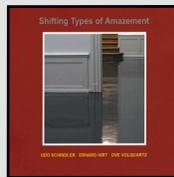


GLOBE UNITY



Transient Riot
Mikołaj Trzaska & Daktylę
(Antenna Non Grata)
*Strata, Act (Joy Contemporary)**
Pat Thomas & XT (We Jazz)
*Shifting Types of Amazement -
Low Tone Basics #2*
Udo Schindler, Erhard Hirt,
Ove Volquartz (FMR)
by Daniel A. Brown

Three recent releases of wholly improvised music from Germany, the UK and Poland, each pivoting on the use of intense and unpredictable electronics, are a collective object lesson in the relay and listening experience between musician and audience. At its best, improvised music is revelatory, bracing, even spiritual in nature, where direction, expectation and closure are all unknown by both performer and listener. The other end of the spectrum is one of impatience, puzzlement, even annoyance, as the very nature of experimental music includes an element of failure, at or at least lackluster wandering. Thankfully, this month's titles all succeed in delivering challenging, at

times daunting, payoffs in fearless and simpatico spontaneous compositional wallops by distinct, improv-based trios.

Over the course of nine tracks, the aptly titled *Transient Riot* is a stream-of-consciousness live set from Polish musicians Mikołaj Trzaska (saxophones), Marek Sadowski (drums, bowls, shells, electronics) and Maciej Jaciuk (electronics, bass-box, sidrax, daxophone, loops), which uses texture and timbre to forge a winning synthesis of 21st-century electro-improv. "Boutique" finds Trzaska (who celebrates his 60th birthday this month) floating a bluesy heraldic motif atop Sadowski and Jaciuk's glistening and shimmering soundscape. "Light Beneath the Hat" features gamelan-like chimes, distorted rattles and low-end percussive accents with Trzaska's pensive saxophone lines carving its own tributary through his cohorts' river of sound. On "Lost", Jaciuk offers up a lumbering ostinato nudged along by a restrained funk beat from Sadowski, giving the saxophonist breathing room to dig into some meaty and unpredictable horn lines.

While density-as-purpose might not be the volitional force behind *Strata, Act (Joy Contemporary)**, the collaboration between London players Pat Thomas (piano, electronics), XT/Seymour Wright (actual and potential saxophone) and Paul Abbott (real and imaginary drums) is a two-hour set of shows recorded live in London and Zürich in 2022. In lieu of taking no prisoners, the

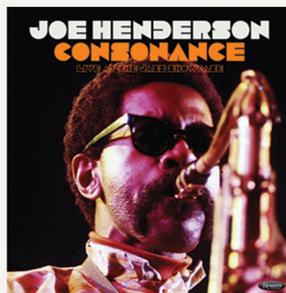
trio sound is intent on freeing spirits. At a whopping 50 minutes, "Zürich TWO" is a flooding bloodbath of discordant piano, squelching horn lines, berserk analog electronics, organic drumbeats and shards of sound. "London FIRST SET" touches on the potent '70s work of Cecil Taylor, a certain north-star for Thomas, Wright and Abbott: a three-way conversation of rising and collapsing ideas, where the group hits a few impressive, telepathic accents. The remainder of the live album is, depending on one's mood and headspace, equally bracing, uninhibited, even exhausting.

While utilizing the most minimal instrumentation of this month's offerings, *Shifting Types of Amazement - Low Tone Basics #2* is no less captivating or challenging. Recorded live in Munich, Udo Schindler (bass clarinet); Erhard Hirt (guitar, electronics) and Ove Volquartz (saxophones, clarinet) invite the listener to a 40-minute investigation into a continuous improvisational excursion. Other than one collective violent peak at the halfway point, the recording is ultimately a cerebral affair; if there is a theme, it is unhurried collaboration, much of which features a back-and-forth commentary by Schindler and Volquartz and their impressive cache of extended techniques and skills, with Hirt toggling between angular guitar lines and sporadic electronic sound bursts.

For more info visit antennanongrata.bandcamp.com, wejazzrecords.bandcamp.com and soundohm.com

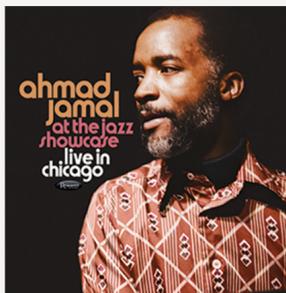


WWW.RESONANCERECORDS.ORG



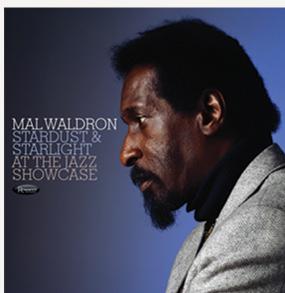
JOE HENDERSON *CONSONANCE: LIVE AT THE JAZZ SHOWCASE*

Tenor saxophone titan **Joe Henderson** featuring **Joanne Brackeen**, **Steve Rodby** and **Danny Spencer** captured live in February 1978. Limited edition 180-gram 3-LP and 2-CD with liner notes by producer **John Koenig**; rare photos by **Raymond Ross**, **Veryl Oakland** and **Tom Copi**; plus interviews with Brackeen, Rodby, Spencer and more.



AHMAD JAMAL *AT THE JAZZ SHOWCASE*

Piano legend **Ahmad Jamal** with bassist **John Heard** and drummer **Frank Gant** captured live March 20-21, 1976. Limited-edition 180-gram 2-LP and 2-CD with liner notes by Jamal scholar **Eugene Holley, Jr.**; rare photos by **Tom Copi**, **Christian Rose** and **K. Abe**; plus statements by piano greats **Fred Hersch**, **Joe Alterman** and more.



MAL WALDRON *STARDUST & STARLIGHT: AT THE JAZZ SHOWCASE*

Piano great **Mal Waldron** live, August 1979 with **Steve Rodby**, **Wilbur Campbell** and special guest saxophonist **Sonny Stitt**. Limited-edition 180-gram 2-LP and deluxe CD with liner notes by acclaimed journalist **Howard Mandel**; rare photos by **K. Abe** and **Christian Rose**; interviews with pianist **Lafayette Gilchrist**, **Steve Rodby** and more.



YUSEF LATEEF *ALIGHT UPON THE LAKE: LIVE AT THE JAZZ SHOWCASE*

Woodwind master **Yusef Lateef** with **Kenny Barron**, **Bob Cunningham** and **Albert "Tootie" Heath** captured live in June 1975. Limited-edition 180-gram 3-LP and 3-CD with liner notes by Lateef biographer **Herb Boyd**; rare photos by **Veryl Oakland**, **Tom Copi**, **K. Abe** and **Raymond Ross**; plus interviews with Lateef mentee, **Bennie Maupin** & more.



FOUR UNISSUED RECORDINGS FROM THE JOE SEGAL ARCHIVES CAPTURED LIVE AT THE LEGENDARY JAZZ SHOWCASE IN CHICAGO

- Limited-Edition LP sets available APRIL 18 & CD / Digital available APRIL 24
- Sound restoration from the original tapes by George Klabin, Matthew Lutthans & Joe Lizzi; lacquers cut by Matthew Lutthans at The Mastering Lab
- Pressed at Quebec's boutique audiophile pressing plant, Le Vinlyst

