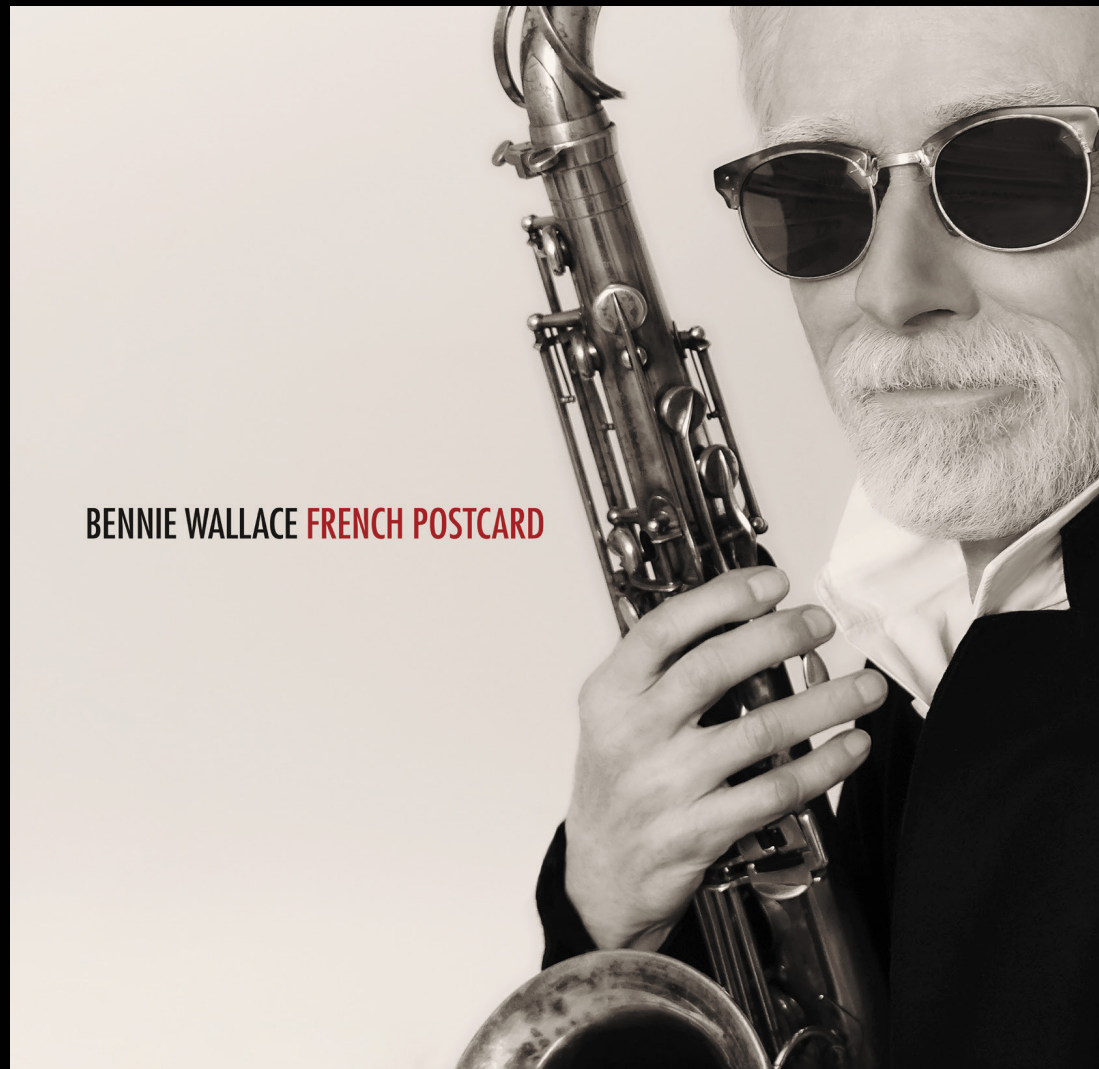


BENNIE WALLACE AT DIZZY'S



Celebrating his new album
French Postcard and the
launch of BackCountry
Jazz Records



dizzy's club

Nov 24 7pm and 9pm
Tickets at jazz.org/dizzys

Bennie Wallace
tenor saxophone
Anthony Wilson
guitar
Simon Moullier
vibraphone
Donald Vega
piano
Peter Washington
bass
Herlin Riley
drums



