

Vitrin

Various Venues, Istanbul

While the Istanbul Jazz Festival sprawls over three weeks, attracting high-calibre international artists, Vitrin (literally, 'showcase') is a snug four days, nestled within the main event, shining a spotlight on homegrown Turkish sounds. It quickly reveals there's talent to spare. On the opening night, pianist Çağrı Sertel's quintet, playing in a city centre club, glides gracefully through assured progressive jazz with more than a hint of Esbjörn Svensson. The next evening necessitates a trip to the bustling, bohemian Kadıköy district on the Asian side of Istanbul where the light-footed punter can rush from venue to venue to catch an array of top-class gigs: percussionist Selim Selçuk's gritty harmolodics; Focan & Biyiko lu Organic Quartet's guitar and organ-led funky soul jazz; Takidum's melding of improvisation with traditional Turkish and Jewish music for a trio of guitar, oud and percussion; and experimental percussionist Cevdet Erek's stark solo explorations. Night three convenes in the huge Barbican-like complex of the Zorlu Centre where global superstars Zakir Hussain, Dave Holland and Chris Potter are the main attraction. But the local game is strong too: drummer Ediz Hafizoğlu's 'Nazdrave' project slams together hard bop, klezmer, drum'n'bass, funk, Turkish classical music and more in a dizzying fusion of styles performed with boiling energy and fastidious precision. Nevertheless, the best is saved for the final day. At an afternoon gig in a darkened room in the city centre, Coşkun Karademir Quartet beguile with hushed interpretations of Anatolian folk tunes for saz, dukun flute, cello and percussion – pristine constructions with a somewhat mystic timelessness that wouldn't sound out of place on the ECM label. That evening, veteran guitarist Erkan Oğur performs microtonal gymnastics on a fretless electric axe at a fragrant, open-air gig on the banks of the deep blue Bosphorus. Have no doubt: Turkey's got it. **Daniel Spicer**