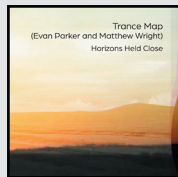
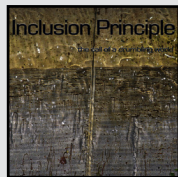


GLOBE UNITY



the call of a crumbling world
Inclusion Principle (Discus Music)
Horizons Held Close
Trance Map (Relative Pitch)
eight duos
Burkhard Beins (NI VU NI CONNU)
 by Daniel A. Brown

If there is a strain of exploratory and fearless jazz that merges the music of both Karlheinz Stockhausen and Sonny Stitt, it is electroacoustic music. Either working in real time with live playing or through post-performance processing and alteration, electroacoustic alters, modifies, manipulates (even mutates) otherwise acoustic instruments into new sound-forms. Three recent releases by Inclusion Principle, Trance Map and Burkhard Beins reveal the otherworldly power of duos working in the electroacoustic genre.

Inclusion Principle is the brainchild of U.K.-based players Martin Archer and Hervé Perez. Their four-piece suite, *the call of a crumbling world*, was created

from a single, improvised live session between Archer (organ, electronics, bass recorder, flute, tenor) and Perez (laptop [field recordings, processing, electronics], beats, shakuhachi, alto, scores for all winds). “Wheels of the Universe” is a galaxy of rising and falling tones and shards of distorted sound, punctuated by a five-note motif of eerie woodwinds. “Geometry Jungle” fuses stuttering beats, banshee blasts of noise and a surprising modern-jazz theme. The entire EP is akin to an alien music language, where the vocabulary is somehow twisted into an agreeable communication. The final track is an uninterrupted, source version of the entire recording, a worthwhile experience as well.

Also from the U.K., the aptly named Trance Map is the improvised summit duo of Evan Parker (soprano) and Matthew Wright (turntable, live processing, sound design). Their first release since their 2011 eponymous debut, *Horizons Held Close* features two 24-minute tracks. “Ulaanbadrakh” builds through increasing intensity, Wright volleying layers of crackling noise and strobing low-end sounds and finding the ever-impressive Parker at his most animistic, as he issues gull-like cries and a series of prodding, serpentine horn lines. On “Bayankhongor”, Wright comes to the forefront, with jackhammer-like gurgling tones moving in tandem with the saxophonist, whose playing is now expanded through a sea of digital delay and echo.

This album is worthy of both the duration and one’s attentive listening to this collaboration.

Spread over the course of three LPs, *eight duos* is a heady collection featuring German composer-percussionist Burkhard Beins collaborating with like-minded players who dig deep into freeform-spatial music with shared musical bravado. On “Expansion”, Beins (amplified cymbal, bass drum) and Andrea Neumann (inside piano, mixing board) create a monolith of textural music, sustained tones, electronic gurgling, and Beins gleefully bowing and rattling a cymbal to its breaking point. The duo of Beins and Tony Elieh (both playing bass guitar and electronics) forges the weird blast of the 21-minute “Transformation”, where the traces of a major 7th chord are tapped out in a bass, while a veritable ocean of electronic frequencies attempts to either drown or keep the melody afloat—all dissolving into 15 minutes of digital impressionism. The album also contains similarly impressive collaborations between Beins and Michael Renkel (strings, percussion), Quentin Tolimieri (piano), Andrea Ermke (mini discs, samples), Anaïs Tuerlinckx (piano), Axel Dörner (trumpet) and Marta Zapparoli (antennas, receivers, tape machines).

For more info visit discus-music.org, relativepitchrecords.com and ni-vu-ni-connu.net



Brisket for Breakfast (feat. Houston Person)
Joe Alterman (s/r)
 by Marilyn Lester

Pianist Joe Alterman was raised in Atlanta, where his Southern growing-up playlist was heavy on bluegrass and the blues. Unsurprisingly, when he did turn his attention to jazz, his influences were blues-rooted greats, with tenor saxophonist Houston Person at the top of the list. Following Alterman’s *Big Mo & Little Joe*, documenting his collaboration with the late pianist Les McCann, *Brisket for Breakfast*, a seven-track live recording (over two Georgia concerts), features Person, along with Kevin Smith (bass) and Justin Chesarek (drums).

