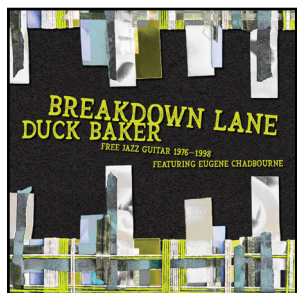


in endless forms. The title cut by Laster expands like an early-morning sunrise with atmospheric comping behind the violinist's hypnotic, Near Eastern (by way of the Deep South) lead. Drury, as is his wont, plays the drumset like a full percussion section and midway through, tears up the soundscape in a duet with Rankin-Parker. Then Dyer's solo over the rollicking rhythm section carries the listener through unexplored swamplands and the wilds of Lincoln Center. Listen too, for contemporary politics within the thoughtful improvisation "Foraging for Freedom", and Dyer's "When Peace", a riveting aural image of the spoils of war.

Always on the edge of the New Thing and throbbing in the heart of social change, the New Muse 4tet stands as a vital part of the lengthy string jazz journey.

For more info visit [gwenlaster.net](http://gwenlaster.net). The album release concert is at Greenwich House Music School Jul. 10. See Calendar.



**Breakdown Lane: Free Jazz Guitar 1976-1998**  
**Duck Baker (ESP-Disk')**  
by Brad Cohan

One might read "American Fingerstyle Guitarist," the title and descriptor prominently featured on the website of Duck Baker, recalling the pioneers who have revolutionized that style, such as John Fahey and Robbie Basho. The wildly adventurous soon-to-be 76-year-old Baker (his birthday is Jul. 30) has made indelible marks with his singular acoustic guitar explorations, but his free-form technique is worlds apart from those aforementioned musicians. Baker doesn't fit under the umbrella of American Primitive, for instance, the fingerpicking style carved out by Fahey; since 1975, when Baker's recorded output commenced, he's developed a genre arguably all his own.

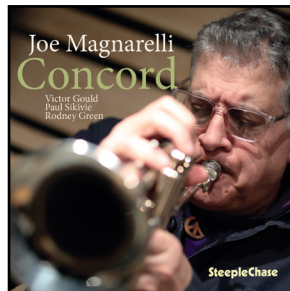
For Baker novices, *Breakdown Lane: Free Jazz Guitar 1976-1998* is a perfect primer to the guitarist's improvisatory genius; for devotees, this compilation is a critical set of previously unreleased tracks that should be added to any Baker collection. Comprised of thirteen original compositions and three covers, this release takes the listener on a journey through the guitarist's ever-expanding and omnivorous musical mind in which nearly every stylistic stone is turned upside its head and deconstructed. His arsenal is boundless and these free solos and duos (two with Eugene Chadbourne) thread and weave fragments of the blues, jazz, folk, country, bluegrass—the works—into a unified and esoteric vision that not just conjures eye-popping reactions like "How'd he do that?" but is also pure fun. This is mad scientist-level guitar wizardry.

The claim could be made that Baker is partly responsible for the present-day avant garde guitar renaissance that's seen musicians such as Bill Orcutt and Shane Parish give their own treatments to classic touchstones from the jazz canon. As heard on *Breakdown Lane*, Baker was already there. With flamenco guitar in hand, he gives a sparse and freewheeling take on Ornette Coleman's "Peace" that's wrought with emotional fervor. Four years before that particular 1982 demo session, Baker and Chadbourne performed live as a duo at Bard College, rollicking through a gloriously rickety and crackling "Take the 'A' Train" that sounds as if it's from another dimension. The recording concludes with a bluesy, lo-fi cover of Thelonious Monk's "Straight,

No Chaser", captured live at Santa Monica's McCabe's Guitar Shop in 1992.

Fifty years into a career that's found him way ahead of his time, Baker, like his pal and collaborator Chadbourne, should be a household name and known as one of the original guitar shredders.

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



**Concord**  
**Joe Magnarelli (SteepleChase)**  
by Jeff Cebulski

For all their centrality in jazz history, trumpet players who have managed to record a satisfactory album with just a rhythm section comprise arguably a relatively short list, including Miles Davis, Clifford Brown, Kenny Dorham, Lee Morgan, Freddie Hubbard, Woody Shaw and Wynton Marsalis. One has to be very good indeed to pull it off. Style and creativity, of course, matter, maybe even more than technique. For this reviewer, Shaw's live foray with a trio, *In My Own Sweet Way* (In+Out, 1987), holds sway in this context.

So when SteepleChase released *Concord*, featuring the often overlooked NYC trumpet maven Joe Magnarelli, it was an eyebrow-raising, if not dubious, moment. Magnarelli has crafted an over 40-year career playing the trumpet with a combination of Bobby Hackett sheen, Harry "Sweets" Edison swing and Ziggy Elman flair. For his third album on the Danish label, he chose a support ensemble of versatile musicians—Victor Gould (piano), Paul Sikivie (bass) and Rodney Green (drums)—who have had experience, respectively, accompanying singers. In this case, the trumpeter had to carry his expressive lyrical load, and his band was well equipped to respond. For his part, the leader keeps the recording's proceedings interesting all the way through while reminding everyone of his considerable chops.

The group comes out swinging on the '40s classic "It's a Blue World"; Gould chord-pushes and Sikivie pulsates as Magnarelli glides. With a 4/4 beat, "Veneration" demonstrates his exquisite tone and precision, but with a pleasing bounce. Another classic, "Moonlight in Vermont", gets a springy treatment, enhanced by Green's brush work. Magnarelli's "Brooklyn" resets the bop groove, as his mellifluous trumpet performance, following Sikivie's strong bassline, deftly navigates the rhythmic changes. Gould's eloquent pianism supports another of the horn player's poetic statements on "Patti", followed by a trumpet-as-singer take of "Look for the Silver Lining". The tribute to the late Roy Hargrove, "Hargrove (For Roy)", is a muted-horn, swinging affair energized by Sikivie's walking bass and Green's engaging snare attack. Perhaps Hargrove would be pleased with the funky Latin-tinged finale, "Bay Ridge Groove", in which Gould has an extended solo before Magnarelli dances along with Lee Morgan panache.

The key to *Concord's* success is the effective balance between the leader and his crew, which lends credibility to the arrangements, establishing the trumpeter as a soloist who doesn't overstay his welcome. Indeed, Joe Magnarelli can add his name to that aforementioned heralded list.

For more info visit [steeplechase.dk](http://steeplechase.dk). Magnarelli is at Zinc Bar Jul. 8 (as leader) and Smalls Jul. 17 (with Jacob Chung). See Calendar.



## MIKE CLARK & MIKE ZILBER STANDARD DEVIATIONS

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For jazz musicians, sometimes the best way to express something new is by reimagining something old. Mike Clark and Michael Zilber take pieces with recognizable themes and uniquely re-imagine them on *Standard Deviations*. The results provide their quartet with fantastic pieces to highlight the group's commitment to listening, inter-play, and, most important, swing.



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Paquito D'Rivera and the Madrid-New York Connection Band discover a tremendous blend of sounds from the musical worlds that these musicians span. From the sounds of Cuba, Spain, Argentina and the Caribbean, *La Fleur de Cayenne* provides a moving look into the musical web that D'Rivera has woven with these brilliant collaborators.



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