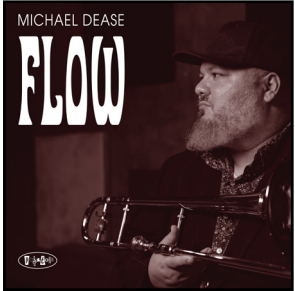


shape. Together they take a bluesy approach to “Long as You Know You’re Living Yours”, incorporating some Caribbean flair, while “The Windup” features a traditional New Orleans second line, with a vocal band response to Marsalis’ playing. Particularly impressive is a section on the latter, wherein the usual setup of melody in front and rhythm in back flips to give a rhythm-heavy interpretation of the tune’s distinctive motif. Jarrett’s pieces also become the perfect canvas for Marsalis’ varied phrasings and moods, which range from melancholy to unnerving and even tempestuous. At one moment, his playing literally sighs; at another, you might mistake it for the timbre of a violin. On “Long as You Know You’re Living Yours”, he unleashes something primal that sounds as if it’s clawing its way out of the tune to be heard, which is then followed by a steady quartet groove.

As on the original Jarrett album, the six tracks essentially alternate between groove-based and melodic, slow tempos, which intensify the lyricism. The divide is actually quite noticeable, so much so that the alternating pattern does feel a tad more predictable on this album than on the original. Nevertheless, Marsalis’ interpretation stands tall in its own right next to the Jarrett original.

For more info visit bluenote.com. The album release concert is at Purchase College Performing Arts Center (Purchase, NY) Nov. 14. See 100 Miles Out.



Flow
Michael Dease (Posi-Tone)
by Ken Dryden

Since he first came to NYC to enter The Juilliard School, where he earned both his bachelor’s and master’s degrees, Michael Dease has proved himself a major trombonist, composer, arranger and bandleader with an impressive and growing discography. Honored as a 2025 Guggenheim Fellow, he has also long been a jazz educator, currently serving as the Red Cedar Distinguished Professor of Jazz Trombone at Michigan State University. For his new recording, *Flow*, Dease recruited his classmate at Juilliard and a frequent collaborator, Sharel Cassity (alto, flute), along with jazz veteran Geoffrey Keezer (piano) and two up-and-coming musicians: Jared Beckstead-Craan (bass) and Gary Kerkezou (drums).

The trombonist’s music always sounds fresh, blending the acknowledgement of past greats into his compelling compositions. Here his quintet sounds as if it was recorded just coming off the road, as the music sounds effortlessly played. “ST In The House” is an upbeat, punchy opener, with an engaging rhythmic pulse and potent solos by the leader, Cassity and Keezer. The infrequently played “New Girl” (Duke Pearson) features Cassity’s spirited flute playing, with rapid-fire trombone and dazzling piano helping to bring the song to life. A surprise is the leader’s wild setting of Charlie Parker’s “Cardboard” (based on Henry Nemo’s “Don’t Take Your Love from Me”), which is introduced with darting, spacey piano and fluid trombone playing in a quartet with rhythm section. Dease takes over on bass for his “The Rodfather”, continuing his ability to reveal new talents, as he seems to excel on any instrument that piques his interest (he’s also a bonafide baritone saxophonist). This rhythm section feature is a catchy groove, prominently showcasing the leader in the forefront, adding soulful choruses by pianist Keezer and Kerkezou’s nimble brushes. Cassity contributed the lush ballad “Love’s Lament” (adding guest tenor saxophonist Shane Karas), which conveys the bittersweet message

through the horn front line, while Keezer’s playful accompaniment adds a touch of whimsy. Dease’s chops are astonishing if not overpowering, though Cassity’s more reserved alto is the emotional centerpiece of this gem. Pianist Keezer penned “Haru No Kaze”, another flute feature for Cassity and a lively hard bop vehicle, including a dash of Afro-Cuban seasoning.

This is a delightful session with several tracks worthy of perhaps eventually becoming jazz standards.

For more info visit positone.bandcamp.com. Dease is at Smalls Nov. 6 (with Altin Sencalar) and Nov. 28-29 (as leader). See Calendar.



Stockhausen: Tierkreis |
Schwartz: The Neon Pterodactyl
Sophie Dunér/Steve Beck (Urlucht-Audiovisual)
by Kurt Gottschalk

Although German composer Karlheinz Stockhausen was nearly 40 when Timothy Leary first said “turn on, tune in, drop out,” he was in many ways already tuned into the moment. He challenged convention, conceived large-scale, immersive “happenings” (though likely never called them that) and experimented with electronics. He was cited as an influence by Miles Davis, Herbie Hancock and Anthony Braxton, as well as by Pete Townsend, Roger Waters, Frank Zappa and the Grateful Dead, and is among the collaged crowd on the cover of The Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*. The composer was also very interested in the stars, space travel and astrology in the decade when humanity broke from the planet’s gravitational trap. In 1974, during the half-decade ’60s hangover, Stockhausen began work on a set of songs characterizing the signs of the zodiac. Initially to be played by music boxes as part of a theatrical fairy tale, *Tierkreis* has been arranged for numerous settings and instrumentations (by the composer and many others) from vocal with accompanist to orchestral.

The New York-based Swedish singer Sophie Dunér is rooted in jazz but also studied with Stockhausen (who died in 2007), and found herself focusing on the set of songs during the COVID-19 lockdown. She eventually took the set of songs into the studio, and couldn’t have found a finer accompanist than Steven Beck (credited here as “Steve” — perhaps that’s his jazz name). Beck has worked and performed with Elliott Carter, George Crumb and Pierre Boulez, as well as Dave Soldier and John Zorn. The 12 songs (the album’s 13th “bonus” track is American composer Francis Schwartz’ *The Neon Pterodactyl*) are brief and full of character, more artful than the verse/chorus structure of generations of popular music, with traits of both the planetary personality types and their mythic representations. Dunér doesn’t overplay the sketches, giving them a rather formal but occasionally lively delivery. At a belated album release show at Brooklyn’s Shapeshifter Lab (Oct. 2), she articulately negotiated intervallics, executing tightly-arranged syllables and dissolving into unique scat improvisations. On the album, Beck is heard exclusively on Fender Rhodes, taking tasteful advantage of the rigging upper register and the grumbling lower. At the concert, however, he was at the piano, giving the set a more “classical,” but still impeccably played, feel. Any opportunity to hear him play is something not to be missed, but the recording—his first time playing a Rhodes—is something special, setting the songs back in the odd, soft rock era from which they came.

For more info visit urlucht-av.com

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