

expanding map of melody and counter melody. The phantasmagoric "Undercurrent" features swirling dissonant, even menacing, volleys of notes that resolve into an oddly comforting end. "Sous la tente" generates a casual beauty through a minimal motif of shifting chords, while album closer "Airy Spirit" uses upper-register trills to give life to a piece that slowly walks and crawls through some truly impressive, odd-metrical playing.

For more info visit cantaloupemusic.com, intaktrec.ch and handaxe.bandcamp.com. Matthew Shipp plays solo at Looove Annex Mar. 14 (part of OUT Fest, presented by Arts for Art). See Calendar.



Another Perfect Day
Bill Orcutt (Palilalia)
 Solo at Café OTO
Shane Parish (Red Eft)
 by Bill Meyer

Bill Orcutt is a determined autodidact who has built a diverse body of work out of a highly idiosyncratic guitar technique, including intentionally selected limitations (his guitars have only four strings), as well as mischievous applications of computer know-how. Shane Parish is a guitar teacher who helps players of all levels to advance their skills, and also uses his formidable command of the instrument to pursue deep dives into various songbooks, sound worlds and methodologies. But opposing approaches can also complement each other. When Orcutt needed a performable score of *Music For Four Guitars*, a computer-enabled creation that sounds like Steve Reich played by the Magic Band, he turned to Parish, who subsequently joined the Bill Orcutt Guitar Quartet (BOGQ). The two LPs under consideration are solo instrumental performances, each recorded at London's Café OTO on November 14, 2023, immediately prior to a BOGQ gig. Both are pithy (around half an hour each) statements of what each man can do with an electric guitar.

Over the past decade, Orcutt has tempered his approach on several unaccompanied guitar recordings, including one that set his playing adrift on a sea of strings sampled from easy-listening records. *Another Perfect Day* heralds the return to disc of the in-your-face guy who has been synthesizing structural sophistication and primal attack since the '90s. The set's material launches a half-dozen themes, drawn mainly from two preceding solo LPs, into overdrive. Orcutt's tone has a raw edge that could shred your garments as notes fly between his amp and the club's exit, and his penchant for disrupting his sturdy melodies with an echolalic stutter ratchets up the tension. The resulting performance is by turns wrenching and exhilarating, and its pith is a canny strategy to keep the intensity high; too big a serving would simply dull its impact.

Parish's *Solo at Café OTO* set draws on folk material, much of which has traveled back and forth across the Atlantic. It opens with "She Moves Through the Fair", a death-haunted Irish ballad that introduces the album's methodology. The melody materializes out of some ruminative picking and hangs in the air, stark enough that you can't miss it. Then Parish starts pulling the tune apart, testing its fragments and using them for spiraling extrapolations rendered with a tart, just-reverberant-enough tone. The themes of "Barbara Allen" and three songs taken from the John Jacob

Niles songbook appear and reappear like the North star on a partly cloudy night, blinking in and out as his gamboling finger-picking tests the implications of their rhythms. The choice of Niles as a source is particularly interesting, since he was a folk music researcher who freely rewrote the songs that he collected. Parish is similarly unsentimental in using old lumber to build new dwellings. He also includes "Sycamore Trees", a song that David Lynch and Angelo Badalamenti had Jimmy Scott sing at the close of the second season of *Twin Peaks*. Parish is much rougher on it, grinding the tune down to distorted chordal pileups; this is the one time that he sounds as jagged as Orcutt.

For more info visit palilalia.com and shaneparish.bandcamp.com. Parish plays solo and with Bill Orcutt Guitar Quartet at Roulette Mar. 20. Orcutt is also at Roulette Mar. 21-22 and Solar Myth (Philadelphia, PA) Mar. 23. See Calendar and 100 Miles Out.



Journey to the New: Live at the Village Vanguard
Marcus Gilmore (Drummerslams)
 by JR Simon

Journey to the New: Live at the Village Vanguard is drummer (and grandson of Roy Haynes) Marcus Gilmore's long-awaited debut release as a leader, though he has been on the scene for over 20 years playing with a wide variety of artists ranging from Chick Corea, Pharoah Sanders and Pat Metheny to Queen Latifah. Joined by Morgan Guerin (EWI), David Virelles (piano), Emmanuel Michael (guitar), Rashaan Carter (bass) and Burniss Travis (electric bass), this is a group motivated by how sound enters, accumulates, recedes and ultimately resolves. Gilmore's drumming is rhythmic and textural, but also structural, creating scaffolding that allows the ensemble to move and breathe as a single organism.

