Getz/Gilberto '76 and *Moments in Time*.

The set opens with "É Preciso Perdoar", a fitting introduction to Gilberto's quiet, unforced manner. The song's theme of forgiveness is conveyed without theatricality, and its emotional weight emerges through the singer's delicate phrasing. The lilting litany of items in "Aguas de Março" brings a livelier, gentler flow, supported only by Gilberto's understated guitar. "Retrato em Branco e Preto" returns to more introspective territory, with the saxophonist adding a ruminative excursion. "Chega de Saudade" is inseparable from the emergence of bossa nova and Getz' solo fits perfectly within that tradition. Its appearance here, more than a decade after the style's international breakthrough, speaks to the enduring nature of that musical language. Regardless of the source material, whether it is the rhythmically buoyant "Rosa Morena", the cheerful, lilting "Doralice", or his acknowledgement of the musical world of Luiz Bonfá in "Um Abraço No Bonfá", Gilberto emerges as an artist whose apparent simplicity is the product of a highly-individual musical vision.

We move on to the Getz Quartet, a modern jazz ensemble with an identity all its own, beginning with the number "Summer Night". Led by the tenor saxophonist's luminous tone and floating lyricism, the group establishes its straight-ahead credentials by emphasizing swing and instrumental interaction. "O Grande Amor", written by Antônio Carlos Jobim and lyricist Vinicius de Moraes, provides a natural link to the Brazilian repertoire. Getz and Brackeen inhabit the musical style without rigidity or stifling nostalgia. The remaining selections make clear that the saxophonist was not content to stay within the limits of bossa nova. Wayne Shorter's "Infant Eyes" is reflective and lyrical; Getz' cool tone and far-reaching curiosity shape the interpretation, while Brackeen's solo is filled with the rhythmic and harmonic tensions that define her impulsive style. Kenny Wheeler's "The Cry of the Wild Goose" introduces a distinctly funkier sound. The contrast is revealing: this quartet can move between musical styles without losing its collective identity. Rodgers Grant's "Morning Star" closes the program, leaving the quartet's adventurous modern-jazz sensibility clearly in view.

Those encountering these recordings for the first time are in for a treat: they offer a picture of the full range of Getz' artistry and testify to the enduring singularity of Gilberto's musical voice.

For more info visit resonancerecords.org. A Getz Tribute is at Dizzy's Club Dec. 1-2 (with Julian Lee Quartet). See Calendar.



Blue Transient
Herb Robertson, Christopher Dell, Christian Ramond, Klaus Kugel (Nemu)
by Ken Waxman

Trumpeter Herb Robertson, the inventive, Plainfield, NJ-born journeyman, worked with everyone from Bill Frisell to Evan Parker during his career, before his passing two years ago this month at age 73. By the end of his life, he was gigging as much in Europe as North America, and the posthumously-released *Blue Transient* captures a seven-part free improvisation from his final year with a group of top-flight German players—Christopher Dell (vibraphone), Christian Ramond (bass) and Klaus Kugel (drums). Robertson's distinctive, brassy slides and slurs connect squarely with the others, his acrid triplets, whinnying tones and plunger growls weaving in and out of the improvisations. He's obviously having a good time, since he concludes his solo of smears and snuffles on "Blue Transient - Part 3" by hollering and chortling through his horn, mumbling nonsense and bugling tones at the same time.

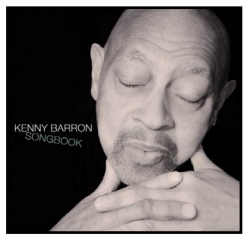
Particular sequences throughout the seven tracks highlight the skills of Ramond and Kugel, the former moving from measured strums to furious thumping, and the latter making use of focused press rolls and cymbal jabs. Together, they mostly fend off linear expression. In the meantime, Dell serves as Robertson's most consistent foil. With his continuous carpet of mallet rolls and rebounds, sustained patterns and ingenious metal shaking, he both advances and connects variations on a theme and subtly decorates or underlines the others' work. On "Part 4", following Robertson's lyrical Harmon-muted trumpet riff, Dell stretches out in a fluid unaccompanied display: continuous reverberations and overt metal pealing stretch the vibraphone's timbres and sustain to their limits.

Robertson's ability to move quickly among brass screeches, mouthpiece suckles, note-bending blasts and broken chord projections are distinctively displayed on this double-album. So too is his ability to inject himself into many situations without fissure. Dell demonstrates how the vibraphone's dual functions of sound accompaniment and timbral extrapolation can be applied to free music situations. Ramond and Kugel emphasize their rhythmic skills without being obsequious or overbearing.

Having recorded upwards of 80 sessions as a leader or sideperson, Robertson's inventiveness and responsiveness on *Blue Transient* confirm that his talents remained strong even as he neared the end.

