

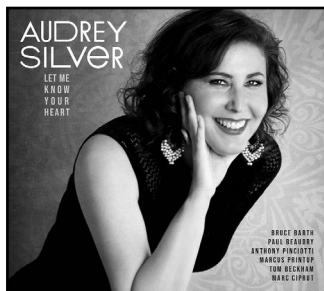
Emanation
Sam Rivers Trio (NoBusiness)
 by Phil Freeman

Sam Rivers' Impulse! debut, 1973's *Streams*, featured a 49-minute performance from that year's Montreux Jazz Festival with a trio of bassist Cecil McBee and drummer Norman Connors. The group was in full free improv mode from start to finish, pulling out all the stops from the crashing drum intro to the finale, which managed to be slow and explosive at once. Although it was a continuous piece of music, it moved through multiple stages, mostly signaled by Rivers—who died eight years ago this month—switching instruments, from tenor saxophone to flute to piano to soprano. Four earlier performances by the same trio, recorded in February 1971 at the Boston Jazz Workshop, were released on the 1975 album *Hues*, which has regrettably never been reissued, and another three-minute fragment from Montreux popped up on the 1978 compilation *The Live Trio Sessions*, also terminally out-of-print. And that was it as far as documentation of this wild, adventurous group...until now.

Writer and scholar Ed Hazell and NoBusiness label owner Danas Mikailionis have arranged with Rivers' daughter Monique to release eight archival recordings, of which *Emanation* is the first. Recorded on Jun. 3rd, 1971 at the Boston Jazz Workshop, it's another totally unfettered performance, divided into two sections, the first running just over 31 minutes and the latter slightly more than 45.

Things get started right away: Rivers calls the meeting to order with an unaccompanied tenor fanfare and McBee and Connors quickly settle in behind him, the drummer hammering the kit hard as the bassist, unfortunately under-mic'd, goes his own way and does his own thing. By about five minutes in, things settle down somewhat and the trio, McBee much more audible, is actually swinging, not that far from what Rivers was able to accomplish as a short-lived member of Miles Davis' quintet in 1964. During the course of the performance, Rivers moves from tenor to flute to piano to soprano, just as he did on *Streams* and, while he's at his best when playing the tenor, nothing here is boring or dismissible. *Emanation* is a crucial addition to the Sam Rivers catalogue.

For more information, visit nobusinessrecords.com



Let Me Know Your Heart
Audrey Silver (Messy House Productions)
 by Anna Steegmann

Vocalist Audrey Silver wrote 6 of the 14 songs on this, her fourth album. They are collaborations with Dominique Gagne, highly regarded by Silver for her sense of harmony. The singer sees herself as a storyteller who taps into her heart first, then adds the melody to it. She is joined by a fine group of musicians: Bruce Barth (piano and organ), Paul Beaudry (bass), Anthony

Pinciotti (drums), Marcus Printup (trumpet), Tom Beckham (vibraphone) and Marc Ciprut (guitar).

Silver began her singing career in 1998, honing her craft studying with singers Sheila Jordan and Mark Murphy; the latter described her voice as having "that rare quality of light infectious swing that lights up her tall willowy persona." Her alto is pure and persuading, her clarity, enunciation and breath control astonishing. She has been compared to Karen Carpenter and Jo Stafford and credits Bill Evans, Annie Lennox and Arnold Schoenberg as influences.

The album opens with one of her originals, "When I Look into Your Eyes", a sweet, languorous love song. As in most tracks that follow, bass and drums lay the foundation for piano and trumpet to take their improvisational flights. The Sam H. Stept-Lew Brown-Charles Tobias standard "Comes Love" is joyous and upbeat and another opportunity for Barth and Printup to showcase their immense talent.

Silver puts a jazzy spin on Peter Gabriel's "Solsbury Hill", here played with a second line groove. Her renditions of Abbey Lincoln's-Freddie Hubbard's "Up Jumped Spring" and Irving Berlin's "How Deep is the Ocean" will surprise and delight. The title track has the flavor of an Irish jig and features Silver playing a Native American flute.

Listeners will hear influences from pop to Monk, savor Silver's exquisite voice and the work of her outstanding musicians. They will feel invited into her world where, to use lines from the opening track, "the world is ours" and "it's safe to fall apart".

