

is a mournful rumination on mortality that features a haunting soprano solo by Wilson.

Despite its subtitle, *Shadows and Silence* does not only focus on Satie interpretations. Souter's version of the classic Léo Ferré song "Avec le Temps" provides what is arguably the album's emotional climax. Her rendition is stunning, featuring Perdomo's superb piano accompaniment and a striking bass solo by Nakamura. The album closes with a bilingual version of Jacques Brel's "Ne me quitte pas (If You Go Away)", made famous by Edith Piaf as well as Nina Simone. Souter certainly stands her ground against those legends, providing somberly naked emotive depth to a famously melancholy song. Perdomo, surprisingly and delightfully, cuts the sadness of it with an unexpectedly upbeat piano showcase, ending an emotionally complex album with a hint of both poignancy and uplift.

For more info visit [texasouter.com](http://texasouter.com). The album release concert is at Joe's Pub Jul. 1 and Deer Head Inn Jul. 20. Souter is also at Mezzrow Jul. 27, and Dobbs Ferry Waterfront Park Jul. 30 (part of Jazz Forum Art's Summer Music Series). See Calendar and 100 Miles Out.



**The Copenhagen Session Vol. 1**  
**Scandinavian Art Ensemble with Tomasz Stańko**  
(April)  
by Franz Matzner

This recently unearthed album, *The Copenhagen Session Vol. 1* by the Scandinavian Art Ensemble with Tomasz Stańko, not only marks an intriguing historical context, but the music itself is also gorgeously rendered.

Born in wartime Poland in 1942, and subsequently raised behind the Cold War's Iron Curtain, legendary trumpeter Stańko (whose birthday and deathaversary fall on this month: b. July 11, 1942 – d. July 29, 2018) was one of the earliest Eastern European jazz musicians to capture the wave of free jazz at a time when political barriers were eroding and it was no longer a crime simply to play jazz. He exposed the contemporary scene to the distinctive sounds of Polish and other Eastern European countries, adding its characteristic pathos and resonance.

This originally reported lost session from 2016 (two years prior to Stańko's passing) captures the trumpeter's lucid tone and lyricism, merged with a collection of young Polish and Scandinavian artists, an ensemble comprised of two other trumpeters (Tomasz Dąbrowski and Snorri Sigurðarson) with Thomas Hass (saxophone), Martin Fabricius (vibraphone), Artur Tużnik (piano), Richard Andersson (bass), Radek Wośko (drums) and featured vocalist Johanna Elina Sulkunen. Overall, the ensemble substitutes overt intensity with emotional clarity. But the freer approach of Stańko's earliest work still exists within the hallmark spatial openness of Scandinavian jazz. Each selection was composed by a different bandmember—yet the integrated sound of the ensemble stands out, the compositions contributing to a stable scaffolding of somewhat traditional-leaning forms upon which the band's luminescent improvisation rests. "One O'clock Junk", for instance, swings with tenacity alternating between merger and splintering, while Fabricius' vibraphone lines float across the turmoil.

Another album feature is its sumptuous pathos. Without becoming overbearing, a consistent depth of controlled emotion permeates. "Before the Rain" proceeds with pleasant nostalgia marked by Tużnik's tripling piano. The sandy textured blues of "Circles" attains a peak of sadness with Sulkunen's elasticated vocalizations. Album closer, "Dark Eyes of Maretha Hirsh", shimmers with aural incandescence as the group runs the gambit from abstract expressionism, then shifts dynamics and swings with a stolid beat.

Whether you're a Stanko aficionado or simply seeking introduction to the veteran trumpeter's sound; whether you're searching for a view into younger Scandinavian jazz or just have the desire to sit back and relax to some gorgeous, fluid music—the Scandinavian Art Ensemble with Tomasz Stańko's *The Copenhagen Session Vol. 1* fits the bill, with the promise of a second volume soon to come.

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



**The Longrun Development of the Universe #6:**  
**For Albert**  
**Carl Ludwig Hübsch, Wolter Wierbos,**  
**Matthias Schubert (Jazzwerkstatt)**  
by Ken Waxman

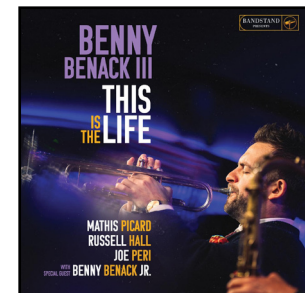
Probably the final album in a long run for this veteran trio of European improvisers after more than two decades, *For Albert* is both a summation and a salute. And despite what many Americans would figure, the Albert in the title isn't Ayler but one of the pioneers of free jazz in Europe, German trombonist Albert Mangelsdorff (whose 20-year deathaversary is Jul. 25). This trio tribute is more than just name checking too. Dutch trombonist Wolter Wierbos, known for his long tenure in the ICP Orchestra, is, with his command of multiphonics, one of Mangelsdorff's true heirs. German tenor saxophonist Matthias Schubert was a member of the German trombonist's groups from 1986-90, while German tubist Carl-Ludwig Hübsch has played in The Multiple Joy[ce] Orchestra and the European Tuba Quartet.

