

world weariness; there's a been there, oh, well, what can you do, feel to the tune, even as Fulton determinedly keeps it on the upswing. The truly iconic "Stardust" (Hoagy Carmichael, Mitchell Parish) begins with poignancy: it's a tune Fulton often played with her late father, trumpeter Stephen Fulton (1954-2025). A vocal tradeoff with Lindquist opens up with the addition of the piano before the rest of the ensemble joins, muted, leaving the two remaining forward. Fulton enters a comedic irony of sorts with Cole Porter's paradoxical "Get Out of Town", featuring Weeds. There are satisfying takes on "I Cried for You" (Gus Arnheim, Abe Lyman, Arthur Freed), Wayne Shorter's "One by One" (from the Jazz Messengers repertoire) in an ongoing exploration of the tenor saxophonist-composer's music and Charlie Parker's "Billie's Bounce", which is played like a jam session, with soloists stretching out without the time limits of a studio take.

The album closer is an unplanned encore of "Carry Me Back to Old Manhattan" (Douglas Cross, George Cory, J. Windsor). Fulton and Weeds had recorded the tune last year, and it took a New York minute for Fulton to get a grip on it, as friends in the room tried to help her remember the words. But the moment was left intact, a testament to the warmth of the evening.

For more info visit turtlebayrecords.com. Fulton is at Kaye Playhouse May 12 (part of "American Voices Presents Louis Armstrong") and Midnight Blue May 13. She is also at Americano (Bayonne, NJ) May 19, Junto Attic (Jersey City, NJ) May 27 (part of Jersey City Jazz Festival) and Avram Theater (Southampton, LI) May 28. See Calendar and 100 Miles Out.



The Hope Etudes
Katie Bull (Orchard of Pomegranates)
by Jim Motavalli

Singer-composer Katie Bull cites Jay Clayton and Sheila Jordan as mentors, jazz singers whose on-a-tightrope approach informs this unique, experimental album: Bull's own songs have sparse lyrics and typically evoke feelings more than tell stories. *The Hope Etudes* (the vocalist's sixth album to date) also features a solid, improv-heavy quintet of Jeff Lederer (saxophones), Mara Rosenbloom (piano), Joe Fonda (bass) and George Schuller (drums).

The original "And It Continues On" typifies the recording, layering the singer's free-ranging vocal over a martial beat. Bull's voice is closely shadowed by piano and Lederer (on soprano), and it works brilliantly, even if it constantly threatens to break apart. On the opening track, "Home. Coming", her flair for the dramatic – and creative use of repetition – is on full display. In contrast, "Assurance" begins with a scat phrase that swings into original lyrics. A swinging showcase arrangement for the leader's unique vocalese approach is heard in the wordless "Scatter", in which Rosenbloom and Lederer also each shine. "Jalopy Promises" is wild, basically Bull without a net, as she interjects unhinged phrases. "There Is No Greater Love" (Jones, Symes) may suffer a bit from the shaky pitch approach the singer takes, but it does contain another spectacular feature for the uncontainable Lederer. There's more success on another standard of sorts: a slowed-down rendition of "Oh, What a Beautiful Morning" (Rodgers, Hammerstein), which delivers plenty of scat and vocal improvisation, doing *Oklahoma!* proud with its spot-on ending. And

the group's version of The Doors' "Light My Fire" eclipses the definitive Patricia Barber jazz version with heat, taking more chances with sighs, single-word explorations and general vocal abandon.

Serious students of the human voice should check out what Katie Bull is (and has been over the last 25 years) doing on record.

For more info visit katiebull.bandcamp.com. The album release concert is at Looove Annex May 3. See Calendar.



Tambó
David Sánchez (Ropeadope)
by Jason Gross

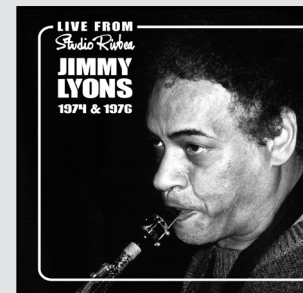
Puerto Rican tenor player David Sánchez is on a mission. After starting out touring with Eddie Palmieri and Dizzy Gillespie, he released a series of noted Columbia albums at the turn of the millennium (including 2004's GRAMMY-winning *Coral*), joined the SFJazz Collective and crafted wonderful Latin-flavored trio albums with vibraphonist Stefan Harris and trumpeter Christian Scott (Chief Xian aTunde Adjuah). Sánchez then embarked on a unique roots excursion with 2019's *Carib*, exploring Afro-Puerto Rican and Haitian cultures.

