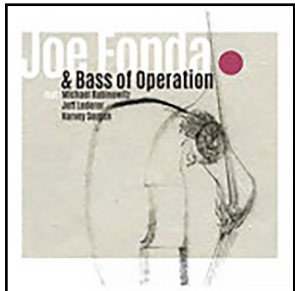


that evoke thunder and lightning. Then a passage of reticently-seething bowed bass and clattering percussion ushers in an imploring, cohesive keyboard melody, which yields in turn to a sparse pizzicato solo dimly illuminated by drum skin resonance. Each episode is patiently explored and each transition feels natural, but the music ends quite a distance from where it began. Within each passage, the players complete the emotional and sonic message being projected, and at each turn, they negotiate the transitions so fluently that you might not notice them until after they've happened. The Tokyo Trio is a working ensemble, fluent in its own language.

For more info visit librarecords.com. The album release concert is at Ibeam Brooklyn Apr. 2. See Calendar.



Joe Fonda & Bass of Operation
Joe Fonda (Fundacja Słuchaj)
by Elliott Simon

Joe Fonda & Bass of Operation is nestled at the intersection of jazz improvisation and classical chamber music. Led by bassist Joe Fonda, his quartet features Michael Rabinowitz (bassoon), Jeff Lederer (clarinet, bass clarinet, flute) and Harvey Sorgen (drums). The album offers seven original compositions by the bandleader, each highlighting the group's synchronicity and the individual players' improvisational chops. Rabinowitz, a trailblazer in the world of jazz bassoon, is a standout performer and central voice in this project, demonstrating extraordinary agility and a rich, expressive timbre that raises an important question: why isn't the bassoon more commonly featured in jazz?

The opener, "Déjà Vu for DC" sets the tone with a steady, grounding bass groove, supported by intricate doubling between clarinet and bassoon. This vibrant texture gradually evolves into an improvisational dialogue, allowing each instrument to express its unique voice while maintaining a cohesive group feel. The dynamic shifts perfectly mirror the ensemble's ability to balance structure with creative freedom, yielding a sense of both order and spontaneity.

"Soon to Know" begins with intriguing time signature changes, followed by a cyclical bass line that creates a hypnotic pulse, anchoring the listener. As the piece progresses, a dramatic shift occurs halfway through, with all elements becoming freer as well as scattered. The second half of the track showcases Fonda's expressive bowed bass technique, which adds depth to the evolving soundscape, transforming the composition into an immersive, emotional journey. "Magic" opens with a simple motif that is as upbeat as it is catchy, offering a striking contrast to the glacially slow and deliberate conclusion, featuring haunting bass clarinet and bassoon. The change in tempo and mood draws the listener deeper into the track's contrasting expressive landscapes. The album culminates with "Mosaic", an 11-minute journey offering an extended platform for the quartet's improvisational prowess. The track becomes an expansive exploration of the group's technical ability and creativity, a fitting finale to an album that seamlessly fuses the worlds of jazz and classical chamber music.

For more info visit fsrecords.net. Fonda is at Mezzrow Apr. 3 (with Álvaro Torres and Barry Altschul), Saint Peter's Church Apr. 13 (as leader) and The Guggenheim Museum Apr. 27 (with Brenda Bufalino). See Calendar.



On Fire (Live From the Blue Morocco)
Freddie Hubbard (Resonance)
by Sophia Valera Heinecke

Instigator and icon, trumpeter Freddie Hubbard's 87th birthday would be this month (he passed away in 2008 at age 70). Heard at peak prowess on this previously unissued 1967 performance, the trumpeter and his band are captured in inconceivable one-take perfection by recording engineer Bernard Drayton at the since defunct Bronx venue, the Blue Morocco (this month Resonance Records is also releasing an album recorded by another trumpeter, Kenny Dorham, from the same locale).

In recording Hubbard's first recurring working band: Bennie Maupin (tenor), Kenny Barron (piano), Herbie Lewis (bass) and Freddie Waits (drums), this incandescent evening captured the depth and breadth of the bandleader's original compositions and his innovative style of trumpeting—a state of saxophonic flow with phrasing influenced by the likes of John Coltrane and Sonny Rollins.

The 3-LP "Record Store Day" special (also available as a double-CD), *On Fire (Live From the Blue Morocco)* begins with "Crisis", possibly the shortest 18 minutes you'll ever experience. Time is altered, flowing between distinct sections, so much so that listeners could lose themselves in these mesmerizing riffs. The epic energy provides unity, harmony and breakaway in Hubbard's sixteenth note sprints and elegant overlap, all of which evokes a smart arrangement of the players, each performing to move towards a collective goal. On the 13+ minute "True Colors/Breaking Point", Barron holds the low end and bounds up and down the keys. At points it seems two drummers are heard, yet it is only ever the multi-rhythmic Waits. His ten-minute lead-out solo seems impossible, fading into almost silence before lifting the band up again. The pianist cements what makes this album special in a statement included with the liners: "It's not just that we could play all kinds of music. In one piece, we would go from straight-ahead to avant garde and switch on a dime... you could tell where (Freddie) wanted to go, and we would just go there with him."

Without losing intensity, world-bending shifts in tone bring us to "Up Jumped Spring", something fluttering, floating down to listeners with Barron's long trails of single-note lines. Though the melodies and playing of "Crisis" as well as "Summertime" are memorable, "Breaking Point", one of Hubbard's most venerated compositions (and the title track to his Blue Note album three years prior), provides a solid and recurring anchor (it closes out each CD, as well as Sides D and F on the LP edition). Its theme is a jubilant relief that allows Maupin's audacious riffs to crest on top of sonic waves. This second rendition is delivered at breakneck speed. It may close out the set but sustains its vivacity.

On Fire (Live From the Blue Morocco) is both an integral document and a conduit for the energy of doing, of existing in the highest spectrum of feeling, expertise and collaboration by five masters, two of whom are fortunately still with us (Maupin and Barron).

For more info visit resonancerecords.org. "The Music of Freddie Hubbard" (with Louis Hayes) is at Jazz Forum Apr. 4-5. See 100 Miles Out.

JAZZ AT LINCOLN CENTER



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, Caylen Bryant, 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, the Young People's Chorus of New York City, and more.

APR 25-26 ROSE THEATER
CONTEMPORARY JAZZ MASTERPIECES:
THE JLCO WITH WYNTON MARSALIS

The JLCO with Wynton Marsalis celebrates cutting-edge standards and contemporary masterpieces that ignite the senses with spontaneity, virtuosity, and an unwavering passion for the music. With music direction by Wynton Marsalis and Steven Feifke, this event promises to be an unforgettable evening.

APR 30 ROSE THEATER
JAZZ AT LINCOLN CENTER GALA:
DUKE AT 125

Join us for Jazz at Lincoln Center's annual Spring Gala! This unforgettable concert brings together jazz lovers, world-class musicians, and rising stars to honor the legacy of the iconic pianist, composer, and bandleader Duke Ellington. Swing and revel in the timeless brilliance of Ellington's music—all while supporting Jazz at Lincoln Center's mission to entertain, enrich, and grow a global jazz community. Featuring performances by the Jazz at Lincoln Center Orchestra with Wynton Marsalis and special guests.

Photo by Gilberto Tadday

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