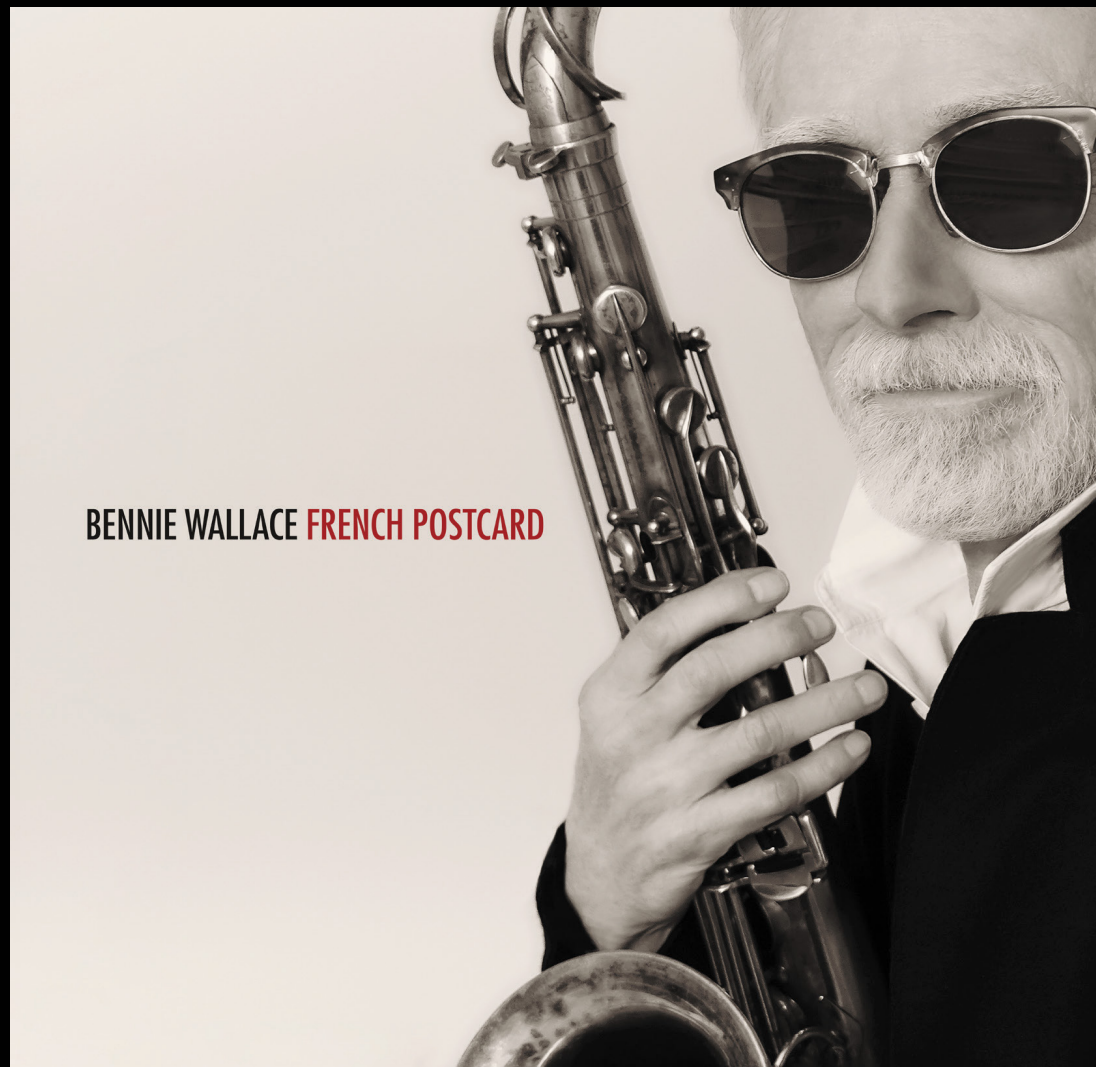


BENNIE WALLACE AT DIZZY'S



BENNIE WALLACE FRENCH POSTCARD

Carol Friedman

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



dizzy's club

Nov 24 7 pm and 9 pm
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