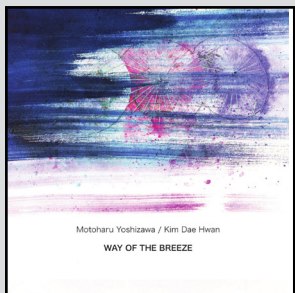


## UNEARTHED GEM



### *Way of the Breeze* Motoharu Yoshizawa/Kim Dae Hwan (NoBusiness) by Stuart Broomer

Though relatively little known outside his homeland, bassist Motoharu Yoshizawa (1931-1998), whose 27-year deathaversary is this month, is of tremendous significance to Japanese free jazz and improvised music. His significance is instantly suggested by the names of musicians with whom he performed, including stellar Japanese figures such as Ikue Mori, Keiji Haino and Toshinori Kondo, additionally extending to Steve Lacy, Dave Burrell, Derek Bailey, George Lewis and Butch Morris. His discography includes several solo bass recordings, while two duet outings immediately establish him as a significant improviser. One is *Oh My, Those Boys!* (NoBusiness) with the legendary Barre Phillips, a program of bass duets recorded in 1994 that includes the astonishing “Oh My!”, running to 55 minutes. The other is *Two Chaps* (Chap Chap), a 1996 series of saxophone-bass duets with Evan Parker. Similarly, *Way of the Breeze*, from 1993, a previously unreleased duo performance with Korean percussion master Kim Dae Hwan, was recorded at Café Amores in Hofu City, Japan.

There are three long duets on this album (part of NoBusiness’ Chap Chap series of releases), each incrementally longer than its predecessor. The activity of the two musicians is at once intimately connected, yet each is also tangential to the activity of the other. Yoshizawa plays a five-string upright bass with electronic effects added, equally and happily executing arco as pizzicato. That fifth string effectively extends his register, and his sounds range from high-pitched whispers and whistles to a remarkably cello-like middle register, to the *basso profundo* roars of a beast, albeit possibly mechanical, yet in great pain. If there’s invariably a rhapsodic, even dream-like quality to Yoshizawa’s playing, even with his sudden shifts, then Kim is often insistently rooted in time, sometimes sticking to an unwavering rhythmic pattern, tapped out like Morse code on a single drum. This will characterize the initial development of “Drifting Breeze”, but as it grows more animated, Kim opens up his phrases and his kit to rapid and varied inventions, including lower-pitched drums, while Yoshizawa’s echoing sounds seem both vocal and underwater, the two somehow combining to summon spirits, lighting up in the metallic burr of cymbals and the hollow cry of the bass’ bowed harmonics, and its eventual descent to echoing rumbles.

These concentrated explorations, whether harsh, delicate or everywhere in between, develop through “Flowing On” and “Into the Infinite Greene”, a sound garden haunted by its own fecundity. By the final track, Kim is employing a radical technique in which each hand employs three drumsticks, further heightening this music’s rich complexity.

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



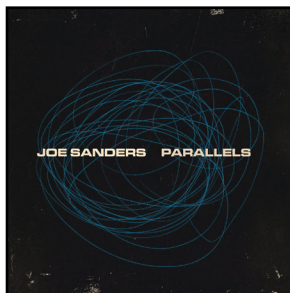
### *Corner of My Dreams* Kelly Green (Green Soul Studios-La Reserve) by Anna Steegmann

Kelly Green’s fifth album should come with a warning that it might move listeners to tears. A tribute to her late mother, “a light too bright to last,” who took her own life in 2021, *Corner of My Dreams* powerfully captures Green’s journey, from devastating loss to gratitude and renewed hope.

All eight songs were composed by the leader, five of which feature her on piano and lead vocals, with husband Luca Soul Rosenfeld (bass) and Evan Hyde (drums). Several tracks include Ludovica Burtone and Tomoko Akaboshi (violin), Kayla Williams (viola) and Gaby Figueroa (cello), alongside other featured guests, including Andromeda Turre (the fellow singer contributing percussion only) and vocalists Michael Mayo, Jimmy Kraft, Tahira Clayton and Emily Braden. The result is a lush, emotionally potent, melodic album that confidently blends jazz harmonies with classical influences. Green displays a remarkable, expressive range at times reminiscent of Blossom Dearie. Her lines ebb and flow, allowing her to sound both vulnerable and intimate, as well as spirited and expansive. The music’s dreamy atmosphere and heartfelt storytelling captivate, drawing listeners into an opulent tapestry of sound.

