



When Even Goes East
Dave Wilson Quartet (s/r)
 by Jeff Cebulski

The busy saxophonist Dave Wilson performs with his own ensemble and others a third of the year, while also operating a used musical instrument business in Lancaster, PA. Of his eight albums as a leader, his last three were recorded live, but this new quartet release, *When Even Goes East*, is his first studio album since 2015's *There Was Never* (ZOHO Music).

Wilson's last recording, *Live at Silvana* (2024, s/r), paired him with pianist Jesse Green's trio, and their continued partnership enhances the new album here. The leader concentrates on some of his favorite tunes from the '70s, mixed with four originals, frequently augmented by guest percussionist Lenny Castro, whose contributions add spirited texture to Wilson's versatility and facility with varying styles and motifs. The album opener "Let's Go" is a modal hard bop display, with the tenor saxophonist's introductory "I've Got Rhythm" flavor and pace, leading to Green's equally driven solo. Evan Gregor's woody bass lines and drummer Daniel Gonzalez' slightly off-beat accompaniment and solo demonstrate this group's easy rapport. Wilson's soprano dominates

the three covers that follow: "These Days" (Jackson Browne) carries the same wistfulness as the original even as the rhythm moves faster; "Eyes of the World" (Jerry Garcia and Robert Hunter) gets a lanky treatment that matches the Grateful Dead original; "Adios" (Jimmy Webb, written for Linda Ronstadt) is played fairly straight forward, with Wilson 'singing' through his saxophone over Green's piano accompaniment. The album gains a bit of momentum when the leader switches back to tenor for three compositions sandwiched between the thick slices of the cover material. On the off-centered blues title track (a reference to Wilson's stint as a NYC cabbie), the saxophonist leads with a three-and-a-half-minute solo before he states the theme, the trio cooking at low boil, earnestly following Gonzalez' pressing beat. "Slow Freeze" has a seductive, Latin touch that could be paired well within Wayne Shorter's *Native Dancer*. Wilson's Getz-ian expressions enhance the Brazilian-tinged "Intragalactic Sunset". More covers complete the album, and even if their melodies are well-known, Wilson and Green are skilled enough to breathe new life into these familiar tunes, avoiding any semblance of boring renditions to "The Fool on the Hill" (Lennon-McCartney) and "Wichita Lineman" (Webb). The group's funky treatment of Jimi Hendrix' "Fire" is also fun, if not fresh, to hear.

Dave Wilson always brings his best to each performance and can always be counted on for respectable additions to jazz' trajectory and legacy, and with the Jesse Green trio alongside, he is free to express himself with a solid core of support.

For more info visit davewilsonmusic.org. The album release concert is at Deer Head Inn (Delaware Water Gap, PA) May 8. See 100 Miles Out.



House Party
Champion Fulton (Turtle Bay)
 by Marilyn Lester

Having just turned 40, the amazingly prolific singer-pianist Champion Fulton has released her 20th album, *House Party*—and it really was: recorded at a celebration with friends last year, live at Turtle Bay's NYC headquarters. The album's seven tracks feature longtime collaborators Hide Tanaka (bass), Fukushi Tainaka (drums), plus special guests Klas Lindquist (alto) and Cory Weeds (tenor). The atmosphere was collegial, and the zeitgeist is evident in the result. There was dinner first, and champagne corks popping in the background make their way onto the soundtrack. There was also an atmospheric precedent: Fulton's prior album, *At Home* (Turtle Bay), was recorded in the same intimate living space.

Fulton, is, pun intended, a champion of standards, mainly from the Great American Songbook. Like Barbara Carroll, Blossom Dearie and Daryl Sherman, she has the dynamic down to a "perfect science." These particular seven tunes harken back to milestones in her repertoire over a couple of decades living in Manhattan. Opener, "The One I Love (Belongs to Somebody Else)" (Isham Jones, Gus Kahn) is delivered with a swingin' but ironic

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