



**HUESO (Food)**  
**For These Streets (Out Of Your Head)**  
**Adam O'Farrill**  
 by Jeff Cebulski

With his eloquent, piquant tone and organic improvisation, trumpeter Adam O'Farrill is a musician one cannot ignore. As a leader and composer, he has carved his own path in the world of chamber jazz, creating modal and often abstract canvasses for his cosmopolitan themes informed by deep cultural investigation. O'Farrill's two latest releases testify to his artistic resolve.

Released late last year with his quartet Stranger Days, *HUESO* was motivated in part by a residency O'Farrill and the ensemble took at an organic farm in Maine to reinvigorate themselves. The refreshed participants gel as the leader and Xavier Del Castillo (tenor) establish a vigorous tag-team relationship, while Walter Stinson (bass) and the leader's brother Zack O'Farrill (drums) provide a percussive spine. They begin with a two-part interpretation of Nigel Godrich and Thom Yorke's "Truth Ray", where the trumpeter plays a solo coda before the quartet renders an elliptical tone poem that prances atop the song's chordal pattern. "Dodging Roses" has a bebop vibe, with a repeating sax riff that supports Stinson's energetic solo before the two horn players engage in duo antics, leading to an extended trumpet expression that exemplifies O'Farrill's

angular style. The title cut rides a faintly Latin rhythmic flow while the leader and Del Castillo mirror, separate, and return over Stinson's dark, dramatic phrases and the drummer's percolation.

O'Farrill's newest album, *For These Streets*, is a chamber short story collection, arranged and produced to signify an octet's individual performers as characters that communicate in tandem and in counterpoint as they build to resolution. Influenced by Henry Miller's *Tropic of Cancer*, the composer dove deeply into the literary, theatrical and musical culture of the '30s and then applied his observations to music, exploring images and motifs that reflect conflicted feelings about Brooklyn, his home. Key to the album's efficacy are two central figures, Mary Halvorson (guitar) and Patricia Brennan (vibes), and the dynamic rhythm section of Tyrone Allen II (bass) and Tomas Fujiwara (drums). Besides O'Farrill, the horn section—including David Leon (alto, flute), Kevin Sun (tenor, clarinet) and Kalun Leung (trombone, euphonium)—is interspaced in the chromatic environment provided by Halvorson and Brennan. The guitarist's languid chords lead the opening song "Swimmers", in quick juxtaposition with talkative horn sequences bolstered by Stinson's insistent bass and Fujiwara's peripatetic drumming, while Brennan comps with bright flourishes. "Nocturno, 1932" paints a more delicate, moody picture that is revved up in "Migration", with Leung's trombone heading the horn quartet, creating an image of a city in transition. The vibraphonist's solo, neatly paired with the rhythm section, fits and spurts while Halvorson drops in deft conversational notes. "And So On" amps up the drama, with the trumpeter's squawking horn pitted against Brennan's placid phrases before a prolonged abstract section that suggests a social dissonance.

*HUESO* and *For These Streets* are energized by Adam

O'Farrill's constant inquisitiveness, serious concern for life quality and knack for expressive chamber arrangements that provide thoughtful postmodern contexts for the serious listener.

For more info visit [foodmusic.co.uk](http://foodmusic.co.uk), [outofyourheadrecords.com](http://outofyourheadrecords.com). O'Farrill is at Close Up May 4. See Calendar.



**What Happens Next**  
**Ray Suhy/Lewis Porter Quartet (Sunnyside)**  
 by Mike Shanley

On paper, this seems like a pairing that might never work: the guitarist for the death metal band Six Feet Under and a pianist-scholar who has written a biography of John Coltrane. But respectively, Ray Suhy and Lewis Porter crossed paths while playing with saxophonist Allen Lowe, who wouldn't hire a musician based on what the papers might say. Along with helping bring Lowe's signature work, *Blues Project*, to life, Suhy and Porter now have three albums together, which brings up their mutual compatibility.

Regardless of what he unleashes in his other band, Suhy favors a clean, crisp sound in this quartet, which is completed by Joris Teepe (bass) and Rudy Royston (drums). When the opportunity comes up for some

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