



*Trio*  
**Gene Pritsker (Composers Concordance)**  
 by Elliott Simon

Grand sweeping musical vistas and elegantly focused nuance are no problem for guitarist Gene Pritsker. He is a film soundtrack orchestrator and composer and his credits include the recently released *The Matrix Resurrections* (WaterTower Music). At the crossroads of symphonic jazz, world music and Leonard Bernstein he and conductor Kristjan Järvi founded the classically informed Absolute Ensemble and his Sound Liberation project is an urban adventure where all genres are welcome. On top of all this, Pritsker is a prodigious guitarist and on *Trio* he unapologetically shows off his chops in the context of his other abilities.

The music is primarily guitar driven fusion and on opener "Elements" a thoughtful arrangement and quick changing tempos highlight Pritsker's style. Joining the Vienna-based session are electric bassist Clemens Rofner and drummer Simon Springer. Like Pritsker, both are multifaceted players and Rofner's melodicism with Springer's crisp cymbal work shine on this very accurately detailed recording. Pritsker puts the three instruments together like puzzle pieces seamlessly fitting in myriad ways. The result is a voice that is much bigger than one would expect from a trio.

On both "Born Free" and angular "Encomium" Pritsker kills it with searing yet melodic playing before he turns it over to Rofner and Springer, who carry the song in new directions. "Bach's Blues" is a reimagining of the composer in a scorching bluesy setting while "Granite" is a funky rhythmic triumph, Pritsker effortlessly moving from soloing to comping. "Difficult to Imagine Nothingness" features Dave Taylor's bass trombone in a beautifully flowing milieu and closer "Cold as I Am" is a wonderfully misterioso vehicle for vocalist Stefanie Egger, who artfully straddles jazz and pop until Pritsker comes in with a surprisingly intense rap to steer the tune to an anthemic ending.

For more information, visit [genepritsker.com](http://genepritsker.com). Pritsker is at Chelsea Table & Stage Feb. 11th and 27th. See Calendar.



*Every Note Is True*  
**Ethan Iverson (Blue Note)**  
 by George Kanzler

In the five years since he left the trio he founded over two decades ago, The Bad Plus, pianist Ethan Iverson has pursued a variety of projects, from symphonic music and scores for ballet to working in the quartet of drummer Billy Hart and with a quartet of his own with trumpeter Tom Harrell. He has also recorded a tribute

to Bud Powell. This is his first return to the trio format, featuring his own pieces, save one. His trio mates are bassist Larry Grenadier and drummer Jack DeJohnette.

The title phrase appears at the conclusion of the opening track, piano accompanying a 44-voice choir, all recorded remotely over telephones, with the refrain "The more it changes, the more it seems the same." That short track is followed by eight trio and one solo piano track. Iverson's command is extraordinary; he has mastered the art of never playing too much while fully realizing a complete musical world. Every note and chord he plays resonates fully, illuminating the pieces. It is at once an extension of, and much more than, the pop/rock hooks approach of The Bad Plus.

Instead of the young rhythm colleagues on that earlier band, Iverson has veterans Grenadier and DeJohnette, more nuanced and attuned to creative spontaneity. Their participation fully complements the pianist's concepts and playing, whether processional time on the hymn-like "The Eternal Verities", martial beats of "She Won't Forget Me" or snappy swing of the Fats Waller-inspired "Goodness Knows". After a slow, ruminative and through-composed piano solo, "Had I But Known", the band climaxes the album with a trio of swinging tracks. "Merely Improbable" is an "I Got Rhythm" changes piece at a loping swing tempo, Iverson's solo highlighting contrasting right- and left-hand phrases. "Praise Will Travel" is built on a repeated four-followed-by-five note riff, explored in Iverson's solo as the rhythm ranges increasingly freely. The trio takes it out with a long (nine-plus minutes), penetrating blues, "At the Bells and Motley" (an Agatha Christie story title) with a deep, funky vibe.

For more information, visit [bluenote.com](http://bluenote.com). This project is at Roulette Feb. 11th. See Calendar.

HARLEM SCHOOL OF THE ARTS  
 OPENS BLACK HISTORY MONTH WITH A

# CONCERT & MASTER CLASS

Featuring Jazz Royalty  
**T.S. MONK**

SATURDAY FEB. 5, 2022 @ 3PM

HARLEM SCHOOL OF THE ARTS  
 THE HERB ALPERT CENTER  
 645 Saint Nicholas Avenue • New York

Masks and proof of vaccination required

RSVP @ [hsanyc.org/AfternoonJazzAtHSA](http://hsanyc.org/AfternoonJazzAtHSA)

**HSA**  
 HARLEM SCHOOL OF THE ARTS  
 THE HERB ALPERT CENTER



AFTERNOON  
**JAZZ @ HSA**

Presented with  
**ADEGOKE STEVE COLSON**  
 Jazz Road Artist in Residence  
 #JazzRoad #ColsonsMusic

Made possible with the support of Jazz Road, a national initiative of South Arts, which is funded by the Doris Duke Charitable Foundation with additional support from The Andrew W. Mellon Foundation.

**SOUTH ARTS** **JAZZ ROAD** **COAL SUN PRODUCTIONS**

# ALAN BRAUFMAN

COOPER-MOORE  
 WILLIAM PARKER  
 JOHN CLARK  
 JIM SCHAPPEROEW  
 RALPH WILLIAMS

## LIVE IN NEW YORK CITY

FEBRUARY 8, 1975

**Live NYC 1975:**  
**Alan Braufman**  
**Cooper-Moore**  
**William Parker**  
**John Clark**  
**Jim Schapperoew**  
**Ralph Williams**  
 3xLP / 2xCD

# Patricia Brennan

**MAQUISHTI 2XLP/CD**

BEST OF 2021 LISTS:  
 NYC JAZZ RECORD  
 THE WIRE  
 THE NEW YORK TIMES  
 THE NEW YORKER  
 JAZZ CRITIC'S POLL  
 WASHINGTON POST



Valley of Search [www.valleyofsearch.com](http://www.valleyofsearch.com)