

album immediately compelling, emphasizing the music's originality and his rhythm section's integrated responses to his fleshed-out notations.

At around 40 minutes, *Jazz Diary* has no wasted moments. While only two tracks breach five minutes, Janzon's vivid imagination and his rapport with Wheeler and drummers Tony Austin (tracks 1-6) and Chuck McPherson (tracks 7-10) become more and more evident. Track titles imply stories that are animated through improvisation. The loping "Spirit Secret" opens the proceedings—Janzon on one side, Wheeler on the other, with Austin's kit spread across the two channels. One can sense the rhythm section facing their leader as the musical unity builds. In the session with McPherson, the guitarist is positioned in the middle stance of the mix, which creates a more unified sonic effect. If anything, Wheeler is more prominent, with notable resonance and rhythmic cadence, which helps when the tunes run together with barely a moment's pause: "Muddy Shoes", a plodding blues, is followed instantly by "Did I Say", which explores ideas along the same lines, as the bassist carries on without hesitation. Two versions of the album's waltzy single "All Neighbors" are included, with each drummer, respectively, having a turn. The first version has a slightly quicker pace, accentuated by Austin's snare rides, and a seemingly abbreviated finish, almost like a demo; the second is over a minute longer as Janzon and Wheeler improvise impressively in tandem, while McPherson brandishes his cymbals.

Jazz Diary is a winning addition to Tomas Janzon's growing oeuvre and a fine example of musical bonding in the midst of fluid creativity.

For more info visit tomasjanzon.com. Janzon is at Five Spot Jazz Oct. 17. See Calendar.



Away, I Was
John Butcher (Relative Pitch)
Form & Mesh
B:A:N:S Band (Fundacja Słuchaj)
by Kurt Gottschalk

John Butcher (who turns 72 later this month) is a saxophonist of remarkable technique, something he's proven and expanded upon consistently over more than 40 years. His ability to coax unexpected, visceral sounds out of his instruments (primarily soprano and tenor) is stunning. It's both difficult and tempting to ascribe emotive weight to any abstract music, to project one's own layers of response to a recording.

On *Away, I Was*, Butcher offers touchstones in titles and dedications to connect with his intentions, and in the process delivers an unexpectedly tender album without holding back on the sometime surprising physicality of his playing. The collection of eight tracks is culled from recordings made between 2008-2014 and varies wildly in audio quality, including a particularly explosive audience recording, but also through differences in approach, from horn alone to multi-tracking, amplification and controlled feedback. Within Butcher's sound world, however, the variations in fidelity come off as aspects of his very particular form of expression. There are dedications to Derek Bailey, the grand-daddy of British free improvisation; Keiji Haino, like Bailey a master of guitar expression

and, like Butcher, someone given to harsh sounds who also has found tenderness within outbursts; Joe McPhee, another true master of saxophone technique; and Éliane Radigue, a composer who was dedicated to exploring pure tonality.

Of particular note is the Bailey dedication, "Listening to DB listening to JR", which breaks the mold without disrupting the program. Butcher plays a transcription by Chris Burn of "Listening to JR", an improvisation from *Drop Me Off at 96th Street*, one of the guitarist's finer solo recordings. The saxophonist gives the prickly lines and thick clusters a focused read on tenor, blurring the dissonances and using overtones, pops and flutters to emulate Bailey's enigmatic attack. It's a fascinating reshaping of improvised playing.

Butcher's clarity of vision crystallizes in the quartet recording *Form & Mesh*, with Sophie Agnel (piano), Pascal Niggenkemper (bass) and Ståle Liavik Solberg (drums). The B:A:N:S Band clearly established a rapport while touring in 2022, and two years later, played the Artacts Festival in Austria, documented on this album. They demonstrate a wonderful uniformity of attack across two tracks ("foam and mesh I" and "II"). The first runs 35 minutes and shows an impressive level of groupthink. It comes off as a suite in short sections with marked shifts in tempo and subgroupings. The second is more open, shaping rather than shifting dynamics, and reaches higher climaxes. With the quartet, Butcher has room for both harder and more melodic soloing, but it's altogether an ensemble effort and speaks well to the musicians' restraint and architectural thinking within free-flowing constructions.

For more info visit relativepitchrecords.bandcamp.com and sluchaj.bandcamp.com



The Association for the Advancement of Creative Musicians, AACM New York City Chapter, Inc.
Celebrating 61 Years of Creative Music

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Adegoke Steve Colson



Iqua Colson



J D Parran



David Virelles



Thurman Barker



Noah Barker



The Rhythm Method

Wednesday, November 4, 2026, 8pm

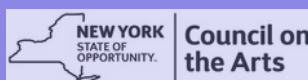
J D PARRAN and SPIRIT STAGE 3 featuring
Christopher Dean Sullivan, bass, Alexis Marcelo, piano,
Michael T A Thompson, percussion, and
J D Parran, saxophone, clarinet, flutes

ADEGOKE STEVE COLSON & IQUA COLSON featuring
Adegoke Steve Colson, piano, Iqua Colson, vocals,
Steven Bernstein, trumpet, Luke Stewart, bass
and Chris Beck, drums



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Friday, December 18, 2026, 8pm

DAVID VIRELLES (Solo Piano)

THURMAN BARKER AND NOAH BARKER DUO featuring
Thurman Barker, drums, percussion and bells, and
Noah Barker, piano (AACM New York City Chapter Inc.'s
2025 Emerging Artist)

THURMAN BARKER (Solo Percussion)

World Premiere of Thurman Barker's new String Quartet
"ROCK CITY (Zion National Park)" with
THE RHYTHM METHOD featuring
Leah Asher, violin, Marina Kifferstein, violin,
Carry Frey, viola and Meaghan Burke, cello

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