Opener, “The Second Time Around”, a gentle swinger, begins with Person’s smooth-as-silk tone on melody with bass comping before being joined by bass and drums. At little over eight minutes, the track mostly belongs to Person, who references melody but mostly test drives a variety of sounds and improvisations that can only be described as clever fun. Alterman gives himself a generous solo about halfway in, playing straight-ahead. That template is applied to the second cut, “That’s All”, a gentle, bluesy ballad. The mood shifts with “Only Trust Your Heart”, taken bossa nova style with Person emboldened to make strong skronky statements as Alterman underscores and eventually solos with energetic and percussive playing. Throughout, Smith keeps steady time while Chesarek uses mostly sticks to keep the beat. Person ends the tune with a single, wry skronk.

The country-based “Since I Fell for You” is given full blues-soul treatment. Person’s opening on melody is as full of emotion as any vocal rendition, each note

marking a tear in an exposition on loss and regret. With a sometimes wailing vocabulary of sound, the tune is a high point on the album. Alterman plays the higher end of the keyboard, underscoring the keening nature of sorrow as the saxophonist sparingly inserts a single note comment on these piano statements. The tune ends with literal wails from Person, a crying distraught tenor letting it all hang out. The album closer, the old-timey country tune from 1939, “You Are My Sunshine” begins with Alterman in a jazz-infused semi-boogie-woogie mode, which morphs and elevates into a swinger, with all hands on deck giving the tune joyous upbeat heft.

Alterman and Person bonded over shared musical philosophies, and a love of Southern home cooking. Their undeniable chemistry on *Brisket for Breakfast* will provide a great meal to anyone looking for a diet of engaging, happy-making music.

For more info visit joaltermanmusic.com. The album release concert is at Birdland Apr. 20. See Calendar.



Six Hands Open As One
Izumi Kimura, Barry Guy, Gerry Hemingway
(Fundacja Słuchaj)
 by Stuart Broomer

Japanese pianist-composer Izumi Kimura has previously recorded four albums for Fundacja Słuchaj, along the way developing strong bonds with two brilliant veterans, bassist Barry Guy and percussionist Gerry Hemingway. In 2019, they appeared on her debut, *Illuminated Silence*. Her following quartet date, *Kind of Light* and *Kind of Shadow* (two albums from the same recording session) included Guy as well, and her

following outing, *Kairos*, was a duo with Hemingway. Here the original trio returns, developing music that presents the mysterious, the beautiful and the violent in close quarters. Hemingway and Guy each contribute an extended suite, while Kimura brings two brief compositions to the session.

The drummer’s “The Unexpected” is a four-part suite inspired by the Russian invasion of Ukraine, its unpredictable, disjunct textures invoking freshly haunted terrain: the opening “Day into Night” is eerily menacing, its sustained, whistling tones contrasting with Kimura’s staccato dissonant clusters; “Sanctuary” is refined Asian pastoral, a processional drum pattern backgrounding the pianist’s luminous theme statement; “Corridors” is all thrashing drums and a rhythmic beating of the piano and the concluding “Spirit” evolves from Guy’s combination of whistle-like bowing and light pizzicato, gradually leading to a balladic concluding theme. The bassist’s “Gnomon” is another extended, segmented work, moving from limpid beauty to a percussive ascending keyboard pattern, then a reflective passage in which the composer reaches a stratospheric bowed tremolo, followed by flying keyboard clusters and drums, before another pattern for piano and bass appears, only to slide back into piano and drums; the ascending pattern returns from Guy and a final segue reimagines reverie. Those two extended works are divided by Kimura’s “Cloud Echoes”, a rhapsodic piece that builds from Hemingway’s delicate cymbal play to a piano solo that’s simultaneously hard-edged and meditative, effectively fed by Guy’s elastic pitch bends. The pianist’s concluding “Underdrift” (dedicated to Palestinian poet Refaat Alareer, who was killed in Gaza) begins with slow, dissonant piano chords, to which elements of light are gradually added. The accompaniment is essentially abstract, with Guy and Hemingway concentrating on mechanical clicks. As it develops, Kimura becomes increasingly active, contrasting consonance and dissonance, the latter ultimately hovering delicately.

These are powerful works by three engaged musicians creating an enduring benediction.

For more info visit fsrecords.net. Gerry Hemingway is at Roulette Apr. 10 (with Anthony Davis). See Calendar.