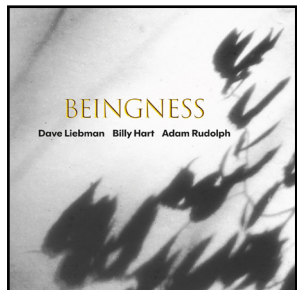


date, Mintz eschews straight timekeeping in favor of colorizing and sound-sculpting, his presence almost subliminal until the end of the last track, “Bugaboo”, when he finally looms to the fore. Chief among the project’s many delights is the collective interplay, the ongoing interchanges that immerse listeners in *media res* into a series of flashbacks and flashforwards. To be continued...

For more info visit loyallabel.com. Jacob Sacks is at Close Up Feb. 4 (with Vinnie Sperrazza), 14 and 21, Bar Bayeux Feb. 14 (with Carmen Quill) and Feb. 26. Eivind Opsvik is at P.I.T. Feb. 8. Billy Mintz is at Close Up Feb. 6 (with Tony Malaby) and Dada Bar Feb. 22 (with Rob Duguay). See Calendar.



Beingness
Dave Liebman, Billy Hart, Adam Rudolph
(Meta/Defkaz)
by Ken Waxman

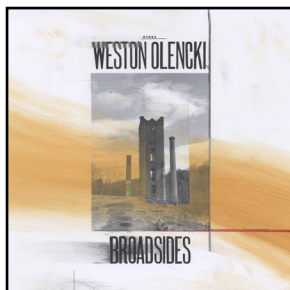
Making a virtue out of novelty rather than noise, this live set finds a trio of veteran improvisers adroitly melding percussion variables with a saxophone’s strong melodic undercurrent. Two of the three players are percussionists: Billy Hart sticks to the standard kit, while Adam Rudolph’s idiophone arsenal encompasses hand drums, congas, djembe, tarija, dakha de bello, thumb piano and gongs as well as piano and keyboards, plus electronics and processing. Linear development comes from Dave Liebman’s soprano and wood flute mastery. Novelty is present because while Hart and Rudolph have individually played with Liebman, *Beingness* is the first time both have worked together in any configuration. Rudolph is known for leading the Go: Organic Orchestra, while Liebman and Hart have since the ’70s led their own bands, as well as having collaborated with jazz avatars such as Miles Davis and Herbie Hancock. The album highlights further creativity since, on the saxophonist’s urging, Rudolph added more electronic processing in post-production.

Midpoint-connected “Intent” and “Pathways” demonstrate how comprehensively the organic oscillations blend. Blunt hand drumming, which emphasizes skin and plastic-like surfaces, intersects with measured bass drum smacks and gentling reed flutters throughout. As the processing doubles saxophone output, its timbres connect to idiophone punches and then hard cymbal crashes. A penultimate shift to percussion splashes and ruffs is eventually cut off by a banshee-like reed cry, an interlude that marks how the rhythmic architecture eventually can give way to quieter continuous palm pressure. These aren’t isolated instances either, for throughout the recording, acoustic interaction expressed by such simple motions as single triangle pings or steel drum-like echoes are strengthened, not only by full-kit cadences and rolls, but are also given added impetus when slides and pumps are inflated with electronic oscillations. Liebman’s reed smears, squeaks and slurs are given a wider sonic canvas for subtle storytelling, confirmed on “Transparence to Transcendence” as Rudolph’s piano chords accompany an instance of Liebman’s balladic interpretation.

Never undermining with voltage, the inspiration

and mastery that go into uniting these practiced acoustic timbres for the first time enters another dimension with subtle post-production additions. Distinctively, this process makes *Beingness* stand out from many of the other projects that have featured the three players in different combinations.

For more info visit metarecords.com. Billy Hart is at Bar Bayeux Feb. 14 (with Carmen Quill) and Birdland Feb. 20-22 (with Ethan Iverson). See Calendar.



Broadsides
Weston Olencki (Outside Time)
by Kurt Gottschalk

The trajectory of South Carolina to Berlin outlines fairly well the rurally grounded, avowedly experimental explorations of Weston Olencki. While exploring acoustic noise and elongated tonality, they’ve often called back to the aesthetics and instruments of their South Atlantic childhood home. They’re not the first—Eugene Chadbourne is an evident forebear—but Olencki’s inventiveness is all their own. Those impulses and influences haven’t come together in Olencki’s discography as satisfyingly as they do on *Broadsides*.

Primarily a trombonist, Olencki has put the banjo to use in their Appalachian experimentation in the past, but here it takes the lead role, although detuned autoharp and pedal steel guitar (played by Henry Birdsey), as well as rivers and clocks, are also in the mix. There may well be other implements involved, it’s sometimes hard to tell. A recurring deep resonance suggests trombone or bass, but deft recording and microphone placement, construction and architecture, make it difficult to place the sound sources at times. The production and mix also render such sound sourcing irrelevant, however. These are auditory illusions and projected hallucinations better temporal-lobe relished than dissected and cataloged. And it’s the mix that sells the package. Instruments, field recordings and found- and sampled-sounds don’t seem superimposed; they coexist in an imaginary, sonic space.

This album is distinctly American music, by design. Olencki recorded the six tracks along a twisting path traveling through the Southeast. The first half (side one on the limited edition LP with covet-ready cover design, although it’s also available as a download) is the more enthralling to these ears, opening with a train station montage, moving through dense atmospheres and culminating in banjo-by-the-water swelling into the swirling, psychedelic cyclone of “Foggy Mountain Breakdown // Ground Speed”, layered and dizzying. The second half boasts a collage of Olencki’s father’s clock collection dueting with low drones, a slightly more subdued banjo musing and a dreamy gospel epilogue in “Omie Wise // coda (How Great Thou Art)”. The album ends in an abrupt cut, as if it were all an unlabeled cassette picked up at a resale shop during a stop to stretch the legs.

Broadsides is real American music. The person primarily responsible may have ex-patriated but the settings are still down home.

For more info visit outsidetime.bandcamp.com. Olencki is at Roulette Feb. 6. See Calendar.

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February 28th
at 8:30PM

Alex BUGNON

Saturday,
March 7th
at 8:30PM

Eliane ELIAS

March
26th, 27th &
28th
at 8:30PM

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