By All Means
Aaron Parks (Blue Note)
by Andrew Schinder

Contemporary pianist Aaron Parks may be best known for his forays into postmodern experimentation, but he has also successfully conquered the traditional piano trio format. Regardless of style, he has always taken a cerebral approach to any project he embarks on. His latest album, *By All Means*, is an all-acoustic affair that does not stray too far from the typical modern jazz idiom. Parks' originals are eminently pleasant and listenable, but complexities bubble beneath the surface, bringing a freshness to a formula that is certainly tried-and-true, but by no means tired.

The leader has played with this rhythm section—Ben Street (bass) and Billy Hart (drums)—for the better part of a decade, and on the album they add a new element in tenor saxophonist Ben Solomon. Even with that addition, the group's chemistry is palpable throughout the set. Hart is, of course, a living legend behind the kit, and while here he avoids the acrobatics he has often demonstrated throughout his career, he holds down rhythm and swing better than almost anybody. Street, a veteran of the contemporary jazz scene, gives an expert performance that allows both Parks and Solomon to cook out front.

The record begins with "A Way", starting the album off with an uncharacteristically melancholy tone that descends into a noirish mood, leading the listener to expect a gloomy, sorrowful experience. And then suddenly, the amusingly-titled "Parks Lope" kicks in; Parks plays a bright, upbeat introduction before Solomon enters with a melody that virtually winks at the listener. This is a deeply personal album for Parks. "For Maria José" is dedicated to his wife. It's a gorgeous, mid-tempo composition, and his playing blends intellectualism and romanticism, leading ultimately to a sparkingly dulcet duet with Solomon. The pianist also wrote "Little River", a lullaby to his oldest son, and it's quite the perky ditty—sure to end any day on a joyous, hope-filled note.

For more info visit bluenote.com/artist/aaron-parks. Parks is at Village Vanguard Oct. 27–Nov. 1. See Calendar.



The Calling
Isak Ingvarsson (Haphazard Music)
Urias Ensemble
Urias Ensemble (ILK Music)
by Ken Waxman

Each of these sessions features the prolific Danish drummer Kresten Osgood, offering varied takes on the sacred and the secular. *The Calling* is the devout program, in which the leader, Swedish tenor/baritone saxophonist Isak Ingvarsson, reconciles his Catholic upbringing with contemporary music. In contrast, the Urias Ensemble's eponymously-titled album collects Osgood's sometimes profane, sometimes sardonic and always spirited compositions, which defiantly

denounce the disintegrating state of the world while defending the artist's role.

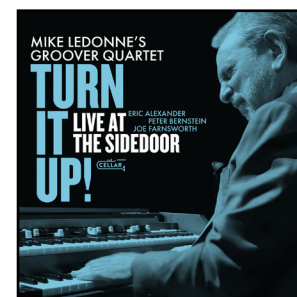
Ingvarsson's devotional sincerity is paramount throughout the eight tracks of his trio's *The Calling*, which in addition to Osgood features Swedish keyboardist Johan Graden. Except for intermittent rim shots, clatters and rumbles, the drummer's contributions are as hushed as a religious service. This turn towards the devotional means that many tracks evolve at such a languid pace that they threaten to become lugubrious. Some pieces seem all introduction, never reaching a cogent narrative, yet luckily, this issue is usually overcome. On both horns, Ingvarsson blends hollow breaths with repeated snores and warbling bluster to make solid points. Similarly, Graden's focused chording, emphasizing pedal point stops and responsive comping, gives the music a fluid linearity. Overall, the standout tracks are looser and louder. Ingvarsson's feathery vibrato ascends to a stark whistling resolution on "Motion", while "My Prayer" expresses devotion, affiliating tom-tom drum smacks and undulating reed slurs with piano exposition.