Its unique instrumentation allows the trio to cannily reconstitute Mangelsdorff's conventional and cutting-edge musical legacy. With its vamping counterpoint and bright, cool jazz feel, "Hot Hut" suggests the trombonist's early boppish style. "Sonntagsgrau" relates to his latter ground-breaking experiments as floating brass choir timbres are surmounted by strained tuba snores and altissimo saxophone whistles. *For Albert* is much more than this of course. The four remaining Hübsch compositions explore metallic sonorities, angling and positioning all the timbres that can be extracted from this brass/reed combination. Although the three are adroit at using such extended techniques as Wierbos' gutbucket whoops, Schubert's split tones and Hübsch's undulating rumbles, most expositions give way to horizontal advances in three-layered registers. Besides passing flattened timbres from one to another, there are points where the group members combine for near-marching band cadences with buttery trombone breaths and staccato reed trills moving rhythmically atop burbling tuba continuum.

The three-part tone integration on "Osti-Nato" creates a literal canon with the trio members closely-harmonized syncopation advancing from highest to

lowest pitches during the exposition. An interlude of vocalized murmurs, yells, wails and tongue slaps underlines the group's unique interaction, although the final sequence evokes unselfconscious swing. Unusual only in instrumentation, The Longrun Development of the Universe clearly demonstrates on this notable set that sophisticated Euro improv continues to evolve in an exceptional fashion. That promise will only be intensified as its members go their separate ways.

For more info visit [jazzwerkstatt.eu](http://jazzwerkstatt.eu)



**This Is the Life**  
**Benny Benack III (Bandstand Presents)**  
by Marilyn Lester

This is the life indeed! The third-generation musician-bandleader-composer in his 34 years has an Emmy nomination and appeared around the world on a seemingly uninterrupted circuit. He sings, plays a mean trumpet and, as a showman at heart, always entertains full bore. His brand is joy, and in his latest, 12-track release, *This Is the Life* (recorded live at the Blue Llama Jazz Club in Ann Arbor, MI), Benny Benack communicates as much of his personality on record as he does in person. The personnel are his usual trio: Mathis Picard (piano), Russell Hall (bass) and Joe Peri (drums), plus the bonus of father, Benny Benack Jr. playing tenor saxophone. The title cut, by Richard Strouse and Lee Adams for Broadway's *Golden Boy*, is a fine demonstration of the leader's affinity for American songbook standards—classic and modern—with plenty of swing. In addition to the autobiographical nature of the tune, this number is a terrific introduction to Picard's incredible pianistic talents, and, of course to the range of the star's trumpet playing, most often melodic and straight ahead.

Broadway love continues with a balladic (and scat-filled) "The Sound of Music" (Richard Rodgers, Oscar Hammerstein II). With soft, supple piano (sans bass and drums), there's a romantic, crooner's version of "Crazy She Calls Me" (Carl Sigman, Bob Russell). Benack the composer reveals a boppish-standard sensibility with "Song for Our Roger", which features a superb harmony with Benack Jr. and an emotive solo by the *pere*; the apple doesn't fall far from the tree. Another BB III original, "Sugar and Spice" similarly played with BB Jr., is a midtempo swing piece that once again demonstrates senior's technical improvisational prowess, often with wry/sly statements that no doubt have informed son BB III's performance persona who was not to be outdone with some technical tricks of his own. A solo feature for Hall likewise was in the spirit of relaxed improvisational fun. The leader puts a button on the number with a fun scat ending. "When You're Smiling (The Whole World Smiles with You)" (Mark Fisher, Joe Goodwin, Larry Shay) was generously given to BB Jr. to shine, with BB III in showman mode, channeling the spirit of Louis Prima. That spirit appeared in a wild and somewhat unhinged outro in his "Without a Love".

If music is the best medicine, then take a heaping dose of Benny Benack III.

For more info visit [bandstandfoundation.com](http://bandstandfoundation.com). Benack is at Laissez Faire Jul. 9 & 23, Gin Mill Speakeasy Jul. 21 and Smalls Jul. 22. See Calendar.