The opening track, “Let Me In”, features beautiful instrumental sections, a sincere interplay between piano and voice, and feathery drums that gradually become more assertive as Green’s repetitive pleas to be let in intensify. “Tea with Kathie” and “Nothing at All (Intro)”, unmistakably classical-based, are instrumentals that rely solely on the string quartet. Contemplative and melancholy, both tracks will pull at your heartstrings. The trio’s chemistry is undeniable in the instrumental “When It’s Time to Go”, a touching musical exploration of dying. The solo piano-and-vocal piece “Blue and Green” is both deeply introspective and emotionally moving. Anyone who has lost a loved one will be deeply transfixed by “Nothing at All”. The lyrics and string arrangements convey grief, despair and a longing to talk to the deceased, even if it is about...nothing at all.

For more info visit [lareserverecords.com](http://lareserverecords.com). The album release concert is at Zinc Bar Sep. 16. Green is also at The Flatiron Room NoMad Fridays. See Calendar.



### *Parallels* Joe Sanders (Whirlwind) by JR Simon

With *Parallels*, bassist and composer Joe Sanders offers a rewarding journey of contrast and cohesion. The album is split in two: starting with live recordings from the Jazz en Tête festival and finishing with home-produced studio tracks. Ever present is a deeply personal, expansive vision of jazz that draws equally from tradition and innovation.

The first half of the album (four of its ten tracks) was recorded live—with Seamus Blake (tenor), Logan Richardson (alto) and Gregory Hutchinson (drums)—and unfolds with spacious energy and unforced spontaneity. The opener, “dualities”, begins in quiet conversation with the tenor and alto saxophonists tracing a gentle melody over textural drumming. The piece slowly gains energy, driven by insistent tenor and bass lines. “Gran’ma” radiates warmth, conjuring familial comfort in both feel and groove, while “la vie sur la terre” features Sanders’ young son Elioté on melodica, laying down a simple melody that the band lifts into a spirited, evolving dialogue.

The second half opens with the title track, a solo bass interlude, which marks a turning point. From here, Sanders moves into the self-produced realm, layering rich textures with precision and intimacy. The studio pieces are quieter and more reflective than those recorded at the festival. “The rise and fall of pipokuhn” is an album standout, offering up a lush, layered tapestry of bowed and plucked basses, full of resonance and restraint. If Pipokuhn were a place, it would be a luxurious Shangri-La you wouldn’t want to leave. “orangebleu” follows with gentle radiance, and the closer, “D.H.”, featuring Taylor Eigsti (piano, keyboards), ends the album on a soulful, contemplative note.

Sanders plays multiple roles on *Parallels*: composer, bassist, drummer, pianist, producer and father, all of which are clearly embraced on his new album. It’s not a record of opposites, but of complements: live and produced, analog and digital, rooted and reaching. The result is an album that feels expansive yet grounded, intimate yet open.

For more info visit [whirlwindrecordings.com](http://whirlwindrecordings.com). Sanders is at Dizzy’s Club Sep. 24 (with LOJO WATTS). See Calendar.



### *Get Out of Town* Laura Anglade (Nettwerk) by Daniel A. Brown

*Get Out of Town*, the latest from French-American vocalist Laura Anglade, is an 11-song page-turner through the Great American Songbook. The follow up to Anglade’s 2019 debut, *I’ve Got Just About Everything* and 2022’s JUNO-nominated *Venez Donc Chez Moi*, the newly released *Get Out of Town* adds to her own imprint on the golden age of classic songs—compositions that have been explored by countless jazz musicians over the decades as well as some that are not heard so much today. It’s a heady interpretive challenge for 21st century jazz fans and musicians, yet Anglade and her skilled band—Peter Bernstein (guitar), Ben Paterson (piano), Neal Miner and Neil Swainson (bass) and Adam Arruda (drums)—add credible and tasteful contemporary radiance to these torchlight-leaning works.

