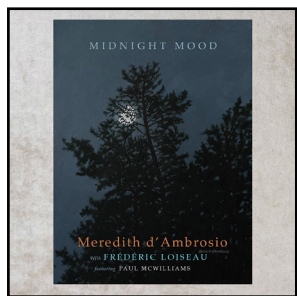


by accenting a trippy beat. By the end, the saxophonist and pianist escape the gravitational pull of the tune's ostinato. "Fixed Do" makes the case that Webber could easily pull off a solo tenor album. Barely over two minutes, it features an inventive flow of ideas both lush and rough that could go on for much longer, instead of climaxing with some incredible octave leaps. "Five Eateries (In New England)" also features some rapid-fire playing in the opening minutes.

But it is on the selections where Webber switches to flute which offer some of the album's most electric and memorable moments. "Foray" begins with an ominous low-end piano figure that spurs both flute and drumming interplay to ecstatic heights. Along with "miiire" (on which bass flute is added), the trio seems to create their own new version of swing, where knotted-up clusters have an effortless facility. Mitchell and Hollenbeck, who also get brief solo pieces of their own, contribute mightily throughout, making the sound more expansive than one might expect from this bare-bones instrumentation. The pianist's combination of pedal point and delicate rolling chords provides a great foil to Webber's tenor overtones in "8va", and Mitchell's performance on "Moveable Do (La/La Bémol)" closes the album with sheer fire power.

The music might not be simple but it sure feels inviting.

For more info visit intaktrec.ch. Webber is at Bar Bayeux Mar. 22. See Calendar.



Midnight Mood
Meredith d'Ambrosio (Sunnyside)
by Anna Steegmann

Octogenarian Meredith d'Ambrosio has enjoyed a long and rewarding career as a jazz vocalist, pianist, composer, lyricist, teacher and visual artist. *Midnight Mood*, her 18th album, showcases her sophisticated interpretations of standards and lyrical storytelling, which have earned her the title "singer's singer." Yet despite her widespread respect in the jazz world, she has often gone underappreciated.

For this project, teaming up with the renowned French guitarist Frédéric Loiseau and pianist Paul McWilliams, she chose songs she has loved for decades. The trio creates a fabulous album, consisting of nine standards and one d'Ambrosio original. Loiseau had originally contacted the Sunnyside label to pursue a collaboration with d'Ambrosio, which resulted in this new album. And she was so impressed with his talent that she wrote "Beaucoup Kisses", a tale of lingering loneliness, then finding unexpected passion and a warm embrace. D'Ambrosio's gorgeous vocals float above the guitar and piano accompaniment. The guitar-driven arrangement of the standards marks a departure from her usual piano-centric style, pairing with the piano here in a bold new way. The singer wrote the lyrics for the title track and had hoped to record it with its composer, keyboard legend Joe Zawinul (who died in 2007). But McWilliams, an accomplished jazz pianist with a career spanning over five decades, gives an outstanding performance that would have made Zawinul proud. Both pianist and guitarist support d'Ambrosio's vocals and shine in beautiful instrumental sections and solos. Her voice is both warm and introspective, transporting the listener to a small, intimate club, captivated by her every word. She lives each song, expressing the story

unhurriedly and with emotional authenticity. "A Ship Without a Sail" (Rodgers, Hart), a song about life as a loveless tale, might make you weep. The beloved ballad "Prelude to a Kiss" (Ellington, Gordon), slowed down in pace, is reimagined in a fresh, new way. The light accompaniment boldly places d'Ambrosio's voice front and center: her delivery dream-like, her notes elongated and her phrasing impeccable. The tune's beautiful instrumental sections are also noteworthy. "This Happy Madness" (Jobim, Lee) opens with a haunting, wordless vocal segment, followed by a mesmerizing vocal-guitar duet.

The soon-to-be 84-year-old (her birthday is Mar. 20) d'Ambrosio is as brilliant as ever in her delivery of jazz songs and *Midnight Mood* will delight audiences of all ages.

