

VICTO cd038

## CHARLES PAPASOFF «International Baritone Conspiracy»

1. **MOUVEMENTS** .....17'03"  
*(Charles Papasoff-SOCAN)*
2. **L'ESPOIR DE NE PAS PERDRE ESPOIR** .....9'57"  
*(Jean Derome-SOCAN)*
  2. 1<sup>er</sup> mouvement .....3'27"
  3. 2<sup>ieme</sup> mouvement-LOOSE CANONS .....5'31"
  4. 3<sup>ieme</sup> mouvement (version courte) .....0'59"
5. **VERDI** .....11'06"  
*(Christian Gavillet-SUISA)*
6. **GOD'S CLOTHES FOR SHAMAN BOBBI** .....8'45"  
*(David Mott-SOCAN)*
7. **IBC** .....5'05"  
*(Bo Van Der Werf-SABAM)*
8. **PITHECANTROPUS ERECTUS** .....4'44"  
*(Charles Mingus-BMI)*  
*(arrangements Hamiet Bluiett et Charles Papasoff)*



CHARLES PAPASOFF: saxophone baryton  
 HAMIET BLUIETT: saxophone baryton  
 JEAN DEROME: saxophone baryton  
 DAVID MOTT: saxophone baryton  
 CHRISTIAN GAVILLET: saxophone baryton  
 BO VAN DER WERF: saxophone baryton

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 FESTIVAL INTERNATIONAL DE MUSIQUE  
 ACTUELLE DE VICTORIAVILLE  
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 Réseau FM Stéréo  
 pour l'émission JAZZ SUR LE VIF

The group's name is apt, geographically and metaphorically. Papasoff was smart to choose from among the best baritone players available in Canada, America and Europe. (Papasoff himself comes from Montreal, as does the multifaceted Jean Derome, David Mott resides in Toronto, Christian Gavillet comes from Switzerland and Bo Van der Werf from Belgium. Finally, Hamiet Bluiett is America's contribution). As for the «Conspiracy», Papasoff has commented upon the neglect of his chosen instrument: »Over the years, I have met other baritone players and we've sort of joked around that there is some sort of conspiracy to keep us out of bands...or if not, to be the last hired». But it's also important to remember that another definition of the word «conspiracy» is «to act in harmony», and that is the keynote of this sextet and its music.

Wisely, Papasoff's conception for the music is clothed in diverse compositional garb -that is to say, though the individual participants are given ample solo opportunity to display their improvisational wares, the manner in which the compositions utilize the baritone in a variety of ensemble situations is especially impressive. Fittingly, each of the members supplies a chart, inevitably a multi-sectional or multi-thematic construction intended to utilize the wide registers, prismatic colors and rich textures six baritones are capable of. To the musicians' credit, there is never a sense of limitation or narrowness of sound; in effect, the highest compliment I can give is to say that at some point one simply forgets that only baritones are playing, in the way that one does not always notice the individual instruments in a string quartet. This is a true ensemble. The music stands on its own.

ART LANGE, January 1996