

Mitchell (piano), Carlo De Rosa (bass), Satoshi Takeishi (percussion), and Nachoff himself, means the music can be appreciated on its own.

Coupled with a performance of "Winding Tessellations", Nachoff's three-part saxophone concerto, and aided by contributions throughout from the Molinari String Quartet, plus a five-member orchestral ensemble, the complete program substantiates the saxophonist's talent as composer and improviser. One of the complements here is that the musicians—including most in the formal ensemble—are as cognizant of freeform extemporization as formal education. This means that even precise interjections into the compositional flow, by the likes of John Clark (French horn), Sara Schoenbeck (bassoon) and members of the string quartet come with a profound understanding of multiple musical forms. On "Cracks", for instance, Houle's peeping clarion cries curl and whirl as they extend variations in counterpoint to De Rosa's string stops and clenched swells, as fluid harmonies from the other strings vibrate around them. Eventually, all work up to a rolling crescendo when horn vamps and kettle-drum-like smacks are added. Percussion reverberations are more prominent on "Flow" as Takeishi's gong pealing and idiophone shakes and pings cut through the strings' buzzing undulations at the same time as one violinist's lyrical string stretching adds needed emotion. More singularly arrives during "Convergence", the bouncy mid-section of the saxophone concerto, as Nachoff's pressurized reed and overblowing emphasize each note of the scale; as he vibrates pitches up and down, he's seconded the low-pitched splutters of bassoon and French horn.

A complete audio and visual wrap around may produce another *Patterns from Nature* involvement,

but there are plenty of moods and colors that can be appreciated from this recording experience alone.

For more info visit whirlwindrecordings.com. Nachoff is at Dizzy's Club Jul. 13 (with the Miggy Augmented Orchestra). See Calendar.



Triological
Ben Allison, Steve Cardenas, Ted Nash (Sunnyside)
by George Kanzler

After a decade, and four albums celebrating Broadway, pop and jazz composers, the trio of Ben Allison (bass), Steve Cardenas (guitar) and Ted Nash (reeds) presents their first collection of originals. *Triological* proves that in their ten years together—Allison and Nash have collaborated since they were founding members of New York's Jazz Composers Collective (1992-2005)—the three have achieved a superb rapport that is both delicately intricate and full-bore swinging, and all without a drummer. The trio was originally inspired by the model of multi-reedman Jimmy Giuffre's drummerless trios of the '50s, although here, with Nash playing tenor on eight of the ten tracks, another group from that era comes to mind, namely tenor saxophonist Lucky Thompson's trio (with guitarist Skeeter Best and

bassist Oscar Pettiford).

The three musicians here bring distinctive ideas and styles to their compositions. Allison, who contributes four tracks, plays a Hofner electric bass on three of them, meshing like a second guitar with Cardenas. His work has a cinematic cast: "See Forever" is inspired by Henry Mancini, while "Fellas with Umbrellas" (a contrafact of bassist and Giuffre alum Steve Swallow's "Ladies in Mercedes") is indebted to Michel Legrand. The slow, rhythmically simmering "Milton" brings out Nash's most lyrical tenor crooning. And Allison's reflective "Peace Out There" features Nash's clarinet delivering lush glissandi over a cushion of guitar and Hofner bass riffs and chords. Cardenas contributes a gossamer ballad, "By Heart", as well as swingers in 5/4 and Kansas City swing in 4/4. Nash is the most adventurous composer, with three tracks reworking or inspired by jazz icons: "Burnt Toast and Avocados" finds him playing clarinet in Ornette Coleman's orbit; "For Bill" brings swing momentum to a take on pianist Bill Evans' "Time Remembered"; "Ida's Spoons" (a contrafact of "Stella by Starlight") is Lennie Tristano-like, its intricate ensemble lines and steady, bass-led swing, *sui generis* Tristano.

Triological adds up to this album not only being the latest, but also the best, from a trio that has been developing a balanced, intricate musical kinship akin to a classical string quartet. And although his sound on tenor is out of the Four Brothers style rather than Lucky Thompson's Coleman Hawkins-derived approach, Nash here meshes exquisitely with guitar and bass as Thompson did back in the middle of the last century.

For more info visit sunnysiderecords.com. The album release concert is at Dizzy's Club Jul. 10-12. See Calendar.

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