



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](http://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

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](http://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 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](http://katiebull.bandcamp.com). The album release concert is at Looove Annex May 3. See Calendar.



Tambó  
David Sánchez (Ropeadope)  
by Jason Gross

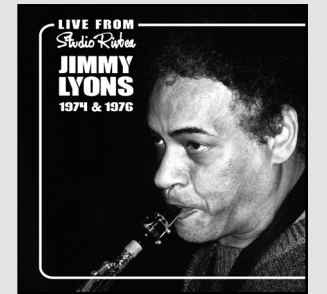
Puerto Rican tenor player David Sánchez is on a mission. After starting out touring with Eddie Palmieri and Dizzy Gillespie, he released a series of noted Columbia albums at the turn of the millennium (including 2004's GRAMMY-winning *Coral*), joined the SFJazz Collective and crafted wonderful Latin-flavored trio albums with vibraphonist Stefon 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 Loiza 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 minisuite, 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 Loiza", 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](http://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](http://nobusinessrecords.com)

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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