

out its instantaneously multihued areas. Coltrane-like *Interstellar Space* vibes morph as Daze's first influence is felt at 1:28, advancing and retreating in glacially concentric waves of glass and iron, transforming Regis' already Protean swing into polyrhythmic torrents screeching their fed-back freedom narratives, while Collier's high-energy ascent is a constant companion. With the seamless transition into "2nd Genesis", Daze turns Collier's tenor into something like a bass clarinet, whose fragmentary melodic motive unravels even as it emerges, restoring the tenor's sonic signature only to enhance the space with multi-dimensional echo and contrapuntal delay.

Both players receive the Daze treatment: dig the "vocalizations" imbuing drum and cymbal at 8:53. A similar mechanical scream leads to the brief, poignant and aptly named "Den of Iniquity (Orange Satan) Beelzebub", where saxophone becomes winds-and-brass ensemble, even if the abiding riff slides right out of the blues. However opulent, and no matter how high the energy, each piece from this magical collaboration is built of the simplest melodic materials. In that, Coltrane is certainly a guiding light, and it is fitting that Collier will perform Coltrane's music at the Blue Note Jazz Festival this month, in preview of his next album release. Yet, "Den of Iniquity" also prefigures the R&B and soul influences pervading *Joy*, his highly arranged, song-based EP, also soon-to-be released (on Brownswood Recordings in July).

If *Live in the Listening Room* demonstrates anything, it is that Collier is as at home in these traditions, even as he is unwilling to be stultified by them.

For more info visit thevinylfactory.com. Collier is at Blue Note Jun. 16-17 (part of Blue Note Jazz Festival). See Calendar.



Arsenio and Beyond
Bobby Sanabria Multiverse Big Band (Jazzheads)
by Marilyn Lester

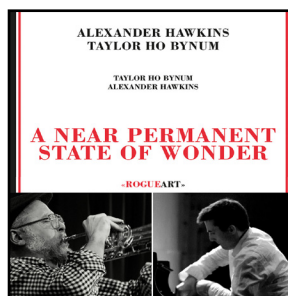
Of proud Puerto Rican heritage, and equally proud to be Bronx-born, drummer-percussionist Bobby Sanabria has also been a dedicated educator and a fierce activist of Latin music and its rightful place in the jazz canon. In his latest release, *Arsenio and Beyond*, with his 23-piece Multiverse Big Band, six of the nine tracks are by Cuba-born Arsenio Rodriguez (1911-1970), "El Ciego Maravilloso," master of the mandolin-like tres and the tumadora conga. Rodriguez, Sanabria says, is "The true Father of Mambo and Son Montuno; without Arsenio Rodriguez there is no salsa, Afro-Cuban jazz, and many would even argue, rock and funk." Played by the powerhouse Multiverse Big Band, the album, conceived and interpreted with progressive, jazz-oriented arrangements, was recorded live in the new Bronx Music Hall, which was brought to fruition by Sanabria and spouse, co-Artistic Director, Elena Martinez.

Opener, "Tumba y Bongó" (Rodriguez) begins with a Palo rhythm along with band chants, giving way to measured brass statements and vocals by Gerardo Contino, Jennifer Jade Ledesna and Sanabria. Trumpet soloists Kali Rodriguez-Peña and Max Darché, along with a saxophone soli section, bring a danceable classic son vitality to this foot tapper. A reconceived, updated arrangement of Tito Puente's "Mambo Diablo" was written as a hat-tip to Rodriguez. Multiple horn lines

by Peter Brainin, and Benjamin Lapidus' tres cadenzas, along with group vocalizations, call up the spirit of the Palladium Ballroom of yore. But modernism is at the fore with an orchestration by Takao Heisho for Rodriguez' "No Quiero" and his own "La Fruta", bookended by trumpet solos by Rodriguez-Peña (opening) and Darché (closing). The number taps into ritualistic West African spirituality with a hip jazz bent. Romantic old Havana nights are evoked in Rodriguez' "La Vida Es un Sueño", with multiple vocalists and a trim bass trombone feature for Chris Washburne.

Rodriguez was to Afro-Cuban music as Louis Armstrong was in jazz. By 1952 he was living in the South Bronx, performing regularly in Manhattan and The Bronx, influencing, inspiring and mentoring the likes of Ray Barretto, Johnny Pacheco, Orlando Marin, Charlie and Eddie Palmieri, Willie Colón, Larry Harlow and the entire genre. *Arsenio and Beyond* is a hip, energetic homage and window into a genre and world of music worthy of exploration.

