

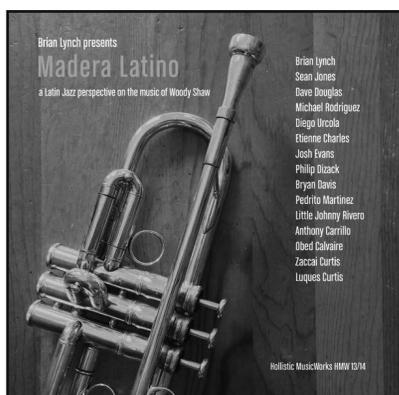
Hollistic Music Works

aspects of jazz presented by Brian Lynch

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Brian Lynch presents
Madera Latino
(HMW 13/14 2 CDs)

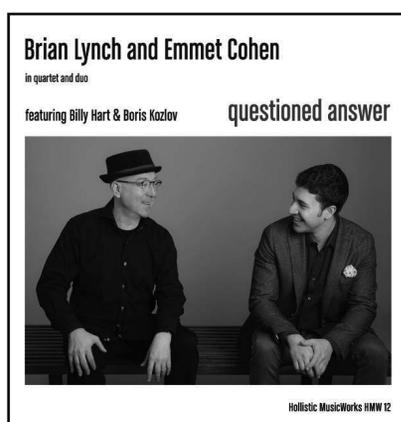
2017 Grammy® Award Nominee
Best Latin Jazz Album



"What a gift that Brian Lynch, one of the most dynamic & accomplished trumpet players in jazz, has chosen to interpret the music of Woody Shaw...through the lens of Latin Jazz. Even better that he invited eight other trumpet players to the party, including Sean Jones, Dave Douglas, and Diego Urcola. What a dream project."

Paul De Barros, DownBeat 4-Stars

Brian Lynch/Emmet Cohen
Questioned Answer (HMW 12)



"Fiery...colorful and unpredictable... 'Questioned Answer' features Lynch and Cohen bringing out the best in each other"

Scott Yanow, DownBeat 4-Stars

Other Hollistic MusicWorks Releases:

Brian Lynch: *Unsung Heroes Vol. 1 & 2*
(5-Stars DownBeat)

Killer Ray Appleton: *Naptown Legacy*

Eric Jacobson/Schoor Quintet: *Combinations*

The Brian Lynch/Eddie Palmieri Project:

Simpatico **Grammy® Award Winner!** (Digital Only)

Upcoming HMW Releases:

Rob Schneiderman Quintet: *Tone Twister*

Brian Lynch: *Songbook Vol. 1*

and introducing *The Mentor Series:*

Vol. 1 Jared Hall Quintet

Vol. 2 Alec Aldred



Passion
Jihee Heo (Heonah Music)
by Elliott Simon

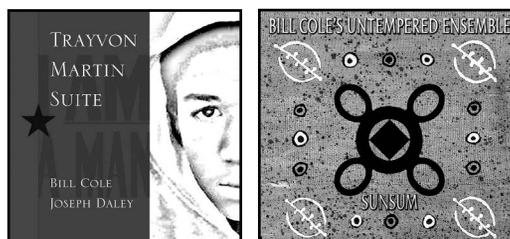
Classical training has for better or worse become a prerequisite for NYC jazz pianists and Jihee Heo is certainly in that mold. But what make this debut so refreshing are its ambitious environs and cohesive approach. *Passion*, the kind that is intertwined with frank spirituality, is evident throughout these 12 compositions and is what ties them together. Philip Dizack is in tune with Heo's style and his trumpet leads the horn section with soulful boldness. This is apparent from the outset with the tender yet powerful horn voicings of "The Glorious Walking". Trombonist Frank Cohen, tenor saxophonist Jure Pukl and alto saxophonist Pat Carroll round out the horns Heo artfully mixes and matches together.

Poignant phrasing from Heo induces the mood on a pathos-filled rendering of "Betray" and delicate presentation of "Hypocrisy" while for "The Vision" she steps back and comfortably leads an astute rhythm section of bassist Daniel Stein and drummer Charles Burchell for a collective statement. The gorgeously stated ballad "Your Love" gives way to a sad, darkly voiced version of "Obey" followed by an exciting and cacophonous portrayal of "That Night". Although the clichéd religiosity of "I Don't Know Him" with vocalist Patricia Wichmann is somewhat out of place, Heo's distinctive passionate depictions that are both subtle and powerful make for very few missteps.