With a percussion-heavy jazz/Latin fusion band mostly from his homeland, *Tambó*, which features all original compositions, continues the saxophonist's multi-cultural journey, combining music from Loíza Puerto Rican culture and Colombia's San Basilio de Palenque village, which both trace their heritage to Africa. Of special note in his band are Venezuelan-American pianist Luis Perdomo and the buoyant three-man percussion section of Jhan Lee Aponte, Camilo Molina and Franklin Tejedor, who are featured on traditional instruments including tambor alegre, tambora and barril de bomba.

Starting with a soaring toast to one of his mentors ("Un Belén Pa' Eddie"), the saxophonist sounds joyous alongside Perdomo's elegant solo and an extended percussion run. Sánchez then unveils a triptych mini-suite, starting with a mournful prelude, leading to the celebratory "Benkos y Los Cimarrones", with high-flying antics from the leader (and percussion features near the finale), ending with a stern, triumphant postlude. On the fascinating "Baquiné En Loíza", Sánchez sounds mysteriously balmy, contemplative and a touch melancholy, aided by Perdomo's light touch and Ricky Rodríguez' sympathetic bass. "El Gran Caribe" moves the proceedings in a sunnier direction, including a bouncy turn by the pianist. The sweet, airy and embracing "Alma Del Barrio" takes the dynamic in a calmer direction, as the leader's soloing recalls a Coltrane-like ballad. Veering into light funk fusion and New Orleans shuffle with shimmering piano, "Lumbalú" features Sánchez sounding sentimental, even sad at junctures, but never melancholy, as he finds and expresses moments of sheer joy, alongside distant, beckoning vocal sampling. Starting with an all-hands-on-deck percussion rumble, "Ozainas Del Manglar" ends the album with a driving, danceable groove that Sánchez lithely ascends over, with Perdomo letting loose on Rhodes, drawing to a close a rousing, extensive edutainment journey.

For more info visit ropeadope.com. The album release concert is at Dizzy's Club May 27. See Calendar.

UNEARTHED GEM



RivBea Live! Series, Vol. 3:
Live from Studio RivBea - 1974 & 1976
Jimmy Lyons (No Business)
by Stuart Broomer

Jimmy Lyons (1931-1986), who passed away 40 years ago this month, was largely identified with Cecil Taylor throughout his career, his rapid-fire, yet lyrical alto lines a significant component in Taylor's music, beginning with 1961's *Into the Hot* (released under Gil Evans' name). By the 1962 live recordings from Copenhagen's Café Montmartre, Lyons, with roots in Charlie Parker, was providing a slightly tart, central linear focus to the maelstrom created by Taylor and drummer Sunny Murray. That role would continue in the Taylor trio with drummer Andrew Cyrille from 1965 until Lyons' death from lung cancer, and that trio might be the most closely attuned of Taylor's ensembles, including a term when it expanded to a quartet with multi-instrumentalist Sam Rivers.

Lyons – who was arguably the third significant alto saxophonist to emerge in free jazz, his more traditional lines and sound contrasting with his two great contemporaries, Ornette Coleman and Eric Dolphy – recorded little outside Taylor's realm, and even that involved shared associations, including trio settings with Murray and recordings that would come from performances at Studio RivBea, Rivers' and his wife Beatrice's Loft era jazz performance space. These previously unreleased recordings come from Studio RivBea: one by a trio from 1974, the other by a quartet from 1976, each a single piece running past the 26-minute mark. "Diads" (from 1974) has Lyons in trio with Hayes Burnett (bass) and Syd Smart (drums), whose solo after a short motivic theme supports the altoist's rapid, interlocking, subtly permutating phrases. Midway through, there's a return to the theme; Burnett joins in and there follows continuing invention, Lyons shifting approaches and densities, from melodic asides to high-speed runs to yipping highs. At 20 minutes in, the tempo drops and he turns to an extended melodic passage, stretching moods from plaintive to playful to a few, gentle squawks, a masterful performance throughout.

The 1976 piece, "After You Left" completes the performance that supplied Lyons' five-minute "Push Pull" contribution to the fourth volume of *Wildflowers: The New York Jazz Loft Sessions* (Casablanca-Douglas). It includes the saxophonist's music and life partner Karen Borca (bassoon), Burnett (bass) and Henry Letcher (drums), a well-matched, regular contingent that moves fluidly, closely attuned to Lyons' shifting approaches. Essential to the work is the stylistic contrast between the leader's liquid alto playing and Borca's dry bassoon: the former all momentum, even during lyrical passages, phrases suddenly reconfigured; the latter sometimes pensive, but always involved in detailed, interlocking lines. Whether revelation or reminder, this is fine work from a relatively neglected musician.

For more info visit nobusinessrecords.com