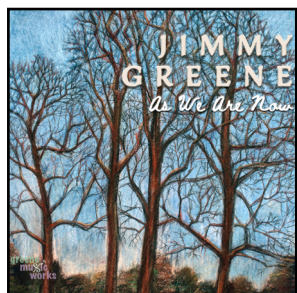


like cool with yet another very catchy horn motif, as the trumpeter testifies on what may be his most raucous solo on the entire album. “The More I See You”, the sole cover (which would also soon become a standard for singers), proceeds at an even more relaxed pace with Mobley, then Hubbard and Kelly, riding out the melody elegantly. The exciting closer, “The Breakdown”, is a joyous romp with a propulsive horn sequence and cheery trumpet solo, ending with back-and-forth solos between Mobley and Hubbard, as Blakey punctuates loudly in between.

While Mobley’s previous album *Soul Station* is much more heralded, *Roll Call* is a hard bop gem as well.

For more info visit [bluenote.com](http://bluenote.com)



*As We Are Now*  
Jimmy Greene (Greene Music Works)  
by Jeff Cebulski

In late 2014, saxophonist Jimmy Greene and the Mack Avenue record label released *Beautiful Life*, a tribute (with contributions from notable friends) to his daughter Ana Grace, a victim of the 2012 Sandy Hook, CT, school massacre, and a remarkable witness of her family’s faith in the midst of unspeakable tragedy. Over a dozen years later, Greene has added another chapter in his musical testimony with his new album *As We Are Now*, a commissioned suite that indicates the saxophonist has retained his faith and vision while navigating the post-tragedy emotional seas. As Greene states in the liner notes, “My emotional path over the past 12 years has not been linear...I tried to reflect that spectrum of emotion in the composition of the various songs...”

Assembling an ensemble of versatile ex-classmates and bandmates—including Aaron Goldberg (piano), Mike Moreno (guitar), Dezron Douglas (bass) and Jonathan Barber (drums)—Greene begins the suite and sets the tone with “Praises”, which provides a jaunty African-American gospel expression augmented by Hammond B-3 organ played by Shedrick Mitchell. In the midst of joy, the leader’s saxophone dances and testifies, while the bassist and drummer percolate. Two songs with Greene’s lyrical soprano playing follow. The compositions suggest a reflection of his life, with a sense of understanding and gratitude. “Seventeen Days”, with guest singer Javier Colon, dwells on Greene’s early career as a performer and father. “Impatient”, a frenetic rendering that is stylistically tied to another song, “Flood Stage”, may represent Wayne Shorter’s influence (the latter is a reworking of his “Pinocchio”). On “Impatient”, Moreno proves up to the task of staying with the saxophonist, who plays with incessant clarity, while “Flood Stage”, likewise, evinces Goldberg’s synchronicity with Greene.

The mid-album trio of “Unburdened”, “As We Are Now” and “Anhelando” is the emotional center. “Unburdened” and “Anhelando” (Spanish for “longing”) represent the leader’s diametrical feelings about his departed daughter. The title song includes snippets of comments from Greene, his wife Nelba Márquez-Greene and their son Isaiah, as they address the tragedy’s aftermath. Moreno’s eloquent solo and Douglas’ robust bass work provide additional dignity. The closer, another paradoxical moment, is the wistful

re-working of Kurt Weill’s “Speak Low”, morphed into an Afro-Cuban dance number fueled by percussionist Gabriel Globus-Hoenich. It’s a final statement for now: Jimmy Greene is living his best life—and playing his best music—without disrespecting the fateful event that won’t fade away soon.

For more info visit [jimmygreene.com](http://jimmygreene.com). Greene is at Smoke Jul. 9-13 at Smoke (part of “The Coltrane Legacy” featuring The Tenor Titans). See Calendar.



*A Common Language*  
Steve Nelson, Joris Teepe, Eric Ineke (Daybreak)  
by George Kanzler

If you frequent jam sessions, or those local ad hoc jazz gigs featuring hastily assembled musicians who may have, or have not, played much together, you’re likely to have heard some of the tunes included on this double album, *A Common Language*. And if your sweet spot for jazz recordings is the later middle-decades of the 20th century, these tunes will certainly be familiar to you. It was indeed a “common language” for jazz musicians then, a lot more than now. That “common language” consists of (mostly) Great American Songbook standards of the pre-rock era, as well as the jazz tunes of the time, which enjoy continuing prevalence among musicians and singers still performing them today. On this album, some of these standards are further informed by their indelible association, and at times transformations or additions, from famous recordings by jazz musicians.

Surprisingly, this is a rather audacious album. Most current musicians tend to emphasize their own compositions on their recordings, which is financially advantageous for them. But the 15 selections here are all standards that will garner no royalties for any of the three musicians—Steve Nelson (vibes), Joris Teepe (bass) and Eric Ineke (drums)—two of whom emerged as outstanding jazz musicians in the ’70s (Teepe appeared later, in the early ’90s). What makes this album outstanding is not the repertoire, per se, but the high degree of creativity the trio brings to the proceedings. Nelson’s vibes are the lead instrument in this unusual trio, and he noticeably trumpets his major influence, Milt “Bags” Jackson, by opening the album with his most famous composition, “Bags’ Groove”. Teepe adds jazz reference depth by quoting in his solo a famous radio theme song of the late bebop/early hard bop era: “Jumpin’ with Symphony Sid”. The trio also reference famous versions of standards, including the Latin vamps of Charlie Parker’s intro and tag of “Star Eyes” and “I’ll Remember April” at the hard bop tempo of the Clifford Brown-Max Roach version.

One of the pleasures of this album is the many variations of group sound through varying tones and timbres: Dutchman Ineke’s mix of brushes and sticks, drumheads and cymbals; countryman (though longtime NY/NJ-based) Teepe’s varied attacks; and Nelson’s two- and four-mallet approaches, all with the main appeal of their concentration on melody. Whether limning them with elan and grace, or improvising with lines developed from their foundations, this is an album where melody reigns supreme.

For more info visit [timelessjazz.com](http://timelessjazz.com) and [stevenelsonvibes.com](http://stevenelsonvibes.com). Nelson is at The Django Jul. 27. See Calendar.

## Blue Note NEW YORK

### UPCOMING SHOWS

JUL 3-6	ROBERT GLASPER
SUN DAYS	THE WORLD FAMOUS HARLEM GOSPEL CHOIR <b>BRUNCH</b>
JUL 7	SERENA BRANCALE
JUL 8-13	THE DIRTY DOZEN BRASS BAND
JUL 14	KENNETH WHALUM
JUL 15-16	THE NEW MASTERSOUNDS
JUL 17-20	THE BAD PLUS
JUL 21	MATTHEW WHITAKER
JUL 22-27	LADYSMITH BLACK MAMBAZO
JUL 26	MILO Z <b>BRUNCH</b>
JUL 28	J. IVY
JUL 29-31	TALIB KWELI WITH LIVE BAND
AUG 5-6	VICTORY BOYD
AUG 7-10	ISAIAH SHARKEY
AUG 11, 19-26	DIZZY GILLESPIE ALL-STARS & BIG BAND
AUG 12-13	ADAM BLACKSTONE PRESENTS THE LEGACY EXPERIENCE
AUG 14-17	THEO CROKER
AUG 23	PAUL WEST AND BETHUNE BIG BAND <b>BRUNCH</b>
AUG 27-31	ARTURO SANDOVAL

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