For more info visit jazzheads.com/Sanabria. Sanabria is at Bronx Music Hall Jun. 18 (with Sam Baum Allstars featuring David Amram, Dan Block). See Calendar.



A Near Permanent State of Wonder
Alexander Hawkins/Taylor Ho Bynum (RogueArt)
by Ken Waxman

Perhaps the state of wonder suggested here is why UK pianist Alexander Hawkins and American cornetist/flugelhornist Taylor Ho Bynum have never before recorded as a duo. Both lead their own bands and have affiliations with the likes of Tomeka Reid and Joe McPhee (Hawkins) and Anthony Braxton and Mary Halvorson (Bynum) and were even part of a quartet with Canadian drummer Harris Eisenstadt and British bassist Dominic Lash more than a decade ago. But this new opportunity begs the question of how the two can operate alone. Very well is the answer, since both have played solo sets as well as gone one-on-one with a variety of other instrumentalists.

Hawkins may seem to be at the advantage with the multiple rhythms, colors and pitches available from a piano. Yet Bynum easily holds his own, separating his two horns for distinctive sound definition. Smokey flugelhorn textures are perfect for lyrical interpretations as grace notes and muted snuffles meet rich keyboard chording for comforting vibrations as on "Song of Clarity". Elsewhere, lowing purrs extend Hawkins' echoing kalimba-like inner string plinks to attain full emotional purity on "Catalogue (Part 2)". In contrast, the biting ripples and brassy shakes from the cornet operate as foils to those times when the pianist's connective chording moves from straight ahead to emphasize unexpected stops, starts and percussive detours. This is most prominent on "Aria Far Away" as Hawkins' linear theme is punctuated with galloping keyboard cascades and thickened projections. Cornet plunger tones, vibrating smears and half-valve undulations also reach prestissimo quivers before finally uniting with the piano narrative for a unison, ascending conclusion.

Perhaps the most demonstrative example of the duo's kindred versatility is "Q (Index)". A multi-layered Bill Dixon line—Hawkins composed six of the remaining seven tunes—it evolves from a subdued section of muffled brass whines and soundboard strings and

hammer shakes to dynamic contrasts between echoing piano pedal point and masticated half-valve brass timbres. After antithetical open horn blasts and sped up but controlled piano chording is heard, Bynum repeats his cornet variations while Hawkins' concentrated key plinking preserves the original exposition.

With myriad other commitments, Bynum and Hawkins likely can't often repeat this realized exercise in dual-perceptive musical admiration. But maybe a near permanent, if at least occasional set of similar meetings, could advantageously be arranged.

For more info visit roguart.com. Bynum is at Abrons Arts Center Jun. 27 (part of Vision Festival). See Calendar.

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58 West 129th St., 2PM

6/4 - Greg Bufford
6/11 - George Gray: Music & Fitness Seminar
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Monday Night Jam
National Jazz Museum in Harlem
58 West 129th St., 6PM

6/22 - Monday Night Jam

This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of the Office of the Governor and the New York Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.

NYC Parks
Herbert Von King Park
Cultural Arts Center
670 Lafayette Avenue, Brooklyn, 3PM

6/6 - Nikita White
6/13 - George Braith
6/20 - Steven Kroon Latin Jazz Sextet

Dematt Park
Tompkins Ave and Chestnut St,
Staten Island, 6PM

6/12 - Kahlil Kwame-Bell

Hudson River Park
Jazz at Pier 84
555 12th Ave, 7PM

6/17 - Bill Saxton and the Harlem All-Stars
6/24 - Dick Griffin Big Band

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Katie Bull
The Hope Etudes

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THE HOPE ETUDES

There are artists who arrive with a sound, and there are artists who arrive with a life. Katie Bull belongs to the latter - her music is not a performance layered on top of experience, but a direct extension of it...Katie's vocal language moves between swing and bebop, groove and R&B, and into experimental territories shaped by artists like Meredith Monk. It's a synthesis that resists easy placement. - Chrys Roney, Hothouse

Katie delivers a moving, exploratory jazz recording that blends improvisation, poetic lyricism and emotional depth...a project shaped by survival, reflection and profound artistic evolution in a post-pandemic world...for fans of modern jazz, avant-garde vocalists, women in jazz, New York jazz musicians and anyone interested in music born from resilience and transformation. - Joe Dimino, Neon Jazz

www.katiebull.com