The profane is emphasized over the pensive on Osgood's 50th birthday present to himself—a big-band celebration featuring four brass, five reeds, four strings, a synthesizer player and Osgood himself. Particularly prominent are tubist Jakob Munck's throaty snorts, which, coupled with Nils Davidssen's bass thumps and the drummer's beats, turn "Justice for Khashoggi" into a defiant parade march. Munck's unexpected brass wallows join Albert Ayler-esque saxophone shrills and the trumpeters' mariachi-like projections to overcome Kuno Kjarbye's initial shrill, fiddle lines. The melded result, torqued with Eastern European dance rhythms, sardonically answers the question posed by "Name the Country". The recording also includes some vocalist-

directed tunes with simple English lyrics that alternately proclaim and probe questions of life and love. But if there's a sarcastic tinge it's buried under this turn towards pop music. Much better is "Much More Like Us", where a warbling vocal chorus shares space with plump drum rumbles and stop-time tenor saxophone surges from Mads Egetoft or Morten Carlsen, suspended over a rhythmic groove played by the whole band.

Pensive or profane, these discs demonstrate Osgood's flexible skill as accompanist and leader, and both offer convincingly realized visions.

For more info visit haphazardmusic.bandcamp.com and ilkmusic.com. Osgood is at Zürcher Gallery Nov. 1 (with Maria Faust). See Calendar.



Turn It Up!
Mike LeDonne's Groover Quartet (Cellar Music)
by Scott Yanow

Pianist-organist Mike LeDonne has been making consistently rewarding recordings since the mid '80s. The most prominent outlet for his organ playing has been his Groover Quartet, formed in 1999, with Eric Alexander (tenor), Peter Bernstein (guitar) and Joe Farnsworth (drums), a lineup that has now lasted

almost 30 years.

The quartet has recorded nine previous albums for Savant, beginning with *Smokin' Out Loud* (2003). *Turn It Up!* is a new double-album set of live recordings: the first half was recorded in 2024 (at The Side Door Jazz Club in Old Lyme, CT), while the remainder is from over twenty years ago (in 2004 at Cory Weeds' now-shuttered Cellar Jazz Club in Vancouver). The general approach owes something to Charles Earland: the music both swings and grooves, straddling the boundary between hard bop and soul jazz. The repertoire is a mix of standards, LeDonne originals and R&B/soul hits; the results: both accessible and explorative. The pairing of live recordings two decades apart shows just how consistent in sound and style the group has been since the late '90s; the main difference: Alexander seemingly takes his improvisations a bit more outside on the earlier of the two dates. Among the highlights are Ray Bryant's "Slow Freight", LeDonne's "Mary Lou's Blues", a medium-tempo rendition of Alec Wilder's "Who Can I Turn To", a blazing cover of Gamble and Huff's "I Love Music" (with hints of John Coltrane's "Impressions") and an uptempo version of legendary organist Jimmy Smith's "You'll See". Alexander can be heard stretching out throughout the album, especially on Earth, Wind & Fire's "After the Love Has Gone" and Ray Noble's "Cherokee" (including an impressive unaccompanied section).

Each Groover Quartet bandmember proves to be a highly individual stylist, which has helped place the group near the top of its field for the last three decades.

The album release concerts are at Jazzcultural Nov. 4 and The Side Door (Old Lyme, CT) Nov. 13-14. LeDonne is also at Midnight Blue Nov. 11 and 25, Mezzrow Nov. 20-22 and Smalls Nov. 23. See Calendar and 100 Miles Out.

DAVID ROURKE
Shower or Shine
CMF042527
Tyler Henderson Piano
Caleb Tobocman Bass
Willie Bowman Drums
Smalls Jazz Club
November 27 & 28
6:00 pm - 8:30 pm

FRANK BASILE
Formidable
CM031626
Jeb Patton Piano
David Wong Bass
Dennis Mackrel Drums
Smalls Jazz Club
December 8
6:00 pm - 8:30 pm

RALPH MOORE
Convergence
CMCR021626
David Kikoski Piano
Peter Washington Bass
Lewis Nash Drums
Available on 180 gram LP

KEN FOWSER
The Big Picture
CMR081826
Joshua Bruneau Trumpet
Matthew Rotker-Lynn Guitar
Steve Einersonn Piano
Peter Brendler Bass
Mike Camacho Drums
Jazzcultural
November 19, 10:30 pm

his project has been made possible in part by the Government of Canada. Ce projet a été rendu possible en partie grâce au gouvernement du Canada.

Please visit www.cellarlive.com and use code **nycjr26** for **20% off** now!