For more info visit nemu-records.com





So Many Lovely Things (Live in Brecon)
Kenny Barron, Ray Drummond, Ben Riley (Elemental Music)
Songbook
Kenny Barron (Artwork)
by George Kanzler

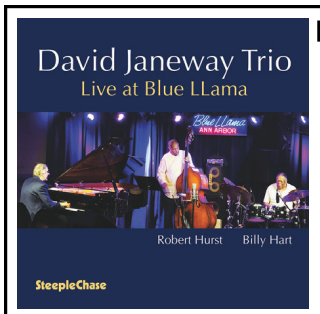
Two newly-released albums, one from a concert 31 years ago, the other a new recording and new venture for the leader, offer further proof that Kenny Barron is one of our greatest living jazz pianists. The 1995 concert, recorded in Brecon, Wales, features his go-to trio of that decade, with Ray Drummond (bass) and Ben Riley (drums). The new album is Barron's first to feature vocalists throughout (singing his original tunes), along with his current trio of Kiyoshi Kitagawa (bass) and Johnathan Blake (drums).

So Many Lovely Things: Live in Brecon consists of ten tracks spread across the double-album (two CDs or two LPs). They run the gamut from originals to Thelonious Monk, and jazz and pop standards, including "Canadian Sunset", a Top Ten Pop Chart hit from 1956. The wide net that Barron casts for repertoire also casts light on his approach to music, quoted in the liner notes: "I like music. I like all of it. I don't want to be put in any kind of pigeonhole…Different situations force me to play other things. You don't know what it sounds like until it reveals itself…Whether you make it or not, you've got to reach." Barron's early heroes and models were Hank Jones and Tommy Flanagan, and like them, he is a strongly melodic improviser; he has proven himself to be more adventurous, however, counting Monk as another strong inspiration. As Drummond observes, "He doesn't just play the changes, but redeploys the melody in a very complex way." Several examples of that assessment can be found on the live album. You never lose sight of the melody on Joe Bushkin's "Oh, Look at Me Now", although Barron does get coy with the bridge. Bridges—the contrasting "B" sections of traditional 32-bar AABA songs—are crucial to the pianist's improvising, as he stresses their uniqueness even on the most fevered solo flight, as when trading fours with Riley on "Surrey With the Fringe on Top". On another set of piano-drums trades heard within "Time Was", Barron manages to shift improvising gears on each new four-bar window.

Among the high points of the album are the two Monk selections (Barron and Riley were members of Sphere, the Monk tribute quartet founded in 1977): "Ask Me Now" is treated as the gorgeous ballad it is, first with a solo chorus and then by the trio; "Shuffle Boil" is all solo piano, Barron reveling and high-stepping in the stride piano feel the composer sometimes nostalgically invoked. Barron also captures Monk's oblique sense of time, all while slipping in sly quotes from other tunes in the High Priest of Bebop's *oeuvre*.

Songbook is Barron's first album to entirely feature vocals (by eight different singers) throughout its thirteen tracks. He wrote all of the music, and all but two of the tracks have lyrics by poet Janice Jarrett, whom the pianist has known for over half a century, and whose lyrics are more art song or impressionist poetry than pop/jazz songs. The two exceptions are the spirited anthem "Minor Blues Redux", with lyrics to match from the singer, Catherine Russell, and "Calypso", featuring Tyreek McDole's wordless, cheerful "la-di-da"-ing. Barron's tunes at times reach too wide across octaves, an obstacle for some singers, especially Jean Baylor. Cécile McLorin Salvant meets the challenge on all three of her features, while also adding wit and attitude. Two other vocalists stand out: a pair of major artists who are themselves noted composers. Ann Hampton Callaway infuses the tropical paradise lyrics of "Cook's Bay" with the sensual huskiness of Lauren Bacall, and Kurt Elling personifies the feel of "In the Slow Lane". The album also includes a pair of young singers on the brink of what could be bright jazz careers. The rising Ekep Nkwelle reverses the octave stretch on "Illusion" toward the bottom, suggesting the richness of Sarah Vaughan's lower range, and Kavita Shah brings tender empathy toward both Barron's piano and the song, "Lullabye".

For more info visit elemental-music.com and store.pias.com. Barron is at Village Vanguard Dec. 15-27. See Calendar.



For further info visit
davidjaneway.com

CDs, downloads and streaming available at Amazon, Apple Music, Spotify & YouTube

David Janeway Appearing:

DEC. 9
David Janeway Trio
@One Flight Up (7, 8:30 pm)

DEC. 13
David Janeway Jam Session
@Jazz Forum (8-10 pm)

DEC. 20
Latin Jazz Collective
@Five Spot Jazz (8-10 pm)

DEC. 28
with Eliot Zigmund Quintet
@Smalls (6 pm)

JAN. 6
Tribute to Jazz from Detroit
@Dizzy's Club (7, 9 pm)

"Live at the Blue Llama captures spontaneity, elegance and decades of shared musical experience merging into something deeply human…- classical jazz in the noblest sense...a continuation of the language." - *Paris Move*