



**Solo Standards (s/r)  
Mirror Image (Adhyaropa)  
Tal Yahalom  
by Tom Greenland**

Tal Yahalom, scion of an illustrious line of New York-based Israeli guitarists such as Roni Ben-Hur, Amos Hoffman, Gilad Hekselman, Yotam Silberstein and Rotem Sivan, has lived here a decade, slowly, surely raising his profile through creative collaborations with local artists. Sure to raise it even higher are two impressive releases for solo guitar and quintet.

*Solo Standards* was brainstormed and workshopped during the pandemic, when time otherwise spent gigging and hustling was employed to develop various techniques. Each album track covers an American songbook or jazz classic, focusing on a specific approach. "My Romance", the album opener, is a spartan, melody reading entirely executed with natural and artificial harmonics, like a carillon of noon bells chiming in the belfry of a corner church. "But Not for Me" gets its driving swing feel from Yahalom's unusual hybrid picking technique, which uses changing combinations of stroking pick and plucking fingers to play bass lines, backbeat chords, low- or high-pitched melodies and improvisations. A similarly flexible technique is heard on "Cherokee", where cracks in the bass line melody and low solo runs are plastered together with finger-plucks. On "Star Eyes" and "My Ideal" he juxtaposes

phrases in the upper and lower registers of the instrument to create the illusion of two separate voices in conversation; both tracks also emphasize sharp, muted, percussive attacks, something like a New Wave/punk guitarist. Thelonious Monk's "We See" is arranged with chord clusters and connective bass lines, leaving room for a brilliant extended single-note flight delivered in a slapping, snappy style. "Skylark" and "My Ideal" are played finger style on nylon acoustic, the former a lushly harmonized jazz chord melody, the latter reminiscent of the classical guitar compositions of Francisco Tárrega or Heitor Villa-Lobos. The variability and flexibility of Yahalom's different approaches make this album an impressive and well-paced outing.

*Mirror Image* expands Yahalom's solo concepts to a quintet comprised of Ledah Finck (violin), Irene Han (cello), David Leon (alto, flute) and Rogerio Boccato (percussion). Even with more instruments the music remains light and transparent: bass parts are executed on guitar or cello, while Boccato eschews heavy beats for light touches on hand-held Brazilian instruments. Finger-plucked parts on *Solo Standards* are now delegated to pizzicato violin and cello. Leon's soft but passionate alto playing, suffused with pinched notes, hoarse cries and subtle vibrato, is an apropos lead melodist and foil for Yahalom's biting guitar. "Prelude", written in a classical chorale texture, sets up "Hymn for Tomorrow", a fast 5/4 romp with a spacy, postmodern theme segueing to a pounding modal drone. "KIM" layers sharp, rapid, pixelated strikes in an uneven but sinuous rhythmic pattern, a platform for hip, shredding guitar and alto saxophone solos. The leader is at his finest on "Chorinho for Tati", where he improvises with dazzling flexibility. Leon is similarly strong on "Sleepless" and "The Boat Drifts". "Tri-Tonal", "Sleepless", "Sophianic Mess" and "Dusk on Landwehr Canal" are all moody, immersive pieces that reflect Yahalom's admiration of Maurice Ravel, pieces that invite listeners to pause and ponder.

For more info visit [adhyaroparecords.com](http://adhyaroparecords.com). The *Mirror Image* album release concert is at *The Jazz Gallery* Apr. 10. See *Calendar*.



**Sanctuary  
Jason Yeager/Jason Anick (Sunnyside)  
by Scott Yanow**

Violinist Jason Anick and pianist Jason Yeager have known each other since they were both teenagers growing up in the Boston area. They are both currently members of the faculty at Berklee College of Music and have played together through the years, including their first recorded collaboration on 2012's *Tipping Point* and previously co-led 2017's *United*.

For *Sanctuary*, the duo wanted to comment musically on the unsettling world events that are now taking place, while providing a sanctuary for listeners. Since this is an instrumental set, their comments on the world situation are reflected in the song titles and the moods explored in their music. The two are joined by Billy Buss (trumpet), Greg Loughman (bass) and Mike Connors (drums) with guest appearances by Naseem Alatrash (cello) on two numbers, Edmar Colón (tenor) and Jason Palmer (trumpet), on one song apiece. Their set consists of six songs co-written by the co-leaders, one number from each of them, plus Wayne Shorter's "Lost" and Chopin's "Raindrop" ("Prelude Op. 28 No. 15 in Db

Major"). Anick, Yeager and Buss take expressive solos on nearly every piece and their playing is thoughtful and versatile, covering a variety of emotions.