The album opens disarmingly with "Voltaire", a track that quietly unfolds with voices entering without urgency during an ethereal prelude, in which Gilmore remains almost completely absent. It takes nearly seven minutes before the drums appear, and when they do, we're rewarded with a cool groove and a hummable melody. Throughout the live performance, Gilmore resists any temptation to dominate. This is unmistakably an ensemble project, with relatively few protracted solos and several passages featuring minimal percussion. On "Hindsight" and Geri Allen's "Open Handed Reach", the music turns inward, contemplative and deeply comforting. Virelles' piano and Guerin's EWI performances shine here, creating lush, enveloping soundscapes that linger even after the notes fade. "Cape Stride" offers a different facet of Gilmore's artistry, showcasing his cymbal work in particular. The range of sounds and textures he conjures underscores his reputation as a drummer who thinks in color as much as rhythm. All of this careful restraint makes the title track's eruption all the more gratifying. Opening with an astonishing 3.5-minute drum solo feels almost unreal in its density and imagination. How can this much motion and this many rhythms come from one person? And how does it all fit together so clearly? These are mysteries worth the price of admission. The audience exclamations remind the listener that this

was recorded live, and you'll feel like you're right there with them in the hallowed jazz space that is the Village Vanguard.

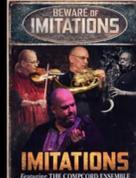
Cohesive and thoughtfully sequenced, *Journey to the New* is no vanity project. It's a statement of collective intent, guided by a drummer whose orchestral sense of voicing and long-form design is evident throughout.

For more info visit drummerslams.com. Gilmore is at Village Vanguard thru Mar. 1 (with Gerald Clayton) and Mar. 31-Apr.5 (with Jakob Bro). He is also at Carnegie Hall Mar. 6 (part of "Zakir Hussain Eternal: Celebrating 75 Years of Genius"). See Calendar.

Composers Concordance

March 2026 Events

<p>Imitations Feat. CompCord Ensemble Sunday, March 1st @ 7pm Ki Smith Gallery</p>	<p>Timbre Tantrum: Violas Saturday, March 14th @ 7pm Rhythmic Arts Center NYC</p>
<p>Trio Terrano Sunday, March 8th @ 3pm Saint John's in the Village</p>	<p>Generations XV Saturday, March 21st @ 6:30pm The Stonewall Inn</p>

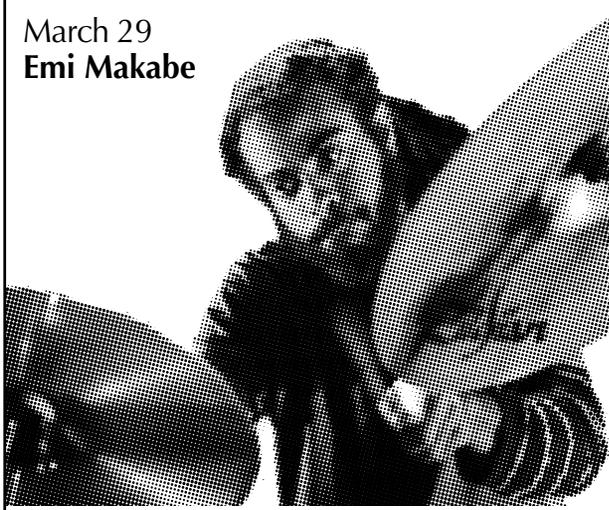



SAINT PETER'S CHURCH



JAZZ VESPERS 5PM

<p>March 1 Marion Cowings</p> <p>March 8 Amy London</p> <p>March 15 Ron Jackson</p> <p>March 22 Adriel Vincent Brown</p> <p>March 29 Emi Makabe</p>	<p>100TH BIRTHDAY 6:00 PM March 17 Nobuko "Cobi" Narita</p> <p>RSVP saintpeters.org/events</p>
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