

**The Rhythm**  
**Eddie Allen's Push (Origin)**  
 by Terrell K. Holmes

Eddie Allen's top-flight band Push—Allen (trumpet), Jon Beshay (tenor), Misha Tsiganov (keyboards), Tyler Bullock II (piano), Kenny Davis (bass), EJ Strickland (drums) and guest Steve Turre (trombone)—really brings it on *The Rhythm*, an energetic album that displays the leader's formidable skills as producer, arranger and composer.

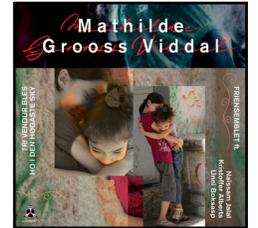
The Afro-Cuban inflected title track exemplifies how Allen adeptly manipulates rhythm, making it flexible in a way that's engaging but not pretentious. Tsiganov's haunting Fender Rhodes on "Between the Darkness and the Dawn" provides an initially crepuscular feeling until Beshay's urgent tenor lines, in conjunction with Allen's deft trumpeting, propel the tempo quickly into sunlight. The irresistibly funky "Maurice" pays tribute to the funk band Earth, Wind & Fire founder Maurice White. Allen's surprising and delightful arrangement of "Mood Indigo" takes Duke Ellington from Harlem to the Caribbean. "Our Day Will Come" (Hilliard & Garson) tips its cap to the 1963 bossa nova-influenced chart-topper by Ruby and the Romantics. What's clear is that Allen thrives in the jazz-funk milieu. "Daybreak", "Worth Saying", "The

Journey", "7 Days" and "Eve's Deception" are all foot-tapping grooves that touch straight-ahead, big band and fusion; and to it, this excellent septet brings the sound, color and vigor of a larger ensemble.

Allen's musicianship, and the fun he's having, extends from the band to his listeners, and it's these elements that make this such an entertaining project. Though no selections were played live early last month at Jazz Genius (the still-newish Lower East Side venue), he did present a pared-down group (a quartet instead of the album septet), with pianist Tsiganov the only holdover from the recording. With Gregory Jones (bass) and Jerome Jennings (drums), his set opened with an upbeat version of Richard Rodgers "Have You Met Miss Jones", on which Allen played a lovely, muted trumpet, inserting quotes from "Pop Goes the Weasel", "Chicago" and "The Sailor's Hornpipe". The leader switched to flugelhorn for a lovely rendition of Lee Morgan's "Ceora". Moving over to open trumpet, with Jennings on brushes, "Body and Soul" (Johnny Green) began at a ballad tempo, then gradually built to a formidable intensity. The rhythm section worked out alone on an original from the leader, "I Told You So" (according to Jennings, it was also a favorite saying of the late saxophonist Dexter Gordon). The quartet performed an evocative version of Juan Tizol's "Caravan", the drummer setting the pace by using tom-toms for a talking drum effect, while Allen made elephantine sounds on trumpet as he flirted with the melody. This hard-swinging bit of Ellingtonia brought everything full circle, closing a set that beckoned listeners to go home and explore Allen's expansive, recorded ensemble on *The Rhythm*, which similarly, and perhaps not-so coincidentally, also includes a taste of Duke.

For more info visit [originarts.com](http://originarts.com). Allen is at Clement's Place (Newark, NJ) Apr. 6 (with Lance Bryant) and Apr. 17

(with Damon Duewhite), *Sistas' Place* Apr. 18 (as leader) and *Little Red School House* Apr. 29 (with Damon Duewhite). See *Calendar* and *100 Miles Out*.



**New Paintings of Jazz**  
**Trøen-Arnesen Quartet (Losen)**  
*Tri vendur blés ho i den høgaste sky*  
**Mathilde Grooss Viddal (Losen)**  
 by Franz Matzner

The two albums, *New Paintings of Jazz* from the Trøen-Arnesen Quartet and *Tri vendur blés ho i den høgaste sky* from multi-instrumentalist and bandleader Mathilde Grooss Viddal, are markedly disparate musical affairs. The former is a traditional, improvisatory jazz album that will satisfy the need for a quiet oasis, while the latter is a crossroads of Norwegian folk and other global musical systems that co-evolved over centuries through exchange and adaptation.

The Trøen-Arnesen Quartet's sound is placid and graceful on its *New Paintings of Jazz*. The members operate as a talented, integrated whole, able to fluidly deliver the well-structured compositions. The band's phrasing is clear, whether playing in unison or trading improvisations. Each is also adept at painting miniature musical portraits that stand out for their predominantly light touch. This trait is evident on tunes such as the mildly swinging and silky-smooth "Modalan", and the soothing "Crossing", featuring co-leaders Elisabeth

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