

composition and improvisation exist in a modular, collaborative space. With Korten's quintet of Claire Dickson (vocals), David Leon (alto), Tal Yahalom (guitar) and Stephen Boegehold (drums), nothing feels formulaic, as each player moves fluidly between melody, harmony and texture, often dissolving the line between instruments and allowing subtle surprises to emerge throughout.

Album opener, "Oasis Without" balances a catchy, approachable melody with free improvisational space. Dickson's vocals are equally enthralling, whether they stand at the melodic forefront or dissolve into the surrounding textures of saxophone, guitar and piano. At times, the lines blur so completely that it becomes difficult to tell which sound comes from which source and the music suggests that distinction is frankly beside the point. Leon mirrors this sensibility, employing microtonal shifts and timbral flexibility that pairs beautifully with Dickson's voice. This porous, shared sound world is a defining feature of the album.

From the angular, emotionally fraught dissonance of "Abyssal Sleep" to Yahalom's texturally rich guitar work on "Air Below Sky", the album explores a broad palette of sounds. Short interludes including "Summerlude · The Bazaar" and "Winterlude · To Be Home", provide moments of breath and reflection, while tracks "Talking Rain" and "A Sunshower Vignette" exemplify fragile, tender atmospheres. "make/believe", the longest track, balances sparse passages with moments of rhythmic and melodic scurrying, and the ironically-titled "opening" closes the album. The latter selection's lush, tapestry-like melody finds piano and voice beautifully entwined. Throughout, Korten and Boegehold operate in a flexible, supportive manner, emphasizing ensemble

cohesion over individual spotlight, and reinforcing the album's central ethos: a collective, ever-shifting musical landscape. The leader also adds subtle touches on the Fender Rhodes, which chimes like bells and contributes to the album's ethereal textures.

Canopy is a debut that announces Korten's compositional vision and ensemble sensitivity with subtlety, nuance and a deep commitment to the art of listening. It's an album wherein textures, voices and instruments intertwine, and the journey, rich with layered connections and commonalities, matters even more than the destination.

For more info visit sounderscore.com. The album release concert is at Zinc Bar Jan. 9 (part of Winter Jazzfest). Korten is also at Dizzy's Club Jan. 13 (with Simon Moullier). See Calendar.



Standards III
Noah Haidu (Infinite Distances)
by Scott Yanow

Noah Haidu, an excellent modern mainstream pianist with a forward-looking style, recently released *Standards III*, his ninth album as a leader. He had previously explored classic tunes on *Standards*

I and *Standards II*, a pair of rewarding releases (for Sunnyside Records). On those sets the pianist was joined by either Buster Williams or Peter Washington (bass) and Lewis Nash or Billy Hart (drums), coming up with fresh ideas on vintage songs.

On the new album, all four of these sidemen are utilized in trio outings from 2023, while Gervis Myles (bass) and Charles Goold (drums) are on five selections recorded last year. Steve Wilson (alto) makes a guest appearance on "Slipstream", one of two originals by the pianist. While the personnel may differ on the four sessions, the music is consistently rewarding and the result is a unified set of performances, regardless of which sidemen. An uptempo "Yesterdays" launches the program with Haidu sounding quite individual, while also playing within the tradition. "Lover" is taken even faster and is followed by the bluesy "Things Ain't What They Used to Be" and a ballad rendition of Thad Jones' "A Child Is Born", part of which is taken out of tempo. The other standards include a melodic "Alone Together" and a particularly expressive "Old Folks". The idea behind this project is stretched a bit by including the recent (2022) pop tune "Casual" by Chappell Roan, Dan Nigro and Morgan St. Jean (which inspires some soulful playing by the pianist), as well as his originals "Stevie W" (based on Stevie Wonder's "Isn't She Lovely") and "Slipstream". "Tonight...Teach...Me" showcases the leader's unaccompanied piano, leading to a slow and emotional "Teach Me Tonight".

With this new installment, it's safe to say that all three releases in Noah Haidu's standards series are easily recommended.

For more info visit noahhaidu.com. Haidu is at Jazz Genius Jan. 7, 9, 11. See Calendar.

"I'm ready to travel the country, the world, singing these songs!" – Dwight Trible

DWIGHT
TRIBLE



NOCTURNAL ROMANCE NOIR

Produced and arranged by **Dwight Trible** and co-arranged by bassist Eric Revis, *Nocturnal Romance Noi* is a vocal masterpiece steeped in love and exquisite reimagined versions of some of the great classics of the jazz genre.

"When you listen to LA-based vocalist **Dwight Trible**, it's easy to imagine the voice of a genie in a bottle. There's a mix of deep majesty and other worldly mystery that makes each syllable and sound feel like you're getting a message akin to something from 1001 Arabian Nights...Trible's interpretation of jazz standards takes you to places and scenarios previously uncharted, as his voice is akin to a magic carpet, riding you to great panoramas." – Jazz Weekly

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