

follows with its theme built on a rising scale in unison from the saxophonist's G-mezzo soprano (pitched between an alto and soprano, it looks like a small alto saxophone) and Lage's guitar. "The Call" evokes the title's description, tenor beckoning over guitar and the rhythm section; Lovano then switches to tárogató (a clarinet-like instrument used in Hungarian folk music), which he plays over spacey guitar chords, while Debriano shifts between pizzicato and arco. The four-track arc ends with "Fanfare for Unity", a boppish tune with an appropriately swinging tenor solo. Shorter's "Lady Day" opens with Lage's introduction of the melody, Lovano elaborating on tenor over soft bass and drums accompaniment, before the guitarist then builds a lyrical feature for himself, paving the way for a closing, warm tenor solo by the leader. A faster rhythm propels "Great Outdoors", as Calhoun enunciates more of an emphatic pulse. This selection also provides another feature for the G-mezzo soprano, Lovano noticeably sliding in over the rest of the quartet's implied beats. The second arc ends with the shuffle swing of "Congregation". Like "Fanfare for Unity", it's catchy.

For more info visit ecmrecords.com. The album release concert is at Village Vanguard Aug. 25-30. See Calendar.



Now in Time
Nat Reeves (The Side Door)
by Jim Motavalli

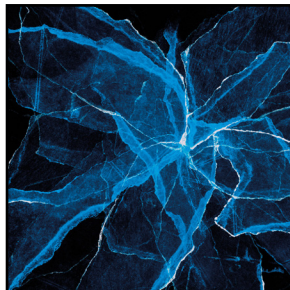
The well-traveled bassist, Nat Reeves, was given a welcome gift at his 70th birthday party from The Side Door Jazz Club owner Ken Kitchings—the chance to record an album with whomever he wanted. So he picked an all-star band—Steve Davis (trombone), Eddie Henderson (trumpet), Eric Alexander (tenor), Orrin Evans (piano) and Jeff "Tain" Watts (drums). The result celebrates Reeves' saxophone mentors, and it is—as you might expect from a man who has recorded with Jackie McLean, Pharoah Sanders and Sonny Stitt—straight-ahead with a touch of "new thing."

The bassist's own snappy "Blue Ridge" (written with pianist Rick Germanson) was originally on the album of the same name and kicks off here in the best '60s tradition. The string of solos demonstrates that all of these guys came to play. Stitt's "Katea's Dance" proves a bebop gem worthy of this unearthing. Alexander sounds muscular in his lengthy solo, Evans contributes a spiky statement, and Watts kicks up a storm on the fours. Davis, in contrast, is relatively subdued. McLean's "Appointment in Ghana" features all three horn players digging in. J. Russel Robinson and Gordon Burdge's "Portrait of Jennie" (adapted from Bernard Herrmann's "Jennie's Theme" to the 1948 movie) showcases Henderson at length. It's a welcome chance for this often-busy player to relax, and it puts him in the company of other great trumpeters (e.g. Clifford Brown, Blue Mitchell, Freddie Hubbard) who have recorded the tune. Evans, meanwhile, nods to another Evans—Bill. And speaking of Bill Evans, the Sammy Fain, Bob Hilliard "Alice in Wonderland" (a theme from the 1951 Disney movie) is Reeves' spotlight, in which he bases his performance on the Evans/Scott La Faro 1961 Village Vanguard recording. But here it's heard with even more bass on top. It's gorgeous. Brought in from another dimension is Pharoah Sanders' "The Creator Has a Master Plan", which ditches the vocal and much of the '60s spiritual jazz vibe to concentrate

on its memorable and catchy melodic statement. Kenny Garrett's "Sounds of the Flying Pygmies" turns out to be a big-hearted romp for the whole group.

Now in Time is an extended-play album, with its dozen selections, including one more go-round of "On Green Dolphin Street". Understandably, it seems the group just didn't want to stop playing!

For more info visit thesidedoorjazz.com/listen. Reeves is at The Side Door Jazz Club Aug. 14-15 (Old Lyme, CT). See 100 Miles Out.



Shards
Jason Moran, BlankFor.ms, Marcus Gilmore
(Red Hook)
by Ken Waxman

Refining their rapprochement with electronics, pianist Jason Moran and drummer Marcus Gilmore have come up with their second tranche of *Shards*, an eight-track collaboration with electronic musician BlankFor.ms, putting a finer point on both the processed and played parts of the equation. Moran, who is involved with many forms of music, having played with bassist Dave Holland and saxophonists ranging from Lee Konitz, Charles Lloyd and Henry Threadgill to Greg Osby, was also artistic director of the Kennedy Center's jazz program until just before the Trump debacle. Another veteran, Gilmore has worked across the board with just about everyone from pianists Craig Taborn, Vijay Iyer and Chick Corea to vibraphonist Patricia Brennan. Meanwhile, BlankFor.ms (real name: Tyler Gilmore, no relation to Marcus) specializes in using non-digital media and has composed for film and games, and has created sample packs for sound designers.

Confirmation that the electronic hasn't subsumed the acoustic is "Shard V", the album's closer, in which the pianist elaborates a blues line at a languid pace with bent notes and key clanks breaking free from the synthesized hisses and fizzes that precede it. Contrast this with "Barbershop", where an affiliated near-danceable groove seems to be propelled from refracted and reconstituted textures live sampled from stopped keyboard and drum reverberations. As the electrified buzzes and scrapes created by BlankFor.ms rumble forward, only Moran's inner piano string strums confirm acoustic consistency.

The clearest indication of how the electro-acoustic fusion also works is on "Tape Loop A Echo". Following an introduction of rocket-launching-like explosions, wave form whooshes and looped refractions recede to cushion a piano melody. Projected with pedal point emphasis and a distinctive, descending keyboard glissandi, plus Gilmore adding cymbal clatters and hard, bass-drum smacks, the theme advances alongside compressed but echoing wave forms. Since Moran and Gilmore have proven their expertise with traditional music sounds, there seems little point for them pivoting to electronic fusion exclusively. But the significant advances on this album, and the trio's preceding one, suggest investigation of electro-acoustic improvisation is an experiment worth repeating.

For more info visit redhookrecords.com. Moran and Gilmore are at LeFrak Center at Lakeside Aug. 8 (part of BKLYN Jazz Festival). Moran is also at Ulster Performing Arts Center (Kingston, NY) Aug. 9 (part of "Celebrating Jack DeJohnette"). See Calendar and 100 Miles Out.

CLUB ROOM

Located in the Iconic
SOHO GRAND HOTEL

Cocktails & Live Music
WED thru SAT

Doors Open at 6:00pm
Sets at 7:30pm & 9:00pm



**AUGUST
PERFORMANCES BY**

OLLICE SPAULDING

SONNY
STEP

DAVID
ZHENG

D'NASYA

ANITA
DONNDORFF

**MADELINE
DALTON**

There is a \$25 cover charge on Wednesday & Thursday
and a \$35 cover charge on Friday & Saturday.



For Reservations, Menu &
Show Details, Visit:

CLUBROOMNYC.COM

310 West Broadway, SOHO—NYC