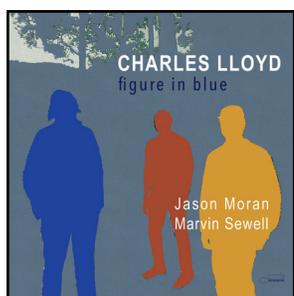


every note played. In keeping with the recording's largely stripped-down aesthetic, almost all of the tunes open with a solo (a potentially monotonous trend), with melodies frequently framed by the leader. A pleasurable addition occurs at the end of the penultimate track, "The Invisible Man", wherein echoes of the melody bleed from Shaw's saxophone into the accompanying piano and guitar lines, respectively, from Fields and Lund. There is an airy, ethereal quality established on tunes such as "Gina's Ascent (Intro)" and album closer "Until We Meet Again", particularly the former which features sensitive support from vibraphonist Berliner. Transcending musicianship is perhaps Shaw's ultimate skill and superpower as a storyteller who can channel a level of sensitivity to listening to the world around him. You can certainly hear in "Tamir (for Tamir Rice)" – through song title, sound and length (almost 11 minutes) – that the saxophonist has been moved by the story of the 12-year-old boy who was shot and killed by a policeman in Cleveland. That darkness is expressed in the saxophonist's "Summertime"-like, melodic, yearning approach, which is well-complemented by the additional tension and interaction Dyson brings on drums.

*Painter of the Invisible* is deeply personal: these are the stories, which Shaw has inherited, contemplated, lived and written about, in his own voice.

For more info visit [jaleelshaw.bandcamp.com](http://jaleelshaw.bandcamp.com). Shaw is at *Dizzy's Club* Mar. 11 (with Alexander Claffy) and *Ken's Jazz Attic* (Larchmont, NY) Mar. 12 (with Jamie Baum). See *Calendar* and *100 Miles Out*.



**Figure in Blue**  
Charles Lloyd (Blue Note)  
by Scott Yanow

The best jazz musicians make every note count. While one might assume from the mostly slow tempos on Charles Lloyd's latest release, the double-album *Figure in Blue*, that he is taking it easy because of his age (he turns 88 this month) and possibly because of any understandable lack of energy – that is as far from the truth as can be. Lloyd has been emphasizing laidback-oriented music for decades, caressing melodies and creating solos that are thoughtful and spiritual. However, he also tosses in rapid double-time runs here and there, when it fits the spirit and fits the music, and his improvisations always contain surprising, in-the-moment improvisations. The tenor saxophonist-flute player also maintains a fairly busy working schedule, as he has been quite prolific, touring and recording with regularity.

On tenor saxophone, Lloyd has retained his sound from the '60s and plays without any hesitation (or signs of his age, for that matter). While he generally plays with a full rhythm section, here he is showcased in a bassless and drumless trio, with Jason Moran (piano) and Marvin Sewell (guitar). Of the 14 songs, nine are his originals. In addition, the trio performs the spiritual "Abide with Me", two Duke Ellington tunes ("Heaven" and "Black Beauty", the latter which is given a particularly lovely, melodic reading), plus a very slow, sensitive rendition of Leonard Bernstein's "Somewhere". Of the other numbers, "Hina Hanta, the way of peace", "Desolation Sound" and "The Ghost of Lady Day" each have a dreamlike quality that form a soundtrack for meditation.

Sewell adds an electronic atmosphere to numbers, and is particularly quite bluesy on "Chulahoma". The versatile Moran clearly continues to inspire Lloyd in his accompaniment, with close interplay and tasteful solos. Some fire is displayed during the fairly free, episodic "Ruminations" and the rollicking and playful "Blues For Langston", which has Lloyd sounding quite effective and inspired on flute. Throughout, he takes some time to get his message across and displays inner peace along with a youthful spirit: there is no doubt he is clearly still very much in his musical prime.

For more info visit [store.bluenote.com](http://store.bluenote.com). Lloyd is at *Carnegie Hall* Mar. 6 (part of "Zakir Hussain Eternal: Celebrating 75 Years of Genius"). See *Calendar*.



**Solo Brooklyn**  
Leo Genovese (577 Records)  
**Fourth Generation**  
Juan Chiavassa (Whirlwind)  
by Brian Charette

Leo Genovese, the incredible Argentinian pianist, is featured on two new albums: one a solo piano concert (*Solo Brooklyn*), the other as sideman (Juan Chiavassa's *Fourth Generation*). Called a musical "polyglot" by *The New York Times*, Genovese has earned critical acclaim and prestigious awards including a 2021 GRAMMY for Best Improvised Jazz Solo (on Wayne Shorter's "Endangered Species") and 2023 *DownBeat* Critics Poll Award for Rising Star—Piano. A gifted pianist, he has additionally toured and recorded with esperanza spalding, Joe Lovano, Jack DeJohnette and Herbie Hancock, among others.

On *Solo Brooklyn*, which was recorded live at NYC's 577 Records-produced Forward Festival early last year, we get to hear Genovese in an intimate solo context. The shallow pedaling of "Brooklyn de Noche" creates haunting overtones while the sharper lines chime in the harmonic din. The minimal nature of the piece and the occasional, incidental audience and piano pedal noise make this quite an engaging listen. Under perfect control, angular melodies turn and evaporate into magical washes of harmony. In contrast, "Trotamundos" has short staccato stabs in the piano's lower register. Suddenly some chords sneak in on top as the bass figures continue to thrash underneath. In the middle some counter melody emerges, making it sound like there is more than two hands at work. "Walking Sombre" could be a Debussy prelude, though this is more insistent. The wash of sustained dissonant intervals creates a living sonic haze for the musical footsteps to walk on. Genovese, a master of the piano's sonic possibilities and peculiarities, conjures compelling visual imagery during this brilliant performance. He proves to be an interesting and dynamic pianist capable of creating great programmatic soundscapes on traditional, as well as electronic instruments.

Fellow Argentine, Juan Chiavassa proves to be a soulful drummer as well as a seasoned producer and composer on his *Fourth Generation*. The album opens with an altered blues featuring guitar great, Mike Stern, whose lyrical solo is supported beautifully by Genovese's intuitive comping, which seems to have a sixth sense for the guitarist's altered harmony. The pianist's solo follows with funky post bop Fender Rhodes replete with slippery side-stepping pianistic tricks. The rhythm section swings hard with ace bassist, John Patitucci, who has some hot trading with Chiavassa towards the tune's conclusion. "The Other Mingus" is a twisty medium swing with an infectious

melody. This selection sizzles with Genovese's rock-solid accompaniment as saxophone guru, George Garzone, rips over the changes. Check out Chiavassa's groovy solo before the tricky head comes back in. Genovese's sharp, chromatic crescendos and intervallic flights prove to be an album highlight.

Musicians from Argentina have a great sense of jazz tradition and a groundbreaking compositional approach. These two albums epitomize these rare qualities.

For more info visit [577records.bandcamp.com](http://577records.bandcamp.com). Genovese is at *Ornithology Jazz Club* Mar. 2 (as leader) and Mar. 20 (with Juan Chiavassa). See *Calendar*.

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