For more information, visit audreysilver.com



Homework
Sunny Murray/Bob Dickie/Robert Andreano
(NoBusiness)
 by Pierre Crépon and Marc Chaloin

Guitarist Robert Andreano, originator of this project, recounts its story in very personal liner notes. While he was only 22, an opportunity arose to meet avant garde drumming pioneer Sunny Murray, who was to Andreano and bassist Bob Dickie—who completes the trio on this date—a legendary musician. This opinion was unfortunately not universally shared in the jazz world. Consequently, Murray was always looking for work and a recording was organized just a few days later, on Memorial Day 1994 in Philadelphia.

Homework was released in 1997, in a strange lathe cut (records individually cut as opposed to pressed in batches) edition of 22 copies on translucent vinyl, a nod to the original pressings of Albert Ayler's *Bells*, a classic '60s Murray session. The NoBusiness CD is an expanded edition dispensing with edits made to fit the music on LP (the vinyl is also being rereleased).

The session sounds completely improvised, of the "let's go in and see what happens" variety. And what happens is quite surprising: Murray's main register here is not the free pulse he is known for, but grooves that tread binary grounds. Of course, Murray was not a session drummer and his breakbeat sounding approach on "Swell", for example, remains highly unconventional.

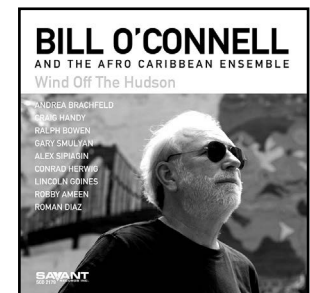
The younger musicians, bringing electric sounds and elements of non-jazz backgrounds, improvise with the respect due to such a figure, treading carefully. Although the session remains under a certain intensity threshold, they bring out those peculiar grooves

unique to Murray's discography and manage to find the right distance. Guitar carries echoes of Hendrix, often with beautifully nuanced attack.

Murray notoriously disliked recording alone and the appearance of the nearly-20-minute solo "Why You Need a Lawyer When Your Pants on Fire" is another big surprise. It is a remarkable opportunity to listen to elements of the drummer's classic style, as he goes into a fascinating interiorized dancing, anchored by his left foot hi-hat work.

Murray was never in a position to organize his discography as a hall of mirrors in which to gaze at his own reflection. *Homework* documents a brief moment in his musical life, whose richness made it possible for it to be unique. The reissue is dedicated to the "beautiful memory of Sunny Murray", who died two years ago this month. And beautiful it is indeed.

For more information, visit nobusinessrecords.com



Wind Off The Hudson
Bill O'Connell and The Afro Caribbean Ensemble
(Savant)
 by Scott Yanow

Bill O'Connell has had invaluable experiences performing Latin (or AfroCuban) jazz. It would be difficult to improve upon a background that includes work with Mongo Santamaria, Jerry Gonzalez' Fort Apache Band and Conrad Herwig's Latin Side projects, plus over 30 years as David Valentin's musical director.

It is clear from O'Connell's arrangements throughout *Wind Off The Hudson* that he has little interest in merely repeating the past or bringing back a variation of the bop-oriented Latin sounds of the '50s. His versions of four jazz standards (if one counts John Coltrane's "Transition" as a standard) and six of his originals will keep one guessing throughout.

He heads an allstar group of flexible and versatile musicians comprised of alto saxophonist Craig Handy, tenor saxophonist Ralph Bowen, baritone saxophonist Gary Smulyan, flutist Andrea Brachfeld, trumpeter Alex Sipiagin, trombonist Herwig, bassist Lincoln Goines, drummer Robby Ameen and Roman Díaz on congas. While there are plenty of individual heroics, particularly Sipiagin's consistently blazing trumpet, the passionate outbursts by Handy and unrelenting percussion work of Ameen and Díaz, the biggest impressions are of the adventurous and colorfully arranged ensembles and the piano solos.

Of the standards, Juan Tizol's "Perdido" is modernized and Latinized, Tito Puente's "Oye Como Va" is given a very fresh treatment and "Transition" is reborn as a piece from Cuba. As for Duke Ellington's "C Jam Blues", few would recognize it despite O'Connell utilizing its simple melody (although with very different phrasing).

The originals include the uptempo title track (O'Connell sounding a bit like McCoy Tyner), moody "Gospel 6", stop-start rhythm in the melody of "Jerry's Blues" reminiscent of Thelonious Monk's "Evidence" and the quiet ballad "I Don't Have The Answer". The closing "Discombobulation" points toward the possible future of AfroCuban jazz as a dense and avant garde musical world while still retaining the excitement of Latin rhythms.

For more information, visit jazzdepot.com. This project is at *Jazz Standard* Dec. 12th. See *Calendar*.