

**PABLO ZIEGLER  
BUENOS AIRES  
REPORT**

ZOHO 200711

*BUENOS AIRES REPORT /  
PÁJARO ÁNGEL / PLACES /  
MILONGA PARA HERMETO /  
BLUES PORTEÑO / ELEGANTE  
CANYENGUITO / MUCHACHA DE  
BOEDO / BUENOS AIRES DARK...  
/ LIBERTANGO. 1:05:35.*

Ziegler, p; Quique Sinesi, g;  
Walter Castro, bandoneon.  
Amsterdam, Netherlands, April  
2006.

In a blindfold test, one could certainly be forgiven for identifying the music on as an Astor Piazzolla recording. This isn't entirely surprising given that Ziegler was a longtime pianist and collaborator in Piazzolla's seminal group and here he fields a very similar ensemble, recorded live in concert. This influence is not a one-way street however as Ziegler is widely credited with helping to shape Piazzolla's style. The opening track is a case in point: though conceived as a tribute to Weather Report, it is really much more akin to Piazzolla's work with its driving Tango-derived ostinati and crunchy Stravinskian dissonances, but it's nonetheless effective for that. In "Pájaro Ángel," Ziegler moves a bit further afield from his mentor's sound world with a pretty Classical-Jazz waltz confection—a little bit of Chopin meets Bill Evans. This latter piece effectively also showcases Sinesi's guitar playing and he contributes good work here and throughout the CD, as does Walter Castro on bandoneon. Ziegler's energetic playing is uniformly interesting as is his improvisational language which sounds impressively consistent with his writing. On this CD, as with his work in Piazzolla's group, his Classical training and influence is at least as strong as the Jazz and Argentinian threads of his style though all three elements are generally present at any given time. Check out the delightful "Milonga Para Hermeto" for a good example of a piece where these influences are about equally balanced and put to the service of a composition that manages to be both quirky and lyrical. Ziegler's writing here, as on the remaining pieces, is enjoyable and readily accessible despite the rhythmic and harmonic complexity that is a hallmark of his work. The band performs the closing piece, Piazzolla's "Libertango," the only non-original, with an urgency and a sense of musical conviction that more than earns the enthusiastic audience reaction heard at the track's conclusion. I was pretty enthusiastic about it too, as well as the rest of the music on the album as a whole. Ziegler is certainly doing his part to keep Piazzolla's flame alive, but just as vital to the artistic success of this CD are the directions explored that are purely Ziegler's own. This is one of the better CDs I've reviewed this year and I heartily recommend it.

- David Kane