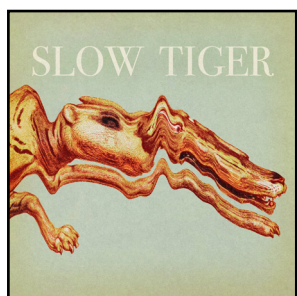


Coleman's lyrical imagination with folk-inflected tunefulness, but delivered with a tart Jackie McLean-like tone. Nonetheless, some of the most arresting moments arrive when they abandon progenitors. Nowhere is this clearer than midway through "Part 1", in a startling collision between skirling bagpipe-like yelps and a succession of hammered tremolos, but the saxophonist's playing drips raw emotion almost everywhere.

Although the response from contemporary critics was mixed, this album still sounds fresh and vital over half a century later. The pair hooked up several more times, but it stands as one of their most potent summits. Tracey entered similarly off-the-wall territory with the likes of Evan Parker and Keith Tippett, before retreating to more conservative fare until his death in 2013. Sadly, Osborne struggled with mental illness and retired from music in 1982, which makes this release an invaluable addition to the scant evidence of his prowess.

For more info visit cadillac77.bandcamp.com



Slow Tiger
Slow Tiger (Endectomorph Music)
by Andrew Schinder

Keyboardist JP Schlegelmilch organized the New York-based quintet Slow Tiger in the wake of the post-pandemic comeback of live music, and in so doing managed to redefine the scope of what an organ-driven jazz group could be. On its self-titled debut album, Slow Tiger traverses multiple genres that traditional jazz combos don't typically explore. The record is certainly one of the more distinctive jazz releases to emerge in recent memory, but the band manages to be unique without sounding off-putting or pretentious. Slow Tiger, in fact, pulls off a substantial achievement by balancing idiosyncrasies with listenability.

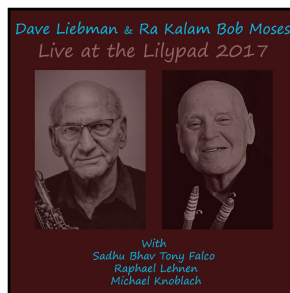
On this collection of originals, Schlegelmilch's organ is joined by Kenny Warren (trumpet), Adam Schneit (tenor, clarinet), Andrew Dow (electric bass) and Nathan Ellman-Bell (drums). Warren and Schneit take the lead on most tracks, with Dow and Ellman-Bell working together as a crackerjack rhythm section. Schlegelmilch straddles the two sections, providing balance and depth where needed, and jumping out front with relative frequency.

Opening track "Powerpuff Backpack", written by Warren, bears a name perfectly suited to such a quirky tune. With their organ/bass harmonizing, Schlegelmilch and Dow create a circus-like atmosphere of whimsy that alternates with a delightfully melodic organ/trumpet duet. Schneit's clarinet then kicks in, improvising over organ lines in a mid-track breakdown before the band takes it home with the core melody. Schneit's "Wharf Street" is a jazz interpretation of classic psychedelic pop, and queries whether a jazz group has ever attempted such an endeavor since Jimi Hendrix closed out Woodstock with "Hey Joe". The band recreates the style without sounding cloying or precious, which is a real feat. Schlegelmilch and Ellman-Bell provide a head-bobbing rhythm, over which Schneit and Warren add soulful brass harmonizing. The album takes a left turn with the organist's "Mending the Nets", deflating the preceding flights of fancy with a moody, melancholy piece where Schneit and Warren improvise over Schlegelmilch's

atmospheric tones. Warren's "Eleven in Six", which amps the energy back up, is a fascinating listen. The bassist and drummer create a driving rhythm that, in keeping with the retro flavor of "Wharf Street", evokes '60s spy movies. This contrasts, however, with the free-jazz cacophony of Schneit and Warren, creating a brilliantly divergent ambiance.

The album concludes with Schlegelmilch's title track, and one would assume that the composition acts as Slow Tiger's theme or mission statement. Instead, the music is measured and reflective but also triumphant, as if the group is keenly aware of what they have achieved.

For more info visit endectomorph.com. The album release concert is at Threes Brewing Sep. 27. See Calendar.



Live at the Lilypad 2017
Dave Liebman & Ra Kalam Bob Moses (Ra Kalam)
by Jeff Cebulski

While the great post-Coltrane saxophonist Dave Liebman gets top billing, the dominant presence on this live album, recorded almost a decade ago, is drum master Ra Kalam Bob Moses and his associates — percussionists Raphael Lehnen, Michael Knobloch and Tony "Sadhu Bhav" Falco — whose rumbling fuels most of the nearly 50-minute improvised foray on *Live at the Lilypad 2017*. Liebman climbs, dances and weaves throughout, but each piece begins with Moses on the move, providing an impactful sound mantra atop which the saxophonist orates.

"Peace Universal", an original Moses composition, receives two renditions here. The album opener features Liebman's elastic, Eastern-tinged tenor, riding Moses' throbbing drum kit and welcoming the listener into the duo's musical mysticism. "Soprano Burn/Piano Dance" settles things down a bit, starting with another pulsating Moses solo augmented by adjoining cymbals. Liebman, on soprano, plays upper register commentaries before changing to piano during a sedate but nonetheless dramatic moment adorned with soft percussion.

In perhaps the most satisfying performance, "Lift Off to Hyperspace" finds the drummer in an energetic Elvin Jones-ish groove that Liebman matches with a deep Coltrane-like tenor display, reaching heights of spiritual expression. "Cry of the Wild" mixes Moses' tom-tom attack with added percussion that simulates animalistic yearning, while "Joyous Ascension" extends his pounding for two-and-a-half minutes before Liebman pounces with an impressively animated excursion that again conjures Coltrane, this time more in swing mode. A second "Peace Universal" finds Liebman switching to soprano, with a passive, prayerful meditation that counters Moses' Eastern-tinged, rhythmic backdrop. The finale, "Drums of Compassion", a pulsatile statement, seals the session in fine fashion.

The recording succeeds on at least two fronts: it reminds us that Dave Liebman (who turns 80 this month) has been the longest-running purveyor of John Coltrane's late period legacy; it also reveals the still-vital, 78-year-old Ra Kalam Bob Moses to be a percussive link between East and West, creating a world beat that energizes the searching soul.

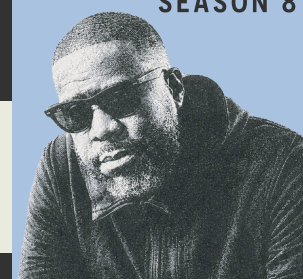
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