For more info visit sunnysiderecords.com



Eyes to the Sun
Camila Nebbia, Leo Genovese, Alfred Vogel
(Boomslang)
by John Sharpe

Argentinean tenor saxophonist Camila Nebbia flares like a beacon on *Eyes to the Sun*, a combustible first time summit with her countryman Leo Genovese (piano) and Austrian Alfred Vogel (drums). It is Vogel, head honcho at Boomslang, who forms the glue, having established partnerships with both separately, but not all together until they assembled in a Buenos Aires studio in December 2023. Nebbia has thrived since moving to Europe three years prior, performing with many of the continent's finest, as well as developing an increasing presence internationally through collaborations with the likes of pianists Angelica Sanchez and Marilyn Crispell, bassist Michael Formanek and drummers Vinnie Sperrazza and Lesley Mok. Like many free saxophonists she reveals a fascination with timbre and texture, but unlike the majority does so without prolonged recourse to furious screaming, even on a foot to the floor date like this. Instead, she excavates a wealth of scintillating colors from a throaty middle register with prodigious imagination and stamina, while occasionally inclining towards a fragile abstraction, maximizing the emotive impact through manipulation of hushed split tones.

At times Nebbia picks up on a phrase from Genovese to fuel her explorations, but she is also content to forge her own path. Indeed, the seven off-the-wall cuts often suggest three streams running in parallel, particularly when the pianist surges freely across the keyboard, creating waves of sound, as if trying to activate all the notes at once. Differentiation arises from where the outpourings start, as tributaries rise variously from spacious dialogue, whispered murmurs, staccato prancing or polyrhythmic churn. Vogel's approach too determines the overall feel, whether electing for a patient build, tumbling tattoo or clattery momentum. The two pieces where Genovese forgoes the keys to interweave splintered soprano around Nebbia's forthright tenor playing are among the highlights and provide welcome variety, as at over 76-minutes the high-energy pursuits, while viscerally thrilling, can become overwhelming. Consequently, this fare is perhaps best sampled in bite-sized chunks, but the most important thing is that one way or another it should be on the menu.

For more info visit boomslang-records.com

JAZZ AT LINCOLN CENTER



MAR 14-15 APPEL ROOM

ANAT COHEN:

JOURNEYS—A 50TH BIRTHDAY CELEBRATION

Celebrate Grammy Award-nominated Anat Cohen's 50th birthday with an eclectic performance in the Appel Room. From early swing to post-bop and Brazilian choro, Cohen showcases her mastery in various musical genres with different combinations of her ensemble, which features her brother and frequent collaborator, trumpeter Avishai Cohen.

APR 5 ROSE THEATER

FAMILY CONCERT: WHO IS GERRY MULLIGAN?

Bring your family to Jazz at Lincoln Center's exciting concert series designed for young audiences! Through lively performances, fascinating stories, and music direction by former JLCO member Ted Nash, JALC's Future of Jazz Orchestra brings Mulligan's music to life, offering an inspiring experience that highlights his enduring influence on jazz.

APR 4-5 APPEL ROOM

THE REAL AMBASSADORS:

ARMSTRONG AND BRUBECK

Dave and Lola Brubeck's 1962 album featuring Louis Armstrong lands in the Appel Room with new arrangements from pianist Chris Pattishall and fresh perspectives from an award-winning ensemble, including Chris Brubeck, Alphonso Horne, Shenel Johns, Vuyo Sotashe, C. Anthony Bryant, Nicole Zuraitis, Camille Thurman, Endea Owens, Jake Goldblas, and actor Daniel J. Watts.

In partnership with the Louis Armstrong House Museum.

APR 18-19 ROSE THEATER

PAQUITO D'RIVERA:

CELEBRATING 70+ YEARS IN MUSIC

NEA Jazz Master, composer, and reedist Paquito D'Rivera brings to life the eclectic fusion of his extensive travels with unparalleled improvisations, multinational rhythms, and original orchestrations. Special guests include Chucho Valdés, Edmar Castañeda, Roberta Gambarini, Yotam Silberstein, Héctor del Curto, Roberto Vizcaino, Victor Provost, and the Young People's Chorus of New York City.

Photo by Gilberto Tadday

212.721.6500
BROADWAY AT 60TH ST., 5TH FL.

JAZZ
.ORG