

switching to Fender Rhodes. Wayne Shorter's classic "Footprints" has long been a jazz standard; Rosnes' arrangement breaks fresh ground with its low-key introduction by the rhythm section, which then literally explodes into a fiery performance, with stellar trades between Jensen and the pianist. Miller's engaging "Little Cranberry" is a breezy affair with its strong rhythmic pulse and lush harmonies. When they have time to get together to record or tour, Artemis is one of the supergroups of jazz active today.

For more info visit smokesessionsrecords.com and bluenote.com. Artemis' album release concert is at Village Vanguard Mar. 4-9. See Calendar.



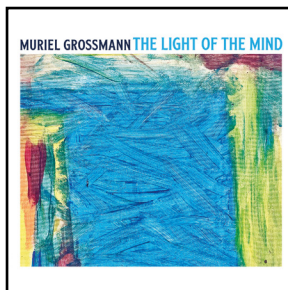
To Whom I Love
Summer Camargo (Blue Engine)
by Anna Steegmann

To Whom I Love is the remarkable debut album (after four years in the making) by the talented trumpeter and composer Summer Camargo, recorded when she was just 21. Hailing from Florida and now based in New York City, she has swiftly garnered numerous accolades, shared the stage with some of the best in the jazz world, become the youngest member of the Saturday Night Live Band and plays regularly with the Mingus Big Band and Jazz at Lincoln Center Orchestra. Released by Blue Engine (Jazz at Lincoln Center's in-house label) and produced by trumpeter Sean Jones with Wynton Marsalis as executive producer, *To Whom I Love* is irrefutable proof of Camargo's mastery of both trumpet and flugelhorn. Seven of the nine tracks are originals and showcase her unparalleled technical brilliance, luscious tone, lyrical phrasing and emotional depth, reminiscent of a much more seasoned trumpeter. She wrote each song for an influential person in her life, and her chosen bandmembers are equally impressive: Veronica Leahy (reeds), Jeffery Miller (trombone), Esteban Castro (piano), Raul Reyes Bueno (bass), Varun Das (drums) and Jamey Haddad (percussion). In addition, Joey DeFrancesco, the legendary organist, makes an appearance on two selections, marking his final recording before his passing in August 2022.

The upbeat and buoyant "JP Shuffle" immediately captivates. Listeners are taken on a joyous journey. Camargo leads the gorgeous melody, and shines in bluesy solos while engaging in wild escapades. The hymn-like "80 Tears of Joy" takes the listener to church. The song starts slowly and meditatively, then picks up pace, the instruments coming together in an upsurge reminiscent of a dynamic gospel choir (Camargo's grandfather was a Baptist preacher). Her trumpet wails, moans and expresses joy. DeFrancesco's soulful organ playing is unrivaled, especially when his instrument takes center stage. Neal Hefti's "Splanky", a swinging Basie tribute, will have you tapping your feet. The interplay between Camargo's plunger-muted trumpet and Miller's trombone is extraordinary. "Tenderness Within" radiates gentleness and heartfelt emotion, showcasing exceptional solos by the leader and Castro. "Dance of the Merrymaker" is fast-paced and exuberant with a jubilant energy of shouting and clapping that will transport you to a New Orleans parade. DeFrancesco's organ is unquestionably at its most expressive here.

Camargo named Louis Armstrong as one of her musical influences. Her aptitude and storytelling approach to playing the trumpet would certainly have made him proud.

For more info visit jazz.org/watch-listen-discover/blue-engine-records. Camargo is at Dizzy's Club Mar. 24 (with Future of Jazz Orchestra) and Mar. 27-30 (with DIVA Jazz Orchestra). See Calendar.



The Light of the Mind
Muriel Grossmann (Dreamland)
by Jason Gross

Austria-born, Ibiza-based saxophonist-composer Muriel Grossmann has already had a whirlwind of a career, which began at a young age. After starting out in Paris and Vienna, she settled in Ibiza, Spain in the early millennium, releasing albums on her own Dreamland label since 2007. She also received support from modern rock icon Jack White (who released a recent album of hers) and legendary techno artist DJ Gilles Patterson, in addition to releasing tribute records to Miles Davis and Ornette Coleman. Though her first albums showed her embracing intricate jazz fusion, by 2016's *Natural Time*, Grossmann effortlessly glided into spiritual jazz in the vein of middle-period Coltrane.

On *The Light of the Mind*, Grossmann (who plays tenor, alto, soprano, baritone, flutes, harp, tamboura, harmonium and percussion) leads a quartet featuring long-time bandmates Radomir Milojkovic (guitar) and Uros Stamenkovic (drums) along with recently added Spanish keyboardist Abel Boquera. On album opener, the meditative "Pointing Out - Part 1", Boquera creates a swirling atmosphere in which Grossmann's tenor gently sails over. In contrast, the 12-minute title track is more of an R&B shuffle (reminiscent of Lee Morgan) showcasing the leader's sensual playing, leading up to a forthright, confident solo (with subtle bits of harp playing in the background), followed by a light-fingered workout by Milojkovic and a lithe turn by Boquera on Hammond B-3 organ before the group returns to the song's theme. "Unison Unveiled" sports a funky New Orleans jam beat, reminiscent of The Meters, along with bits of tamboura drone from Grossmann, who then adds in some honking soprano on top, leading to her extended wailing solo. "Ultimate Awareness" takes us back to the record's tranquil start with light smatterings of percussion as well as Grossmann's harp, tamboura and gentle soprano stylings. The graceful flute intro to "Eternal Laughter" shifts to another R&B-flavored workout featuring the saxophonist's spirited alto playing this time, and another pair of similarly rousing solos from her bandmates, Boquera here leaning into a prog-rock performance. Contrasting with its namesake, "Pointing Out - Part 2" is a solemn march with Grossmann returning to the theme forcefully and triumphantly on tenor, over delicate harp undercurrents, along with Boquera's stately, spacey organ.

Though widely varied, *The Light of the Mind* is yet another consistent, self-assured release by Grossmann and her collaborators.

For more info visit murielgrossmann.com

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