



**Just In Time**  
Susan Hinkson (Windfall Creations)  
by Jim Motavalli

Listening to *Just In Time*, you might be tempted to ask, “Where has vocalist Susan Hinkson been all these years?”—because this is a very assured album of standards, and it’s also the artist’s debut. It turns out Hinkson’s been having a career in architectural real estate. And it also turns out that one of her colleagues, Richard Barth, a giant in that field, is the brother of pianist Bruce Barth, who started out as her teacher. But the student became collaborator, and Barth not only plays on this date but also co-produced the album. And the results are spectacular.

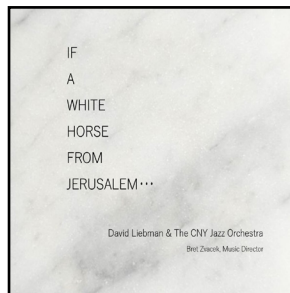
The standards chosen are somewhat timeworn. Hinkson’s not breaking any new ground by recording “One for My Baby” or “My Funny Valentine”, but her approach is captivating. Her warm, expressive voice is close-mic’d, the technique that enabled crooners like Bing Crosby and Frank Sinatra to take off. Imagine a somewhat less care-worn *Lady in Satin*, and you’ve got it. Life experience made that album, and it makes this one, too. The songs all trigger moments in Hinkson’s life. The New York band, in addition to Barth, is Steve Wilson (alto), Vicente Archer (bass) and Adam Cruz (drums).

They’re very sensitive to the vocalist’s relatively quiet, stylistically subtle singing. Barth is at his most romantic and Wilson’s contributions are invaluable when they happen (he appears on half the album, including the title track).

Rodgers and Hart’s “My Funny Valentine” includes the rarely heard verse, with the line about the “slightly dopey gent.” Dig the way Hinkson slips into the old shoe that is the rest of the song. She gets Broadway dramatic at the end. The title tune (Styne, Green, Comden) kicks off with the singer in a lower register over just Archer’s walking bass, before Wilson’s short, energetic solo leads into Barth’s spot-on bebop piano playing. This kind of looser treatment gives the album a welcome after hours, jam session feel. Sarah Vaughan and Dinah Washington did some of their best work this way. “The Best Is Yet to Come” (Coleman, Leigh), taken uptempo with the singer’s characteristic honeyed embrace, is another highlight on an album without any clinkers. Sure, it could easily have been recorded in 1957, but that’s not a real drawback.

Let’s hope Hinkson doesn’t wait as long for her second album.

For more info visit [susanhinksonmusic.com](http://susanhinksonmusic.com). The album release concert is at Pangea Sep. 17. See Calendar.



**If a White Horse from Jerusalem...**  
David Liebman & The CNY Jazz Orchestra  
(CNY Jazz Arts Foundation)  
by Ken Dryden

Whether leading his own band or guesting with another group, David Liebman (who turns 79 this month) adds a unique voice to any project. The saxophonist was a special guest for the premiere performance of Bret Zvacek’s commissioned suite, *If a White Horse from Jerusalem...*, for Syracuse’s CNY Jazz Orchestra in 2011, and suggested it be recorded. Raising sufficient funds for such an ambitious project took until 2022, when it was recorded live at Temple Adath Yeshurun in Syracuse, NY, once again featuring Liebman (exclusively playing soprano). The album includes the suite (four tracks) plus another four tracks of popular music.

The four-part suite draws from both Jewish and Arabic music, intertwining modern big band rhythms. The roots of Jewish music in the opening movement, “Ahava Raba”, are unmistakable, conveying powerful, tense currents. The solemn second movement, “Allahu Allahu/Maqam Awj Ara”, draws from Arabic influences and has a meditative air, with the rich backdrop of brass and reeds complementing a heartfelt, soft-spoken performance by Liebman. The third movement, “Ki Lo Noeh - Maqam Saba”, combines Jewish and Arabic ideas, first separately, then together, alternating, then joining forces to create a furious, edgy conflict, with the saxophonist’s sorrow-filled playing backed by clarinet. The final movement, “Present Tense”, reflects a more modern post-bop sound, with motifs from earlier movements blended into its theme.