The modern hard bop tune "Futures Past" and the friendly melody of "Nearness of Now" begin the program in an attractive and inviting fashion before the music becomes more ominous. The introspective and at times mournful Chopin piece is a contrast to the dissonance and darkness of "Persecution", which nevertheless swings hard. Other selections include the ballad "Ephermory", as well as some hot solos on "Lost", including Colón's, and Yeager's fast boogie bass lines during the intense "AI Apocalypse", which imagines robots getting out of control. There's also a relatively gentle piano-violin duet on "Colorado" (co-written by Anick and guitarist Max O'Rourke), the orchestral and often-touching "Farewell" and the passionate album closing title track.

*Sanctuary* works well as a general political statement while containing many worthy originals and a number of memorable solos.

For more info visit [sunnysiderecords.com](http://sunnysiderecords.com). This project is at *Weill Recital Hall* Apr. 23 (part of the *Abbey Whiteside Concert Series*). See *Calendar*.

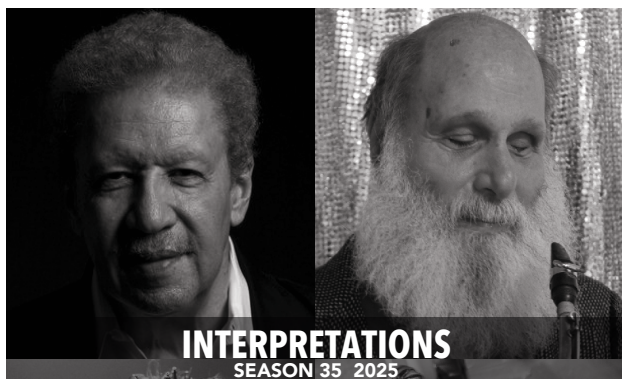


**Forces of Nature (Live at Slugs')  
McCoy Tyner/Joe Henderson (Blue Note)  
by Brian Charette**

This double-LP, 180g vinyl gem (also available as a double-CD and digital download) captures an amazing supergroup from 1966, recorded live at the funky, since defunct East Village jazz club (E. 3rd Street between Avenues B and C), Slugs' Saloon, where, incidentally and infamously for the club half a dozen years later, Lee Morgan and ultimately the venue met their untimely end in 1972.

Pianist McCoy Tyner and tenor saxophonist Joe Henderson (the latter who was born 88 years ago this month) had worked for years on each other's studio albums, but the difference here is that *Forces of Nature* showcases them in a live setting. The set was mixed from the original tape reel recorded at the concert and includes rare photos by Francis Wolff, Raymond Ross and Robert Polillo (liner notes by respected critic Nate Chinen). Also included are interviews and soundbites from modern jazz artists speaking about the music of Tyner and Henderson, as well as the amazing time period of the album, plus tidbits of folklore about the club.

The side-long 26+ minute opener is the immediately recognizable Henderson melody of "In 'N Out" (the title track to his Blue Note album from two years prior, a quintet that included Tyner). The tenor saxophonist shreds on top of Tyner's strong quartal chords and the ever-chugging rhythm section of bassist Henry Grimes and drummer Jack DeJohnette, the latter who explodes behind the soloists with perfect musical answers. The pianist side steps his chord comping to match Henderson's harmonic tenor, each player dealing with the brisk tempo with ease. Tyner enters energetically with tight shapes that drift in and out (pun intended) of the key. His strong left hand always supports the rhythm and harmony of his right. On one chorus, he builds on a pedal point for the whole form, which builds in intensity and erupts into modern harmony and descending blues runs with hip metric modulations from DeJohnette.



**INTERPRETATIONS  
SEASON 35 2025**



**APR 10 THU**

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GERRY HEMINGWAY,  
KYLE MOTL**

**ROULETTE** 509 Atlantic Ave Brooklyn NY  
\$20: General \$15: Members, Students, Seniors.

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Concert begins at 8:00pm