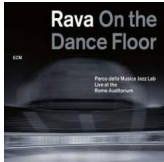


## Enrico Rava - On the Dance Floor (2012)

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### Enrico Rava - On the Dance Floor (2012)



1. "Speechless" - 6:37 2. "They Don't Care About Us" - 7:54 3. "Thriller" (Rod Temperton) - 6:17 4. "Privacy" (Bernard Belle, LaShawn Daniels, Michael Jackson, Fred Jerkins III, Rodney Jerkins) - 5:43 5. "Smile" (Charlie Chaplin) - 3:29 6. "I Just Can't Stop Loving You/Smooth Criminal" - 9:13 7. "Little Susie" - 3:53 8. "Blood on the Dance Floor" (Michael Jackson, Teddy Riley) - 5:05 9. "History" (James Harris III, Michael Jackson, Terry Lewis) - 8:08  
Enrico Rava - trumpet Andrea Tofanelli, Claudio Corvini - trumpet, flugelhorn Mauro Ottolini - trombone, tuba Daniele Tittarelli - alto saxophone, flute Dan Kinzelman - tenor saxophone, clarinet, bass clarinet Franz Bazzani - keyboard Giovanni Guidi - piano, Fender Rhodes, toy piano Dario Deidda - bass Marcello Giannini - electric guitar Zeno de Rossi - drums Ernesto Lopez Maturell - percussion

It's taken Enrico Rava, the Miles Davis-inspired trumpeter from Trieste, until his 70s to hit the dance floor. This live album is dedicated to Michael Jackson, who Rava said he didn't discover until the singer's death – and then became obsessed with. Thriller, Smooth Criminal, Blood on the Dance Floor and other classics make up a track list exuberantly performed last year by Rome's Parco della Musica Jazz Lab, a young workshop band led by trombonist Mauro Ottolini, whose arrangements these are. A wonderful ballad-player, Rava plays Speechless rather as Davis played Jackson's Human Nature, and boiling groovers like Thriller in flashes of shrill improv over tuba riffs and rumbling congas. Privacy is an electric guitar and soul-sax maelstrom, Smile is a New Orleans street march strut, and Little Susie (the best track) features Rava in Mediterranean heat-haze mode, before a lilting waltz partnership with Danielle Tittarelli's alto sax. It sounds like a laid-back jazz group having a party, not a Quincy Jones band nailing every hit, but it's a real tribute, not a lament for lost youth. ---John Fordham, theguardian.com

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