

JAMAICA CENTER FOR  ARTS AND LEARNING

THURSDAY NIGHT JAZZ

PRESENTS WAYNE TUCKER

DECEMBER 11, 8PM

Jamaica Performing
Arts Center
153-10 Jamaica Avenue

Tickets \$10 at
JCAL.org



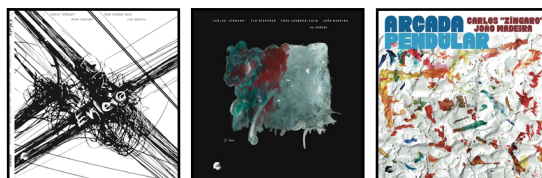
The Songbook Sessions, Vol. 1: 1920
Glenn Crytzer and His Quartet (Blue Rhythm)
by Scott Yanow

Glenn Crytzer is a veteran NYC-based swing guitarist, bandleader, singer, composer-arranger, who has led a variety of groups playing pre-bop music. When COVID-19 hit in 2020, rather than become musically inactive, Crytzer gathered together a quartet for an ambitious project. With Ricky Alexander (clarinet), Mike Davis (trumpet) and Ian Hutchison (bass), he launched *The Songbook Sessions*. The group recorded ten songs a week for 25 weeks, each session covering a year chronologically, from 1920-1944. Rather than recreate early recordings or play in the style of that particular year, the musicians were more inspired by (but not derivative of) the Bechet-Spanier Big Four of 1940, which featured Sidney Bechet (soprano, clarinet), Muggsy Spanier (cornet), Carmen Mastren (guitar) and Wellman Braud (bass).

The first volume, featuring ten songs published in 1920, is now available digitally. While there are a few relative obscurities performed, most of the 105-year-old songs have since become jazz standards. The songs generally include hot trumpet, clarinet and guitar solos, beginning and ending with melodic ensembles and often including the song's verse: Crytzer is a stickler at playing the melodies properly. The repertoire includes "Whispering" (Paul Whiteman's big hit), the exotic "Lena from Palasteena" (which as simply "Palasteena", was recorded by the Original Dixieland Jazz Band) and Swing era favorites "Margie" (including a group vocal) and "Avalon". To the musicians' credit, "Singin' the Blues" avoids any reference to the famous Bix Beiderbecke recording and Crytzer's chordal solo is worthy of Carl Kress. The performances are reasonably concise but not confined to the three-minute limitations of the era of 78s.

Crytzer (whose single-note lines conveniently fit into the early '40s style), Davis and Alexander blend well while taking solos in their own complementary voices, while bassist Hutchison sticks to keeping the music swinging in more of a supportive role. The plan is to gradually release all 250 recordings in this series individually and on ten sets. If the quality remains as high as in the first volume, there is a lot of fine music to look forward to in the future from Glenn Crytzer!

For more info visit glenncrytzer.bandcamp.com. Crytzer is at Green Fairy and Red Room at KGB Bar Dec. 4, Parker & Quinn Dec. 5, Winnie's Jazz Bar Dec. 26 + Festival Café Thursdays and Peck Slip Social Saturdays. See Calendar.



Enleio / Na Parede / Arcada Pendular
Carlos Zingaro, João Madeira, et al. (4DaRECORD)
by Fred Bouchard

At the venerable Estoril Jazz Festival in Portugal in 2001, I was impressed with audience appreciation for quality mainstream, but quite floored by Lisbon's rabid enthusiasm for avant garde in venues such as Hot Clube. The country's fascination with free jazz

and wild improvisation likely flourished as voices rebelling under oppressive politics. Carlos "Zingaro" (gypsy) Alves, who celebrates his 77th birthday this month (Dec. 15), studied classical music at Lisbon Music Conservatory (1953-65), and later musicology, pipe organ and electroacoustic music. This veteran of international festivals has over 50 albums as leader or collaborator (often, as here, decorated with his prized artwork). These untethered, yet companionable acoustic sessions involve Zingaro playing violin (seldom wielded with curved bow) in various contexts with bassist João Madeira, who triples as engineer and producer. *Arcada Pendular* is a dynamic duo; the other two releases include self-styled "anti-cellist" Fred Lonberg-Holm, with bass clarinetist Bruno Parrinha (*Enleio*) or guitarist Flo Stoffner (*Na Parede*). Neither scores nor range parameters were imposed: pure improvisation!

Enleio (Entanglement) emerges highly interactive, organically weaving in series of furious or contemplative exchanges. Its "Trama" unveils tart, textured dissonances in blurred, brusque, buzzing ensembles. Suite-length "Nervos" features the strings alternating in soaring legato lines. "Liames" spreads laterally like tree-roots or rhizome networks. Cellist Lonberg-Holm titled *Na Parede*, which means "on or in the wall" and is also the name of the town where the music was recorded. Then, according to the cellist: "I like the vagueness...we went for aspects of walls—pedra (stone), barro (clay), agua (water), cal (whitewash)." Movements do more or less hold aurally analogous to their elements: stolid and brooding; dense, twangy, and elastic; trinkly, sprinkly, glissy, trembly, and fluid; astringent, with dramatic pizzicato, then bowed, bass/cello duo aflame under Zingaro's frazzly fiddle. The cello typically works as sympathetic catalyst and sonic buffer between violin and bass, and their wrangling discussions hold plausibly engaging. Yet the two quartet sets sound either tentative or hyperactively competitive. Even as Parrinha (on *Enleio*) and Stoffner (on *Na Parede*), respectively, hew to deferential roles, horn and bass may cancel out in the overlapping cycle range, while lean, lightly-amped no-effects guitar picked alongside pizzicato strings achieves a strident pincushion effect. Moreover, neither instrument emerges with great clarity and separation as recorded.

The hanging arch duo of *Arcada Pendular*, however, avoids such pitfalls—and competitive clamor—as seasoned colleagues go at it enthusiastically in eleven well-focused watercolors. They intuit melodic connectivity at a conversational pace, yet pull off plenty of plosive surprises, high on scurrying tremolo, galloping *col legno*, body thumps, snap or nail pizz. Intuitive understanding naturally entails a sprinkle of breathless silences.

For more info visit 4darecord.bandcamp.com



A New Conception
Sam Rivers (Blue Note Tone Poet)
by Jason Gross

Before he became a pioneer of '70s NYC loft jazz and formed big bands in subsequent decades, the late saxophonist Sam Rivers (whose 14-year deathaversary is this month) started out early on as a bandleader in the '60s on Blue Note, where he daringly melded