Opener “April in Paris” blooms to life with a gentle, soulful *a cappella* lead in, the band swinging to life at an unhurried, leisurely pace. The 1944 Ellington-Strayhorn classic (yet seldom-heard) “I Don’t Mind”, for Ivie Anderson, offers a bouncy, ebullient rendition, including some tasteful, on-point scat vocals by Anglade, a velvet-smooth solo by Bernstein and skipping keyboard response from Paterson. “You Hit the Spot”, written for the 1935 film, *Collegiate*, by Revel-Gordon, and next picked up by Sarah Vaughan in 1954, is played as fast-clip bop. Popularized by Dinah Shore’s 1962 slow-burn-style recording, the vocalist and her band pick up the pace on



"I Wanna Be Loved", morphing the tune into a carefree and strolling travelogue through the possibilities of new affections. On the other end of the songbook spectrum, 1939's "Stairway to the Stars" maintains its status as a masterpiece of dreamy balladry, the song held together by the collective players' restrained delivery. For the album closer, the group takes the title song, the pensive Cole Porter tune written for the 1938 musical comedy *Leave It to Me!*, through a farewell send-off that kicks into high gear after its plaintive opening vocal-and-piano introduction.

Fans of old-school jazz vocals with piano would do well to take a trip through *Get Out of Town*.

For more info visit [nettwerk.com](http://nettwerk.com). *Anglade* is at White Plains Public Library (White Plains, NY) Sep. 12 (part of White Plains Jazz Festival). See 100 Miles Out.



**SCRATCH Band**  
Ron Blake (7tèn33 Productions)  
by Jason Gross

Born in Puerto Rico, growing up in St. Thomas, US Virgin Islands, saxophonist Ron Blake settled in NYC by the early '90s, working with Roy Hargrove, Art Farmer and the Christian McBride Big Band (in which he won a few GRAMMYS). He is a 20-year veteran of the *Saturday Night Live* (SNL) band and has taught at Juilliard among other credits, giving Blake only so much time to record as a leader in the new millennium. His new *SCRATCH Band* trio (wherein he plays tenor, soprano and baritone), with Reuben Rogers (bass) and John Hadfield (drums), creates his sparest record yet. As on *Mistaken Identity* (2023), recorded in 2021 during pandemic-time, he does mostly covers here, though with more audacious choices.

Starting with "Bassman" by calypsonian Winston McGarland Bailey (aka The Mighty Shadow), Blake sports a lively bouncy sound, reveling in his Caribbean roots. The oft-played standard "Body and Soul" follows in a mood that's somehow despondent, but lovely, picking up the pace later and done mostly as a duet with Rogers, who plays along sympathetically. Hargrove's "Another Level" salutes Blake's old leader but where the original was more lively, Blake is downbeat and sparse, with Rogers bolstering him all the way. Recorded in response to Black Lives Matter, "Lift Every Voice and Sing" (often referred to as the "Black National Anthem") is another familiar choice, but Blake makes the James Weldon Johnson composition his own, coming in alone and mournfully, later finding strength and sounding defiant by the end. There are a trio of originals, starting with "Grace Ann", first heard on Blake's previous album but brighter here, with its bluesy, noirish vibe. "Appointment" is the most upbeat tune, with a breezy funk groove, as the leader starts out sensually, then adds expressive staccato honks and flurries of notes. "Song for Maya" has a tender, loving tone, as befits a song written for his daughter. "La Conga de Juana" retains the infectious theme (from Cuban singer Kelvis Ochoa's original) with a sensual, bouncy vibe that rides on the melody. "April's Fool" has Blake playing sweetly yet sadly, sounding like a dejected lover drowning his sorrows in a late-night bar.

*SCRATCH Band* makes you wish that Blake was more prolific on his nights off from SNL.

For more info visit [ronblakemusic.com](http://ronblakemusic.com). Blake is at Dizzy's Club Sep. 9-10 (with Patrick Zimmerli's Messages). See Calendar.



**Strange Heavens**  
Linda May Han Oh (Biophilia)  
by George Kanzler

There's a suave, smooth cohesion to the music produced by the unique trio bassist Linda May Han Oh has assembled for her new album, *Strange Heavens*. She, trumpeter Ambrose Akinmusire, and drummer Tyshawn Sorey mesh together like the works of a fine timepiece. The easy rapport of Oh and Sorey developed with their time in pianist Vijay Iyer's trio, and Akinmusire was the trumpeter on Oh's first release as a leader, *Entry* (s/r, 2008), also a trio but with Obed Calvaire behind the drum kit.

