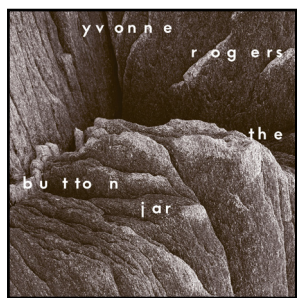


Clark), have similarities to West Coast '50s cool jazz. "Clifford Notes" (a tribute to trumpeter Clifford Brown) sounds very much like the type of music that Brownie had recorded for Pacific Jazz while on the West Coast in 1954, even though Broadbent's music is neither derivative nor overly predictable. Among the other selections, the pianist contributes a few thoughtful pieces that are nostalgic and could be utilized as movie themes: "The Long Goodbye" (a jazz waltz that he had recorded 25 years ago with Charlie Haden's Quartet West, of which he was a founding member), the quietly optimistic "Journey Home", the ballad "Covenant" (a feature for the leader) and "Prelude to Peace" with its warm harmonies arranged for the horns. Also included on this set is the boppish "This One's for Bud" (an homage to Bud Powell).

*Threads of Time* is a pleasing set that features Alan Broadbent in prime form, both as a pianist and original writer.

For more info visit [jazzdepot.com](http://jazzdepot.com). Broadbent is at Zinc Bar Jul. 1, Jazzcultural Jul. 7, VFW Post 399 (Westport, CT) Jul. 18 and Deer Head Inn (Delaware Water Gap, PA) Jul. 19. See Calendar and 100 Miles Out.



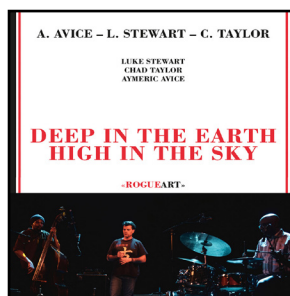
**The Button Jar**  
Yvonne Rogers (Pyroclastic)  
by Ariella Stok

Playing solo subjects pianists to a condition of unique exposure, with melody, rhythm, momentum and arrangement all resting in one pair of hands. Bill Evans described the feeling of solo performance as psychologically difficult, calling it "a problem of personal self-consciousness" in his liner notes to his 1968 record *Alone*. At SEEDS Brooklyn, the postage-stamp room that shares its name with Yvonne Rogers' 2023 quartet debut, the Brooklyn-based pianist played pieces from *The Button Jar*, her new solo record, in what was only her second solo concert ever. "Solo piano is terrifying," she told the audience. "I'm just going to pretend you're not here." If she felt the fear, you wouldn't notice. She moved through ten of the album's eleven composed tracks—three others freely improvised—in interlocking groups of three, with an unpretentious ease, her head swaying dreamily as she inhabited the music. She thanked Kris Davis, her mentor and Pyroclastic record label founder, who helped her shape these miniatures from fragments she'd been turning over privately: "I don't think I would have made [the record] without a little push," Rogers offered. That sense of intimacy remains audible throughout the record. The music often sounds like something discovered, a treasure uncovered within a chord progression or phrase.

Album opener, the minimalist "Luster", introduces a sparse figure that unfurls and complicates with each repetition, then inverts back, symmetrically. The pieces have the feel of a whirligig wound and let go, a childhood memory compressed. At the concert, inside the piano sat two totems from her rural Maine upbringing: a small stone and a star knot her father had tied, which she lifted from a case to introduce "Monkeys Fist", named for another nautical knot. Rogers explained, "I grew up around knots." The piece begins with chords that unravel like skeins of thread, left hand staving, right hand

answering, then the line passes over and the chords echo behind it. Two titles are anagrams of her heroes: "Linear Gel" for Geri Allen, "Avid Risk" for Davis. "Scatter and Sort" and "Mismatch" offer quizzical phrases that seem to trace the contours of an inner landscape, opening up to a rich density of ideas as they go. "Cloud Chorale" and "Puzzle Building" carry themselves like standards, rich with emotional depth and poignancy. "Thank you for having us," she said at the end of the concert, then corrected: "...Me. Just me." Fans queued afterward to buy the album and hand-sewn bags that she had made, and to confirm they were following her across the river to Close Up on Manhattan's Lower East Side for her trio residency, where she'd be appearing again later that night. The trio, she said, is pure communal fun—a piece of cake, compared to going it alone.

For more info visit [pyroclasticrecords.com](http://pyroclasticrecords.com). Rogers is at Ibeam Brooklyn Jul. 17 (part of Wide Open Works' Summer Festival), The Jazz Gallery Jul. 18 (with Alexandra Ridout) and SEEDS Brooklyn Jul. 19-21. See Calendar.



**Deep in the Earth High in the Sky**  
Aymeric Avice, Luke Stewart, Chad Taylor  
(RogueArt)  
by Bill Meyer

*Deep in the Earth High in the Sky* takes its name from the two pieces that bookend this album. On each, bassist Luke Stewart and drummer Chad Taylor play mbiras, creating an intricate lattice of plucked metallic tones that merge the two musicians into a collective presence. The choice of instrument honors their African roots; its bright timbre, so distinct from Stewart's bass and Taylor's drumkit, affirms each player's determination to put an expanded spectrum of sound at the service of whatever music they play. They're not just a rhythm section—they're an aesthetic union.

Stewart and Taylor have worked together for years in the former's Silt Trio, with poet and saxophonist Elliott Levin's trio, and on the recent album by revenant reeds player Alan Braufman. In January 2025 they were brought to Paris to form yet another trio with French brass player Aymeric Avice, playing at the Sons D'Hiver festival in addition to a couple of other concerts. Nothing was written ahead of time for *Deep in the Earth High in the Sky*; this music was collectively composed in the moment that it was made. Avice makes generous use of electronics to fatten, filter and multiply the sounds of his trumpet and flugelhorn. Taylor's work with Rob Mazurek, as well as in Stewart's Irreversible Entanglements, demonstrate each player's confidence in a hybrid electronic-acoustic setting, but they do much more than simply support him. On the three grouped sets of tracks that fill the space between the titular bookends, Taylor and Stewart open their circle to admit Avice. They match noise for noise, fit jubilant rhythm to celebratory cry, and lurch and glide as one. The three players forge a discreet identity while maintaining a transparency that makes and reveals their old and new bonds, Stewart efficiently serving as the trio's flex glue.

For more info visit [roguart.com](http://roguart.com). Luke Stewart is playing at Nublu 151 Jul. 1, Smalls Jul. 17-18 (with Yuhan Su), and The Stone at The New School: Jul. 29 (solo), Jul. 30 (Blacks' Myths), Jul. 31 - Aug. 1 (Silt Trio). See Calendar.

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