The remaining selections are originals or arrangements by members of the orchestra, although most soloists are not identified. Tenor saxophonist/clarinetist Mike Dubaniewicz’ breezy arrangement of Leonard Bernstein’s “Somewhere” features saxophone and trombone solos. Tenor saxophonist/clarinetist Paul Merrill scored Lou Marini’s “Starmaker”, a more contemporary piece that has a rich blend of reeds and

brass. John Jeanneret, Jr.’s “Hip Hop Scuffle” has a ’70s funky groove and would make for a logical sitcom theme from that era. The gritty tenor saxophone and boisterous trombone solos share the spotlight. The final track is pianist Rich Montalbano’s setting of the timeless ballad “Where or When” (Rodgers & Hart), though it avoids the predictable path with its hip disguised introduction and the arranger playing in the foreground, with waves of sound from the background of brass and reeds.

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



**The Lost Session, Paris 1979**  
Dave Burrell/Sam Woodyard (NoBusiness)  
by Kurt Gottschalk

Lines might be drawn between Dave Burrell (who turns 85 this month) and his piano forebear Thelonious Monk: adventurous spirits with adherence to syncopation and stride; writers of eminently memorable themes that teeter on carefully balanced structures. Each revisited old themes regularly, reworking them with new lineups. Burrell has had a dual career, often better recognized as a free improv titan, but there’s a composerly kinship between the two. The 1978 album *Dave Burrell Plays Ellington & Monk* underscores the suggestion, even if Monk is in the minority. Ellington has been a stronger throughline in Burrell’s long career and “Sophisticated Lady” and Billy Strayhorn’s “Lush Life” are highlights of that album. Those two tunes show up again the following year during a two-month residency with Ellington alum, drummer Sam Woodyard (1925-1988), at Campagne Premiere in Paris, woodshedding Burrell’s jazz opera *Windward Passages*. From there, Burrell made his way to Switzerland where he played a solo piano suite from the jazz opera (released as *Windward Passages* in 1980), introducing listeners to the set of themes he’d only touched on with previous albums.

Those forces—the meeting of Woodyard and *Windward* via Ellington, Strayhorn and the Gershwins (“Embraceable You”)—propelled this previously unreleased August 1979 set. A recording was long rumored to exist, even readied for release by the Italian label Horo before disappearing again. It’s Burrell’s own, long-held cassette dub of the master that has made its way (happily, belatedly) into the hands of the Lithuanian label NoBusiness. The tape, released on CD and download as *The Lost Session, Paris 1979*, bears its age. The sound is clear but with audible hiss adding to the ambiance. Woodyard’s laughter, commentary and wordless utterances while playing are captured off-mic. The spirited meeting is a fantastic document, at once fired up and laid back, and the most energized readings of the *Windward Passages* compositions yet released. That’s due, in no small part, to Woodyard, who’s not there just to count time and play accompaniment. Already uptempo tunes are negotiated at impossible clips, steady on hi-hat and dropping beats that bee-line for the microphone. His exuberance, quite unlike the majority of recordings we have of him, calls to mind the in-your-face swing of veteran Dutch drummer-percussionist Han Bennink. There’s no doubt he’s having a blast; they both are. And peeking through this window in time is almost as fun.

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

# ソウルフリード

## SOULBLEED EAST MEETS WEST

Seiki Yukimoto -- trumpet, quena  
Spaceman Patterson -- electric guitar  
Terry Burrus -- keyboards  
Stanley Banks -- electric bass  
Craig Holiday Haynes -- drums  
Newman Taylor Baker -- washboard, percussion  
Jose Luis Abreu -- percussion

**September 19, 2025**  
**Friday, 7pm - 10pm**  
Door : \$20

151 Avenue C, NYC  
(Bet. E. 9th & E10th st.)  
[www.nublu.net](http://www.nublu.net)

For an evening of sizzling music that explodes beyond the limits of jazz, be sure to catch internationally renowned trumpeter **Seiki Yukimoto** and **Soulbleed East Meets West** in a one-night only performance as part of the **NUBLU Jazz Festival**. Mr. Yukimoto is well known in Japan for his powerful and expressive performances in a style described as “raw and emotional.”