



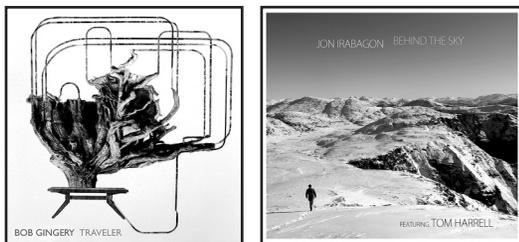
Every Sunday
Jason Roebke (Clean Feed)
by John Sharpe

Jason Roebke's busy schedule bears testament to his status as one of the go-to bassists on the fertile Chicago scene. As well as leading his own adventurous outfits and multitudinous sideman dates, he also participates in hard-to-classify sessions such as *Every Sunday*. It comprises three lengthy improvisations jointly credited to the collective of Roebke, guitarist Matthew Schneider and drummer Marcus Evans, who has also recorded with flutist Nicole Mitchell's Black Earth Ensemble. Meditative though melodic interplay seems to be the trio's calling card, captured in a bright crisp live recording, though unfortunately Schneider's sound is marred by occasional amplifier distortion.

The album starts with spare thoughtful unaccompanied bass, which at times recalls Charlie Haden in its solemnity, before a scratchy passage resolves with hints of regular tempo. At this point guitar and drums join. At first it resembles a dialogue between bluegrass guitar referencing half-remembered songs and jazz drums, mediated by Roebke, whose counterpoint and rhythmic walking patterns weld the disparate elements together. But by turns proceedings become gnarly and conversational, before Evans shifts into a lilting meter and Schneider takes on a samba inflection. You can easily imagine these three guys getting together every weekend and chewing the fat—enjoying themselves in a mellow unobtrusive way while the world goes about its business.

After the intro on the title track, Roebke tends to take a back seat, although he does attract attention through some unconventional timbres and extended techniques. Schneider deals in abstract lyrical fragments that never quite cohere into tunes, but are not intrinsically dissonant. "So Big" opens with understated guitar musings underpinned by arco bass and mallets. As the cut delicately blossoms, bowed bass slowly spirals upwards, fuelled by tappy improv-style drums, guitar remaining resolutely sweet. Another bass solo begins the concluding "For Jimmy Woode", dedicated to the Duke Ellington bassist, before it settles into an appropriately straightahead groove embellished by chiming guitar.

For more information, visit cleanfeed-records.com. Roebke is at *The Stone Sep. 1st*. See Calendar.



Traveler
Bob Gingery (Fresh Sound-New Talent)
Behind The Sky (featuring Tom Harrell)
Jon Irabagon (Irrabagast)
by George Kanzler

Since he emerged on the jazz scene coincident with the arrival of the new century and especially since winning the Thelonious Monk Saxophone Competition in 2008, Jon Irabagon has been featured on scores of recordings and been a prominent sideman with groups ranging from Mary Halvorson and Dave Douglas' quintets to

Mostly Other People Do the Killing (including recreating all the John Coltrane and Cannonball Adderley sax solos on that group's *Blue*, an audacious echoing of Miles Davis' *Kind of Blue*). On these albums we hear how Irabagon can assert his individuality while working within the confines of a sideman as well as how he presents himself on his own new CD. As an added bonus for the listener, both albums feature surprisingly fine original compositions from their respective leaders.

Bassist Bob Gingery's debut CD, *Traveler*, pairs Irabagon's tenor saxophone in a frontline with the assertive electric guitar of Mike Baggetta, Gingery joined in the rhythm section by drummer Mark Ferber. The tenor saxophonist and guitarist revel in playing off of and pushing each other, generating building excitement on consecutive and tandem solos. Gingery favors novel and odd-time signature rhythms, but both he and Ferber express them with a gratifyingly natural flow, including the rolling 5/4 of the title track and catchy New Orleans Second-line update of "Three Legged Dog". Irabagon demonstrates a wide-ranging, virtuosic command of his tenor throughout, whether playing with honking intensity or fleet, fluttery arpeggiated runs, gruffly raucous tones or breathy ballad caresses. His solo on the languorous ballad "Past Lives" manages to suggest an internal dialogue/duet in two registers while both he and Baggetta join the leader in mining the spacey, Pat Metheny vibe of closer "Cadence".

