

# ANIBAL ROJAS

CACHAI | 19th Nov 2020

[Cachai: Chilean slang for “you dig it?”]

**“Saxophone with directness and soul”** - Jazztimes

With *Cachai*, New York-based Chilean saxophonist **Anibal Rojas** presents his own sound; self-professed ‘immigrant music’ which fuses the rhythm drive of Latin with the soul of R&B and the creative freedom of contemporary jazz.

*Cachai* is a little word with a lot of meaning. Literally, it means to trap or capture, and that’s what the Cachái project aims to do: capture an atmosphere, a vibe, a feeling. It’s also a Chilean slang for **“you know what I mean?”**

In the 20 years since Anibal Rojas emigrated to the US from his native Chile, he’s built a reputation as an in-demand **East Coast sax player**; his all-round musical force on display whether on tour with **Blood, Sweat & Tears**, on television with Kelly Clarkson or in the studio with Ralph Irizarry & Timbalaye.

Cachai brings together all this experience, and more. His indigenous roots, influenced by Chilean artists like **Inti-Illimani** and **Victor Jara**, rub shoulders with the sound of all-American heroes like **Bob Berg**, **Jeff Lorber** and **Michael Brecker**.

As long-time collaborator and Blood, Sweat & Tear musical director **Brad Mason** wrote in the album liner notes, the music *“balances limitless technical ability with emotional and musical choices that connect with listeners.”*

The result is an uplifting album with an eclectic blend of **modern jazz** and **Latin undercurrents**, *cachai?*



Artist Website: <https://www.anibalrojas.com/>

## Track Listing

1. A day before Valentine
2. Cachai
3. Flight of the FSM
4. Otis Fx
5. Stay I
6. The Midnight Zone
7. Chilingro
8. Beautiful Insanity
9. I'm So Glad I'm Still Standing Here Today

## Personnel

Anibal Rojas: Tenor Saxophone, Soprano Saxophone (#2), and Quena (#6)

Nitzan Gavrieli: Piano

Costas Baltazanis: Electric Guitar

Gabriel Vivas: Acoustic Bass

Joel Mateo: Drums

Recorded at Samurai Hotel Recording Studio

Produced by Anibal Rojas

Engineered and Mixed by Danilo Pichardo

## Liner notes (by Brad Mason)

I first met Anibal 20 years ago, and although I knew very little about him (except that he was born in Chile), I discovered within 20 seconds of hearing him play that we definitely had ONE thing in common: the love of Bob Berg!

It's a musician thing, when you hear someone play/improvise, you hear their influences. Musicians spend a lot of time learning, imitating, and being inspired by the language of the masters. When you meet musicians who have been influenced by the same recordings and artists, it creates an instant bond. "Yeah, Man! Bob Berg is the sh\*t!!!" Anibal declared after I mentioned Berg's name. And that was all it took. We were friends -- on and off stage.

"Cannonball Rojas," as his friends call him, is one of those rare musicians who knows how to play the right stylistic solo at the right time.

I have been lucky enough to work with him in diverse musical situations and witness his musical maturity. When he solos, he can go from an in-the-pocket/inside pop solo to a

ridiculously high-energy altissimo, Lenny Pickett-style screamer (for which he has received much acclaim) to a tense, harmonically-involved Bob Berg-type improvisation.

Diversity is key nowadays, and this is why he has become such a sought after saxophonist, working with the likes of Kelly Clarkson, Jessica Simpson, Martina McBride, Alicia Keys, and Blood, Sweat & Tears, while continuing to be a member of the world-famous NYC Latin jazz group Ralph Irizarry & Timbalaye.

Fast forward to Anibal's latest recording, "Cachai." What does cachai mean? It's the single word asking the rhetorical question "Dig it?" And Chileans use it at the end of almost every sentence.

A more literal translation is "to catch," and that is exactly what this musical project does – it captures a feeling, a vibe, an atmosphere.

With the first track, you feel it -- a tasteful rhythm section made up of today's, top-notch, New York musicians laying a beautiful foundation for Anibal to build solos and soar.

His SOUND! The thing that struck me the most from this recording was his tenor SOUND. Tone, to me, is a critical element of a musician's identity and Anibal's is memorable, coming from the historic Coltrane, Brecker, Berg, Grossman school.

Anibal balances limitless technical ability with emotional and musical choices that connect with listeners.

Memorable melodies (that were in my head for the rest of the day) provide a journey from start to finish. The high points for me are "A Day Before Valentine," "Stay I," and "Beautiful Insanity."

While stylistically diverse, they have a consistent, cohesive sound. There is a feeling of band unity here with no one ego trying to dominate. The music is the big picture and the final, unselfish goal.

Of all Anibal's recordings, Cachai best represents who he is as a musician, writer, and band leader. Cachai encapsulates Anibal's influences and cultural diversity, while showcasing his unique voice and sound.

These songs are the Anibal I have heard on countless jazz stages and the man I have come to know as my friend. Listen and you'll get to know him too...Cachai? --Brad Mason