For her new release, Oh has crafted ten original pieces, rounding out the album with works by the late Geri Allen and Melba Liston. And only one of the tracks, her "Noise Machinery", propelled by a rocking stutter-step groove, breaches the five-minute mark (and only by 27 seconds). The rest fall within what would have been single-side time territory before LPs; most of Oh's tunes have short melodic hooks or repeated phrases that the musicians all reference in their solos.

The leader is a bassist with a resonant, reverberant tone, each note booming out with a sustained legato. She favors the lower and mid-range of her instrument, eschewing the upper register, guitar-like imitations of some contemporary bassists. Her playing is forthright and assured enough to fully assert her presence as a full aural member of any group, regardless of size. She and Sorey interact seamlessly, and he is a marvel of ingenuity, cohesion and precision. No bashing or banging—he wields his kit like a well-oiled machine. Trumpeter Akinmusire is also a revelation, responding to the tune cues as well as those of his fellow trio members with a wide variety of tonal and timbral approaches. While he is capable of bending and squeezing notes as well as playing with grainy, altered tones, his mid-range, midtempo solos here reveal a penchant for warmth and lyricism. That trait makes the "yearning, cautious optimism" (in the words of liner notes writer Shaun Brady) of the title track, along with his big, confident tone and romantic approach in Liston's "Just Waiting", among the highlights of this constantly intriguing, eminently listenable album.

For more info visit [biophilarecords.com](http://biophilarecords.com). Oh is at Birdland Theater Sep. 12-14 (with Geoffrey Keezer). See Calendar.



**Gettin' Together!**  
Art Pepper (Contemporary-Craft Recordings)  
by Duck Baker

As Martin Williams wrote in his original liner notes 65 years ago, *Gettin' Together!* was a sort of follow-up to the much acclaimed *Art Pepper Meets the Rhythm Section*, which the alto saxophonist (whose centennial falls on the first of this month) had recorded for Contemporary in 1957. Both albums featured the Miles Davis backing band of their respective times, with bassist Paul Chambers being

the only holdover; pianist Wynton Kelly had replaced Red Garland, and drummer Jimmy Cobb had assumed Philly Joe Jones' place. Trumpeter Conte Candoli is added on three numbers, and Pepper even plays tenor on one track, something he did occasionally throughout his career (indeed, he gave a taste of his tenor on his previous Contemporary release, *Art Pepper + Eleven: Modern Jazz Classics*).

*Gettin' Together!* kicks off with the bassist's boppish blues "Whims of Chambers" (the title track to Chambers' second record in 1957)—and better openers are hard to come by. Everyone solos, with Pepper, Kelly and Chambers demonstrating that they were among the most convincing melodic improvisers around. It's no slight on Candoli to say that he wasn't quite in this league. How many people were? He certainly had great facility and a fine trumpet sound, but his lines were somewhat more predictable. Every track on this album is outstanding. There may never have been a better rendition of "Softly, as in a Morning Sunrise", which is saying a lot. André Previn's pearl of a ballad "Why Are We Afraid" has been strangely overlooked. Pepper's quirky "Bijou the Poodle" and Thelonious Monk's "Rhythm-A-Ning" were in the repertoire of Howard Rumsey's band, which featured both Pepper and Candoli, and accordingly the heads are a little more arranged. The title track is the ad-lib blues on which the leader plays tenor. This, of course, was home territory for the rhythm section, as they would prove countless times in the following years as the Wynton Kelly Trio, as well as with Wes Montgomery, Joe Henderson and others.

All of Pepper's '50s-'60s Contemporary titles are superb, and they were all beautifully recorded. What's more, these remastered 180g LP reissues, as part of Craft's "Acoustic Sounds Series," sound fantastic.

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

**LESLIE PINTCHIK TRIO**

**WEDNESDAY SEPT 24th**  
7:00 AND 8:30 PM

**AT ZINC BAR**  
82 WEST 3RD ST.  
NEW YORK CITY

*"...a composer of emotional depth and effortless lyricism..."*

— DOWNBEAT

**PRAYER FOR WHAT REMAINS**  
is available now at Amazon, Spotify & Apple Music

[LESLIEPINTCHIK.COM](http://LESLIEPINTCHIK.COM)