

HOME PAGE | MY TIMES | TODAY'S PAPER | VIDEO | MOST POPULAR | TIMES TOPICS

Welcome, berthet | Member Center | Log Out | TimesSelect

The New York Times

## Music

WORLD | U.S. | N.Y. / REGION | BUSINESS

TECHNOLOGY

SCIENCE

HEALTH

SPORTS

OPINION

ARTS

STYLE

TRAVEL

JOBS

ART & DESIGN

BOOKS

DANCE

MOVIES

MUSIC

TELEVISION

THEATER

Search

Create Alert

Manage Alerts

REAL ESTATE

TIMES FILE

Save This Page

My Saved Pages



MUSIC REVIEW

## Guillermo Klein and Los Guachos at the Village Vanguard

By BEN RATLIFF  
Published: June 17, 2006

Guillermo Klein's Los Guachos, 11 musicians, are making unnameable music at the Village Vanguard this week, rich and sticky in rhythm and harmony. It doesn't have much to do with current trends in the rest of jazz, but only jazz musicians could be making it. It is not the only way or the true way; it is just one excellent, original way. Or maybe it is 11 ways: what makes the music more special is Mr. Klein's attention to the individual sound personalities of the group's members.



Heidi Schumann for The New York Times  
Guillermo Klein, left, Bill McHenry and Miguel Zenon of Los Guachos.

### Readers' Opinions

Forum: Jazz

Mr. Klein's disciplining of rhythm and harmony creates a stir in the body. When the band played something complex, like the 13-beat rhythm he wrote into "The Snake," or a similar one written by the band's trumpeter and percussionist Richard Nant in "Chucaro" (it could be heard as 13 but broke down more exactly into three, four and two threes), it felt purposeful, not just tricky, and the audience got behind it, cheering forcefully.

First in the set there was "Venga," a hard, loud, droning, chacarera-related piece, ending on an explosion of the tonic chord in which the horn players bore down hard, bringing grit into their long tones. Later there was "Con Brasil Adentro," its motion defined by a series of organlike chords held by the brass; then "Fuga X," a tangle of related contrapuntal lines based in a weird, invented clave; and a bit later again, "El Espejo," which moved forward with constant echoes of its short lines.

In an unaffected, husky voice, Mr. Klein sang "Va Román," a song of encouragement for the Argentinian soccer player Juan Román Riquelme (once of the Argentine team Boca Juniors, now of the Spanish team Villarreal). As he sang, the band moved through a small handful of chords, widening its territory in the middle with Chris Cheek's powerful, slowly building baritone saxophone solo.

At the middle of the set, the band played the fifth movement of [Olivier Messiaen's](#) "Quartet for the End of Time." Bill McHenry took over the tensile melody, written for cello, on soprano saxophone, an instrument he doesn't normally play; he gave it a personal reading over the slowly tolling piano chords, a little less sure and steady than one would have

E-MAIL

PRINT

SAVE

ARTICLE TOOLS  
SPONSORED BY  
FOR YOUR CONSIDERATION  
LITTLE MISS SUNSHINE

[More Articles in Arts »](#)

Get UrbanEye by E-Mail



MOST POPULAR

E-MAILED | BLOGGED | SEARCHED

1. [The Modern Kennel Conundrum](#)
2. [Definitions: The Racial Politics of Speaking Well](#)
3. [Spending: In Elder Care, Signing on Becomes a Way to Drop By](#)
4. [Advertising: Super Bowl Ads of Cartoonish Violence, Perhaps Reflecting Toll of War](#)
5. [The Netherlands, the New Tax Shelter Hot Spot](#)
6. [In Washington, Contractors Take On Biggest Role Ever](#)
7. [In New Orleans, Dysfunction Fuels Cycle of Killing](#)
8. [Familiar Face, but a New Tone to the Message](#)
9. [Paul Krugman: The Green-Zoning of America](#)
10. [Journeys | Religious Tourism: In Cuba, Finding a Tiny Corner of Jewish Life](#)

[Go to Complete List »](#)

BABEL  
NOW PLAYING

Technology  
nytimes.com/tech

[David Pogue's advice for Microsoft's PR team](#)

Also in Technology:

- [How secure is your Wi-Fi connection?](#)
- [A new way to watch movies from Netflix](#)
- [Subscribe to David Pogue's videos for free!](#)

The New York Times STORE

