractérisé par de longs solos énergiques mais pas débridés. Sous-tendu par la basse insistante, Derome se montre particulièrement pugnace dans ses interventions, réservant dans la troisième (*Stare*) un moment de répit à la flûte, jouée en mode ballade. Enregistré en février dernier dans une de nos maisons de la culture, cet ensemble est mû par une singulière urgence qui manque trop souvent dans les prestations de jazz d'aujourd'hui, un atout qui fait de lui un héritier direct du free bop. On apprécie que la musique ne soit pas trop léchée, mais rugueuse à souhait, ce qui lui donne sa sève essentielle. Pour se procurer cette galette, on vous recommande fortement de le voir avec ses consorts en spectacle.

MChé



monsieur délire

THE NICOLAS CALOIA QUARTET / Tilting (ind.)

Un enregistrement en concert à la Maison de la culture Côte-des-Neiges, en février 2011, que publie Nicolas Caloia à compte d'auteur. Le contrebassiste est à l'origine des quatre compositions présentées par cette formation qui compte aussi le batteur Isaiah Ceccarelli, le saxo Jean Derome et le pianiste Guillaume Dostaler. Du jazz actuel poussant beaucoup vers le free jazz, construit sur une section rythmique ultra souple – il faut l'entendre se déverrouiller et se reverrouiller dans "Locked". Une prise de son ambiante (probablement la raison pour laquelle ce disque ne paraît pas chez Ambiances Magnétiques Jazz), mais un quatuor allumé qui navigue sans trop de peine des compositions pas toujours évidentes.

A recording of a live concert at Maison de la culture Côte-des-Neiges, in February 2011, self-released by Nicolas Caloia. The doublebassist composed all for of the set's pieces. The band includes Isaiha Ceccarelli, saxman Jean Derome, and pianist Guillaume Dostaler. Creative jazz leaning strongly toward free jazz, and the music is built over an ultra-supple rhythm section – you should hear Ceccarelli and him unlock and lock back together in "Locked." Ambient sound capture (probably why this was not released by Ambiances Magnétiques Jazz), but a lighten-up quartet navigating complex pieces rather easily.

TILTING

self-titled (Musique Rayonnante)

Nicolas Caloias's descending bassline hits bottom and explodes into a flurry of tones. A slow theme slides in, morphing into an acid-toned sax solo from Jean Derome, sputtering up towards free jazz nirvana. Thus begins "Locked," but the *modus operandi* recurs across the four tracks composed by leader Caloia, recorded live in Montreal earlier this year. Pianist Guillaume Dostaler and percussionist Isaiah Ceccarelli complete the quartet, a miniature Sun-Ra ensemble in spirit. **8/10 Trial Track:** "Locked" (Lawrence Joseph)

Ottawa Jazz Scene - Monday, October 03, 2011

Tilting: the Nicolas Caloia Quartet
Thursday, September 8, 2011
Cooperators Hall, River Run Centre
Guelph Jazz Festival



photo ©Brett Delmage, 2011

The Guelph Jazz Festival makes a point of connecting the musicians it brings to the festival in novel combinations.

This was particularly obvious on the Thursday of the 2011 festival, where the day-time program showed another aspect of the evening's performers, where the last evening show featured three artists who have rarely played together, and where the two unrelated halves of the evening performance nevertheless complemented each other.

First up on the evening bill was Tilting, a Montreal quartet led by bassist Nicolas Caloia, with Jean Derome on bass flute and saxophones, Isaiah Ceccarelli on percussion, and Guillaume Dostaler on piano. The quartet is the heart of the much larger (30-piece) Ratchet Orchestra, also led by Caloia. The festival blurb indicated that this quartet shares the larger orchestra's same commitment to juxtaposing structure and improvisation, and you could hear that in the their performances at Guelph.

In the evening, Tilting played originals by Caloia; however, if you had attended the festival colloquium that morning, you would have heard quite a different repertoire from the group: pure free improvisation lasting about an hour, inspiring and being inspired by the on-the-spot drawings and paintings of a Mexican visual artist named Jazzaomoart .

The three pieces in the evening set were more focused, and used Derome's talents particularly well. He started out on baritone sax in the first piece, moved to bass flute for the second piece, and ended up on alto sax for the last piece. He brought out a richness of tone in all three instruments, and ensured the pieces moved you both emotionally and intellectually.

Ceccarelli introduced the first piece with an echoing drum solo with a beat that was never quite predictable. Caloia added a bass undertone several minutes in, and then Derome's baritone sax strode in – authoritatively and definitively. It eventually moved into a duet with Dostaler's piano, the sax curlicuing around a slow piano vamp. The unresolved tension continued as both gained in intensity, and the piano took over. Then the bass moved in for an extended electronically-altered solo bowing, echoing the sax solo near the beginning. The drums strengthened, the bass moved back to a steady beat, and the baritone returned to its initial strong riff steadily deepening before it ended.

The main feature of the second piece was a duet between piano and bass flute (with help from atmospheric drumming), in which each worked against expectations, starting when you would have expected them to continue and starting up in odd places. The bass flute is an octave lower than the regular flute, but it still has an extensive upper range, and Derome took full advantage of the entire range as he answered Dostaler's interrupted notes and piano string thrumming. The overall effect was other-worldly and strange, with an ominous bass line remaining in the background.

The last piece, "Safety", started out closer to straight jazz with a long alto sax line plaintively calling, contraposed against interrupted piano. The intensity heightened with harder drumming, and then softened with an increasing emphasis on the melody line. The sax slowly faded out, there were a few romantic notes on piano, and the song ended.

The audience responded with immediate and extended applause.

Alayne McGregor

<http://ottawajazzscene.ca/reviews/35-show-reviews/3181-2011-guelph-jazz-festival-tilting-and-plimley-parker-martin>

the WholeNote

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Another bassist/composer is **Nicolas Caloia**, whose **Quartet CD Tilting** (www.nicolascaloia.net), is a microcosm of Montreal's scene. Completed by saxophone/



flutist Jean Derome, pianist Guillaume Dostaler and percussionist Isaiah Ceccarelli, the disc highlights the bassist's approach. While Caloia's connective ostinato is felt throughout, this high-energy showcase gives everyone space. Impressive on each of his horns, Derome's bass flute adds appropriately breathy tones, evolving contrapuntally with Dostaler's comping on *Stare*. Meanwhile the husky textures Derome propels from baritone saxophone make *Locked* a stop-time swinger, especially when Ceccarelli's solo folds flams, shuffles and ratamacues together. Derome's singsong alto phrasing is all over the other two pieces, both of which feature brief but attentive solos from Caloia, whose string slaps and thumps concentrate the action. The pianist's languid note cascades are showcased spectacularly on *Safety* where he interrupts Derome's forays into false registers with an interlude of harmonized chording and rubato key fanning.

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As this group of sound explorers join many others of similar quality during the annual GJF, it's not surprising that this little festival has reached satisfying maturity without the compromises that impinge on many larger celebrations.



Written by Ken Waxman September 2011