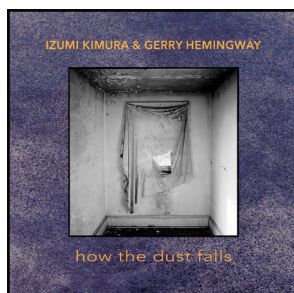


"The Lamp Is Low", which Alexander tackles at a brisk tempo, skirting around its theme, teasing the listener as to whether or not he will reveal it. The standard "Angel Eyes" has long been a favorite for both vocalists and instrumentalists and the quartet's setting has a swaying bossa nova undercurrent backing the saxophonist's flights, with LeDonne's brilliant solo showing a McCoy Tyner influence in his rapid fire runs.

Beautifully recorded at Van Gelder Studio, Eric Alexander has added a valuable chapter to his already formidable discography.

For more info visit cellarmusicgroup.com. Alexander is at Smoke Jun. 25-29 (with Eric Scott Reed). See Calendar.



How The Dust Falls
Izumi Kimura/Gerry Hemingway (Auricle)
by John Sharpe

Swiss resident, American drummer Gerry Hemingway's line "we are millions of things" offers a suitable entry point into the nuanced, multifaceted world of *How The Dust Falls*, his second duo outing with Ireland-based Japanese pianist Izumi Kimura. Rather than aligning with the growing lineage of piano/drum duets, the album unfolds as a dialogue between two percussive voices, shaped in part by Kimura's unconventional pianism, which privileges sound and attack over harmony and melody. Her use of prepared piano techniques emphasizes the instrument's physicality, while Hemingway broadens the palette yet further with marimba, vibraphone, cymbals, drums and even vocals on one track.

The partnership between the two traces its roots to a speculative invitation from the pianist, having witnessed the drummer's mastery of free improvisation, which culminated in a trio completed by bassist Barry Guy. The rapport nurtured within that configuration also spills into this arena, now distilled into a remarkably determined focus, exemplified by the album opener "Waterspear". This cut is the longest of the 14 jointly credited tracks, wherein they establish a patient and deliberate build. Over spaced, weighted chords, Hemingway incrementally ramps up to a dynamic, roiling cascade. Though Kimura gradually elaborates her motif, her steadfast approach anchors the piece's progression.

Throughout the set, the roles remain balanced, undercutting the common trope of piano dominance. The pair tackle a diversity of gambits, often avoiding conventional development or resolution, instead creating contained sonic environments. "Third Story" sets tone colors from clanking piano and resonant metal within a lurching rhythmic flow, while "Dock Driftings" unveils music box timbres through plinking piano lines and woody marimba. With its modulating minimalist mutations and drums sparkling like steel pans, "Entrainments I" sounds like something imagined by rhythmically-oriented composer Steve Reich. Conversely, the slowly decaying reverberations and sudden swells of "Stillness" suggest traffic looming out of a fog.

Capping their multiplicity of ideas is the duo's reconsideration of Blind Willie Johnson's "Dark Was the Night", here titled "The Waiting Place". Kimura's blues-tinged phrases intertwine with Hemingway's reflective lyrics, subtly nodding to themes of displacement. It is an aching performance, which, in tandem with the

remainder of the program, accentuates the pairing's unique take on contrast and cohesion, signposting a vast creative horizon ahead.

For more info visit auriclerecords.bandcamp.com. Hemingway is at Roulette Jun. 7 (part of Vision Festival) and Solar Myth Jun. 12. See Calendar and 100 Miles Out.



The American Dream Today
Joris Teepe (Planet Arts)
by Jeff Cebulski

An entrenched NYC presence, Dutch-American bassist Joris Teepe recently released his 22nd album, *The American Dream Today*, including two "suites" composed a dozen years apart, which coalesce into a wry commentary on American life while lifting up American stylistic forms.

The music is rendered by a sextet comfortable with the bassist's original material, including stellar work from pianist Leo Genovese, while Teepe provides his typical sturdy and expressive bass lines throughout. The five "movements" that open the album were written as *The Hague Suite* in 2010 for a Dutch jazz festival. "Shoeshine" communicates a swinging, optimistic idea of city life, with a softly Hispanic texture amidst the Ellingtonian arrangement. The tune's brightness is quickly dissipated on "Fake News", where dissonant chords communicate something awry. "The American Dream" follows, another swinging engagement with Ian Cleaver (trumpet), Marc Mommaas (saxophone) and Adam Kolker (clarinet, flute) creating a Charlie Parker-ish big band ambience through which the bassist operates before Genovese adds a rousing solo. "Dutch Painting 'Landscape with Clouds'" receives an ironic military-like beat from drummer Matt Wilson and marching music accompaniment from Cleaver and Kolker (flute) before the final movement, "My Car Is Bigger Than Yours", which begins with a lilting melody that leads to a rollicking R&B section with the band's choral recitation of the song title. One can imagine the Europeans' befuddled reaction.

The second set, the *BIM Suite*, was composed in 2022 for the Dutch Musicians Union's 50th anniversary. The contemporary motifs signified suggest an extension of Teepe's vision represented in *The Hague Suite*. "The One Percent" is a quirky blues, featuring elastic and off-key electric bass over Genovese's keyboard. The off-kilter sentiment continues on "Polarization", a pastiche of Middle Eastern tone and modal expression. A horn-driven dramatic display, "Music Is the Answer", features Mommaas and Genovese on frenetic solos. "Today's Dream" is, true to its title, dream-like and sedate, as Kolker's bass clarinet suggests low expectations while maintaining a sense of dignity. And the finale, "The Deadline", returns the ensemble and listener to the hectic pace of city existence.

Spending over 30 years in his second country certainly qualifies Joris Teepe as an adopted artist and keen observer. On *The American Dream Today*, he and his friends represent our native music and the times with verve and wit.

For more info visit joristeepe.com. Teepe is at Clement's Place Jun. 13 and Smalls Jun. 17 (both with Steve Johns Quintet), The Django Jun. 14 (with Ron Jackson) and Hastings on Jazz Jun. 15 (with David Janeway). See Calendar and 100 Miles Out.

Silvano Monasterios
Venezuelan Nocturne
The River
featuring Troy Roberts,
Nestor Torres and Luisito Quintero.

"It is a bold and ambitious work, teeming with light, shadow and many curves amidship. It uses well-drawn ensemble motifs to underscore enchanting solos by the ensemble's several expressive voices."

★★★★★

-Jack Bowers, All About Jazz

"It's an album that speaks to the heart with a music steeped in cultural specificity but universally resonant. In Monasterios's hands, the river does not divide; it connects."

-Nolan DeBuke, The Jazz Word

"It is the kind of work one might liken to a novel, one that holds you captive until the break of dawn, so vivid are the images it conjures."

-Thierry De Clemensat, Paris-Move

-Appearing Live-
Silvano Monasterios Trio
06.25 25
Mezzrow | NYC, NY
7:00 PM & 8:30 PM

silvanomonasterios.com