The title cut is a short harmonic horn excursion before "The Great Sacrifice" and "Hope" provide exceedingly well-crafted compositions for touching improvisation. The former features a moving alto solo while the latter is highlighted by equally impassioned ensemble playing before the decidedly upbeat closer "We Will See Each Other Again".

Passion isn't simply a stage for Heo to show off her precision and obvious instrumental ability but a platform for her to lead adventurous horn and rhythm sections on explorations of complex thematic material.

For more information, visit jiheeheomusic.com. Heo is at Rockwood Music Hall Stage 3 Jan. 9th. See Calendar.



Trayvon Martin Suite
Bill Cole/Joseph Daley (Joda Music)
Sunsum
Bill Cole's Untempered Ensemble (s/r)
by Anders Griffen

These two albums are the most recent in a significant body of work by Bill Cole. *Trayvon Martin Suite* is a duet with Joseph Daley recorded live in March 2012 at the University of Virginia and *Sunsum* was recorded live in July 2014 at the Clemente Soto Velez Cultural Center in New York with the Untempered Ensemble, which has been around in one iteration or another since 1992. The music on both discs is masterful and truly amazing. Cole gets an incredible range of sounds out of the instruments he employs, which are unfamiliar in

the Western hemisphere—Chinese sona, Korean piri, Indian nagaswaram and shenai, Australian didgeridoo and Ghanaian wood flutes. These instruments also happen to be untempered (not fixed in pitch); in the space between a half step on the equal tempered scale in the West, numerous intervals are recognized by other cultures and have their natural place in this music. That sound and the improvisational nature of this music create a lot of surprises for the listener.

In his introduction to *Trayvon Martin Suite*, performance producer George Sampson announces that the music operates on a number of different levels simultaneously. The subject matter—dedicated to the teenager who was illegally targeted, followed and murdered about a month before this performance—is challenging, even for the performers. When Cole first starts to play the didgeridoo, he has some difficulty getting his sound, which is rather uncharacteristic. Between the second and third pieces (at the beginning of the fourth track) he tells the audience a little bit about what he was thinking. The performers obviously feel deeply about what they are presenting and as improvisational musicians articulate that in individual ways. This is an emotional performance. The entire suite is improvised, but one hears distinct sections too. The instrumentation changes from piece to piece, giving the suite a broad palette of expressions. Joseph Daley, best known for his inimitable tuba, also plays balaphone, ocarina and synthesizer and his euphonium is breathtaking on "Desecration of Life, Liberty and the Pursuit of Happiness". The music flows in and out of consonance and dissonance, tension and ease, hope and struggle and the listener will experience this individually, especially while reflecting on the crime against the dedicatee.

Daley has been with the Untempered Ensemble since its inception, as has drummer Warren Smith and the relationships of the three of them go back further. All of the compositions on *Sunsum* were penned by Cole and four out of five of them are based on Yoruban proverbs. Their subtitles express pain and struggle, but the music also expresses humanity and power. Compared to the suite above, the music here is more arranged, consisting of specific parts for a layered ensemble. In addition to Cole, Daley and Smith, percussionist Lisette Santiago, six-string bassist Gerald Veasley and Ras Moshe on tenor saxophone, flute and percussion seamlessly blend their individual contributions into the whole, flowing in and out of arrangement and improvisation, melodies and colors, beats and textures. "Grounded" opens with an undercurrent of didgeridoo while percussion joins to reveal a wide periphery. "The Dove Finds Peace Everywhere" is a blues of sorts where Cole plays the piri, which at moments reminds this listener of Alice Coltrane's organ on *Translinear Light* (Impulse!, 2004) while the upbeat dotted rhythm and bass motive on "Great loss is yours if your love for another is not returned" are reminiscent of Joe Chambers' "Caravanessa" from Ray Mantilla's *Mantilla* album (Inner City, 1978). "A Scar is Never so Smooth as Natural Skin" is pensive. The closer "Evil sown by a man will grow on his children's heads" is an exciting piece featuring a fiery exchange between the percussionists and Moshe's tenor. Veasley later quotes "The Star-Spangled Banner" during a powerful duet with Smith. After the final chorus, the group is met with a rousing ovation.

This can be challenging music for some audiences, for some of the same reasons it is so rewarding: unusual instrumentation, focus on improvisation and the mastery of the players, which allows them an infinite freedom of expression. At once profound and accessible, this music rewards those who listen openly.

For more information, visit jodamusic.com and billcole.org. Cole is at Zürcher Gallery Jan. 10th and Roulette Jan. 13th with William Parker. See Calendar.