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FRIDAY & SATURDAY MAY 25TH & 26TH



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## You Eat My Food, You Drink My Wine, You Steal My Girl! Leslie Pintchik (Pinch Hard) by Donald Elfman

Pianist Leslie Pintchik continues her inventive musical expeditions with yet another set of unique originals and delightfully different takes on standards. She cares about melody, telling stories and communicating with her fellow musicians, most of whom have been with her for years. Pintchik's playing presents deft technique always tempered by a lovely sense of humor.

Let's start with her take on standards. Jimmy Dorsey-Paul Madeira's "I'm Glad There Is You" is taken at a slow and sexy pace in a trio setting, making it as warm and inviting as it's ever sounded. Solos by the leader and bassist Scott Hardy are delicate and powerfully passionate. Jerome Kern-Otto Harbach's "Smoke Gets In Your Eyes" follows as a samba and the tone is engaging and intimate yet also hot and strong. Hardy is the perfect partner and drummer Michael Sarin provides spot-on complements and accents.

The slow tunes are exquisitely beautiful, elegiac and bittersweet. "Mortal" reflects on our brief time on Earth with seriousness and rich emotion. Steve Wilson (alto saxophone) is elegant and heartfelt and Ron Horton (flugelhorn) carries a world of sensitivity and depth in his playing. "A Simpler Time", which also appeared on Pintchik's album *Quartets*, is heartbreaking yet bracing in this trio version. Pintchik and Hardy pair up as loving and listening intimates.

In a lighter spirit are the other four originals. "Happy Dog" and "Hopperesque" both utilize the delicate sound of Shoko Nagai's accordion, the former a sprightly Latin number and the latter expressing the mystery inherent in much of Edward Hopper's work. There are two tunes with the unconventional names. The title track has a sense of urban soul with a boisterous solo by Wilson and omnipresent funk from the rhythm section. And "Your Call Will Be Answered By Our Next Available Representative, In The Order In Which It Was Received, Please Stay On The Line, Your Call Is Important To Us" is a brilliant stop-and-start-and-stop-again line, hip modern jazz with intricate playing from the trio.

Leslie Pintchik creates a rich palette of music that is discerning, unexpected and always inviting.

For more information, visit [lesliepintchik.com](http://lesliepintchik.com). This project is at Jazz at Kitano May 23rd. See Calendar.



## Magnetism(s) Matthew Shipp (Rogue Art) Sonic Fiction Matthew Shipp (ESP-Disk') Zero Matthew Shipp (ESP-Disk') by Kurt Gottschalk

Pianist Matthew Shipp marks 30 years in the recording business this year, a three-decade run that includes threats of retirement, overseeing an exceptionally inventive label imprint and, most importantly, creating a tower of exciting recordings of his own piano artistry. The longest professional relationship of that

illustrious run is with saxophonist Rob Brown, with whom he issued his first record, *Sonic Explorations* (Cadence Jazz), in 1988. The two share a certain free fluidity that has been documented in a variety of configurations, often with the bassist William Parker. An excellent album by that trio, *Magnetism*, was released on the French label Bleu Regard in 1999 and it now sees reissue on another French label—the invaluable RogueArt—paired with a 2016 session by the same three men.

The reasonable, rash reaction to the double-disc *Magnetism(s)* would be to make pronouncements about how the musicians have changed, matured even, over the ensuing years. But these are players who evolve more in a matter of moments than they do over the course of years. The three play together with a deep, shared consciousness because they have played together for so long, for sure, but they've also no doubt played together for so long because they're able to share a deep consciousness. The earlier studio session is comprised of 20 short tracks while the more recent live recording is three longer tracks, but that is more likely attributable to the setting than the year. Put simply, *Magnetism(s)* extends the line(s) of some of the longest and strongest associations in New York's free jazz. Its value isn't in surprise but in dependability.

*Sonic Fiction* is the fourth record that Shipp has made with another reedplayer, Poland's Mat Walerian (after 2012's *The Uppercut: Live At Okuden and Jungle Live At Okuden* and 2015's *This Is Beautiful Because We Are Beautiful People* adding bassist William Parker). Heard here on alto saxophone and bass and soprano clarinets, Walerian is a wonderfully slippery player, full of blurry glissandi that melts over the music. This studio session is rounded out by two longer-term Shipp associates, bassist Michael Bisio and drummer Whit Dickey, resulting in the tense dynamic of a(nother) simpatico rhythm section with a wild card (emphasis on wild) soloist. Walerian's rich tone on the bass clarinet is a highlight, sounding nearly like a cello on the abstraction of "Blues Addition". The wonderful dialogue between Walerian and Bisio on that track is typical of the album, which nicely circles in configuration, more often than not exploring solos or subgroupings of the already small group. The quartet is billed under Shipp's name and all the composition credits are his, but plenty of space is afforded to each of the members.

Of the three records considered here, the must-have for the Shipp Incompletist is the odd and entertaining *Zero*. This unusual double-disc set features two solos: the first a series of short piano impromptus, the second a 63-minute free ranging discourse on (to borrow from Sartre) being and nothingness. As such, it's unlike any other of the many releases in Shipp's catalogue. The piano set is 11 short tracks recorded in studio, ranging from under two minutes to six and a half. They show Shipp in a rather jazzy mood, still following the spontaneity of the moment but with trills and loping lines reflecting a lifetime of listening to Bill Evans, Andrew Hill and Paul Bley. Shipp's playing has always been full of idiosyncrasies and here he has an odd done-and-out habit of sudden stops, as if he's had enough. It can be a bit disconcerting but gives a nicely unlikely countenance to the melodious playing.

Disc One is just 45 minutes. It would be nice if it ran a bit longer so it could provide a backing track to the decidedly stranger second disc, entitled "A Lecture on Nothingness" (the nod actually being not to Sartre but Cage). It's a monologue by an instrumentalist separated from instrument, a rambling, verbal improvisation on a few prepared themes. It may not hold up to more than a listen or two, but doesn't need to. It's another intriguing entry in the 30-year discography of a musician never lacking in things to say.

For more information, visit [roguart.com](http://roguart.com) and [espdisk.com](http://espdisk.com). Shipp is at Roulette May 25th as part of Vision Festival. See Calendar.