



Sebastien Ammann *Color Wheel*

SKIRL 034

★★★★½

Swiss-born pianist Sebastien Ammann has been based in New York since 2008. In the time since he has forged collaborations with saxophonist Caroline Davis, reedist Ohad Talmor and trombonist Samuel Blaser. Like them, he makes music that balances accessibility with rigor.



artist, making savvy
ledgehammer.

is myth with oblique
oses rhetorical ques-
o you think is calling
swer, what could the
is' tenor saxophone.
ightly outweigh his
Both reflect on their
elf-indulgent head-
otes droll anecdotes
're laughin' to keep

—Fred Bouchard

ords; Faking It; It Might Be
For The F Train; Too Much

Bernard, guitar; John Ellis,

The name *Color Wheel* promises not only a variety of hues, but also their systematic organization. Color first: Michaël Attias flits with hummingbird-like agility between high, airy pitches and lower, bulkier ones, and the closeness with which Noah Garabedian's bass shadows Ammann enriches the pianist's bright tone. Ammann's compositions are full of sharp turns that impart a maze-like quality. But his well-drilled ensemble never gets lost, and Ammann's precise touch on the keys ensures that even his most elaborate structures stand out in stark relief.

The quartet's negotiation of Ammann's tunes is unassailable. What makes this a record one appreciates rather than loves is its narrow emotional range. The music is as persistently chipper as a smiling MC; one wishes for a depth of expression to match the exacting execution.

—Bill Meyer

Color Wheel: One; M; Straight Shot; On A Move; Twelve; Entre Chien Et Loup; The Diceman; Simple Song; Saturn Return; Early Enough To Be Late. (57:12)
Personnel: Sebastien Ammann, piano; Michaël Attias, alto saxophone; Nathan Ellman-Bell, drums; Noah Garabedian, bass.

Ordering info: skirlrecords.com