Although Irabagon notes that *Behind The Sky* "was written with the grieving process and its different emotional states in mind", the music is hardly dour or mournful, ranging from rubato-tinged ballads to a variety of rhythms and time signatures, from swing and bop to rolling rock. The leader has enlisted a perfect foil in the limpid piano of Luis Perdomo, whose pristine-toned solos contrast with Irabagon's broad ranging sound, especially his tenor (he also plays soprano). Anchoring the band are bassist Yasushi Nakamura and drummer Rudy Royston (Irabagon's bandmate with Douglas), with trumpeter/flugelhornist Tom Harrell making it a quintet on 3 of the 11 tracks. High points with Harrell are the tracks "Obelisk" and "Eternal Spring", where the two horns solo in tandem, the first featuring tenor over a modal theme, the second in 6/8 with Irabagon on soprano. Other highlights include "One Wish", a midtempo ballad morphing into a vampy 2/4 beat for Irabagon's final solo turn; "Music Box Song (For When We're Apart)", a waltz with such a strong melody it could be mistaken for a classic pop standard; and "Lost Ship at the Edge of the Sea", a stunning duet for soprano sax and piano. And for tenor sax bravado, "Mr. Dazzler" more than lives up to its name. The title tune closes the album with Irabagon's only overdubbing, as soprano weaves in and out of the tenor sax lead and final coda.

For more information, visit freshsoundrecords.com and jonirabagon.com. Irabagon is at *Jazz Standard Sep. 2nd*, *Korzo Sep. 15th*, *Cornelia Street Café Sep. 19th* with Barry Altschul and *The Stone Sep. 27th*. See Calendar.



Life in Real Time
Laszlo Gardony (Sunnyside)
by Donald Elfman

Life in Real Time, recorded at the Berklee College of Music Performance Center, is a concert showcase for

pianist Laszlo Gardony's compositional prowess and his talented band. The set opens with a funky New Orleans march, "Bourbon Street Boogie"; over strutting piano and the driving rhythm of bassist John Lockwood and drummer Yoron Israel, the tenor saxophones of Bill Pierce, Stan Strickland and Don Braden spin a most appealing dance. Pierce takes the first solo and demonstrates the soulful fire that has always marked his playing. Braden follows with a solo equally passionate and eminently danceable. Gardony gets right in the same groove for his lead with appropriate swagger. It's a perfect tune to get an audience in the concert mood.

"Breakout" opens with a prolonged feature for Israel, who offers so much color and dynamic range it never seems predictable. Some aural fireworks towards the end of its three-minute length lead into Braden, hot and forward-moving, in a fine solo, building to a number of persuasive climaxes before giving way to Pierce, who starts almost lyrically and then quickly gives way to the drive of the tune. Gardony again plays with an authority that never lets up. The tune ends with 'chaos' reflective of the title, everybody just wailing.

The music here is both crowd-pleasing and intelligent. Witness the funky take on "Lullaby of Birdland" and emotionally strong version of "Motherless Child", featuring Strickland's bass clarinet. Four other Gardony originals are a tribute to folk music of West Africa ("New Song"), another groove dance ("Gemstones"), a bluesy ballad ("The Other One") and another smoking wailer ("Out on Top"). Gardony's new album is the definitive model of a concert recording.

For more information, visit sunnysiderecords.com. Gardony is at *Birdland Sep. 3rd*. See Calendar.

R E C O M M E N D E D

- Michael Bates — *Northern Spy* (Stereoscopic)
- Paul Dunmall/Tony Bianco — *Homage to John Coltrane* (SLAM)
- Harris Eisenstadt — *Canada Day IV* (Songlines)
- Chico Freeman/Heiri Känzig — *The Arrival* (Intakt)
- Erroll Garner — *The Complete Concert By The Sea* (Columbia-Legacy)
- Mary Halvorson — *Meltframe* (Firehouse 12)
- Darius Jones Quartet (featuring Emilie Lesbros) — *Le Bébè de Brigitte* (*Lost in Translation*) (AUM Fidelity)
- Charlie Haden/Gonzalo Rubalcaba — *Tokyo Adagio* (Impulse)
- The Ladybugs — *Eponymous* (s/r)
- The Uppercut | Matthew Shipp/Matt Walerian Duo — *Live at Okuden* (ESP-Disk)

Laurence Donohue-Greene, Managing Editor

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- Eric Alexander — *The Real Thing* (HighNote)
- John Ellis & Double-Wide — *Charm* (Parade Light)
- Erik Friedlander — *Oscalypto* (*Tribute to Oscar Pettiford*) (Skipstone)
- Dieter Glawischnig — *Winged By Distance* (*European Jazz Legends, Vol. 1*) (Intuition)
- Paul Hubweber/Frank Paul Schubert/Alexander von Schlippenbach/Clayton Thomas/Willi Kellers — *Intricacies* (NoBusiness)
- Improgressive (Alberto Popolla/Errico Defabritis) — *Primo* (SLAM)
- James Brandon Lewis — *Days of Freeman* (OKeh)
- Rodriguez Brothers — *Impromptu* (Criss Cross)
- Roots Magic — *Hoodoo Blues* (Clean Feed)
- Tony Wilson 6Tet — *A Day's Life* (Drip Audio)

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