



**Introducing Triveni**  
Avishai Cohen (Anzic)  
by David R. Adler

It's hard to avoid the word 'authenticity' when describing the raw, bone-deep sense of swing that permeates *Introducing Triveni*, easily one of the top jazz recordings in recent memory. Trumpeter Avishai Cohen, bassist Omer Avital and drummer Nasheet Waits lock in from the first moments of "One Man's Idea", a brisk Cohen original, but they're just as sturdy and impressive on slow-crawling tempos such as Ellington's "Mood Indigo". This is a band effort, full of subtlety and keen interaction, even if Cohen's main purpose seems to be playing the hell out of the horn.

The trumpet-bass-drums format is not terribly common and yet not new to Cohen - he teamed with bassist John Sullivan and drummer Jeff Ballard for his 2003 debut *The Trumpet Player*. For 2008's *Flood*, Cohen made music that was darker, more meditative and vamp-oriented, recruiting pianist Yonatan Avishai and percussionist Daniel Freedman, his colleagues from the eclectic band Third World Love. Though Avital is a Third World Love member as well, he and Cohen generate fireworks of another sort here. Their work on *Introducing Triveni* is solidly, unambiguously 'in the tradition' and still every bit as inventive.

Cohen's flair for modern trumpet language is impeccable on "Ferrara Napoly", a dark and elaborate theme that morphs into a blues (complete with a surprise quote of "When I Fall In Love"). The wah-wah muting on "Mood Indigo" conjures Bubber Miley, arguably by way of Wynton Marsalis. Don Cherry's "Art Deco", in plain and accessible F Major, sounds as close to a standard as Cole Porter's "You'd Be So Nice To Come Home To" - both tunes get a similar midtempo treatment, with Waits showing fine taste and control on brushes. John Coltrane's "Wise One" is full of open-ended rubato tumult while Cohen's "Amenu" and "October 25th" are orchestrated in a tight-but-loose way, highlighting the trio's effortless rapport.

For more information, visit [anzicrecords.com](http://anzicrecords.com). Cohen is at *Jazz Standard* Apr. 1st-3rd with SFJAZZ Collective, *Dizzy's Club* Apr. 12th-13th and *Smalls* Apr. 21st with *Triveni*. See Calendar.



**Toe The Line** Dan Pratt (Posi-Tone)  
**Keystone** Dave Stryker (SteepleChase)  
**Out of Line** Jared Gold (Posi-Tone)  
by Donald Elfman

It's great to see that the saxophone/organ combination has remained in favor with players both in and out of the jazz mainstream. In the discs collected here, two organ quartets - one with a trombone instead of the usual guitar - and a SteepleChase mainstay offer their take on the format. On all three recordings the talented organist is Jared Gold.

Saxist Dan Pratt writes smart melodies on *Toe The Line* that challenge both players and listeners. Trombonist Alan Ferber lends a simpatico voice to the horn lines and also displays his own audacious sound and approach. The album opens with Pratt's "Houdini", the title of which suggests some kind of sorcery. The two horns boldly declaim the theme and then Pratt creates his own magic without trickery while Ferber makes the burry sound of his trombone work for the tune. Lest we forget, Gold is underneath providing strong basslines and a rich harmonic cushion for the horns and the powerful drums of Mark Ferber. The quartet plays hard and hot but manages to find a slower heat for the Duke Ellington/Billy Strayhorn ballad "Star-Crossed Lovers". Alan Ferber and Pratt share the main theme with Gold supplying lush fills and Mark Ferber making things move forward, gently yet insistently, with the brushes. Gold is a dazzler here and elsewhere but he never lets the dazzle overwhelm the music's shape and direction.

Guitarist Dave Stryker has worked with Jack McDuff and two of the organ Smiths - Jimmy and Dr. Lonnie. He cares about swinging and the groove, but finds his own way in, with, he notes, "different harmonies and challenging arrangements." His regular trio - with Gold and Quincy Davis on drums - has been expanded with Stephen Riley (tenor sax) for *Keystone*. The opening title track sounds simple but grows more complex as these players riff on it. Stryker's solo is virtuosic yet still expressive and Riley sounds like an old soul who has figured out the way to make his soft-sounding tone pulse with hard excitement. Saxist Stanley Turrentine had played a wailing version of The Beatles' "Can't Buy Me Love" in 1964 and it inspired Stryker. This version starts with a shuffle beat, given a new twist thanks to a slight alteration of the harmonies. It's a blues strut and Gold has got that '60s thing going, dexterously sliding through the passion of the tune.

Gold is the leader on *Out of Line* and here he gets to display his talent as both player and composer. Mark Ferber is once again at the drums with Stryker on guitar, Chris Cheek fulfilling the saxophone duties. This is like a great Blue Note quartet of the past and appropriately Gold opens with Hank Mobley's "An Aperitif". Cheek goes out of Mobley's line to fashion a solo that works its insistent way back to the melody and groove of the tune. Next up is what could be an old jazz/gospel standard except that it's Gold's original "Preachin'". This is testimony of a quiet sort - a simple song, a quiet pulse and some lovely solos. Spirit of another sort shines through in the Philadelphia pop classic "La-La Means I Love You", a fine example of how Gold finds music from outside jazz and gives it new meaning. And then there's "Skylark", which is treated as a spirited, harmonically rich samba with Cheek swirling in, around and through the changes and Gold and friends pounding out the rhythm.

For more information, visit [posi-tone.com](http://posi-tone.com) and [steeplechase.dk](http://steeplechase.dk). Gold is at *Fat Cat* Apr. 1st, *Bar Next Door* Apr. 2nd and *Smalls* Apr. 12th. See Calendar.



**Alone at the Vanguard**  
Fred Hersch (Palmetto)  
by George Kanzler

Half a decade ago, Fred Hersch had the honor of being the first pianist to play a week-long solo gig at that venerable mecca of jazz, the Village Vanguard.

Since then Hersch endured Job-like AIDS-related afflictions but after a long rehabilitation (he practically had to relearn his piano technique) he's returned to claim his place as one of the great masters of jazz piano, a place resoundingly affirmed by this album, recorded during the last set of the last day of his second solo week at the Vanguard, on Dec. 5th, 2010.

Hersch may be one of the most lyrical pianists in jazz today but he avoids the ostentatious and the obvious, eschewing grand gestures and extravagant emotional outbursts in favor of a measured approach as much intellectual and musically referential as emotional. He opens the set with "In the Wee Small Hours of the Morning", creating a gentle atmosphere with delicate flutterings before introducing the melody and going into improvised lines that flow out of the tune and mood like an extended reverie. A brace of originals, all different and distinctive, follow: "Down Home", for Bill Frisell, mines that guitarist's love of gospel-blues, from country-ish chords to down home rumbles; "Echoes" is rhapsodic but precise, limpidly romantic even when at the spare, tinkling top of the keyboard; "Lee's Dream" honors Lee Konitz by incorporating his trademark long, loping lines and "Pastorale" is dedicated to Robert Schumann. By taking the tempo down a notch, Hersch adds luster to Eubie Blake's "Memories of You", creating affectionate nostalgia while "Work" is yet another fine addition to Hersch's singular interpretations of Thelonious Monk. A sly meditation (more ballad than blues) on Sonny Rollins' "Doxy", ending with the melody, is a fitting encore.

For more information, visit [palmetto-records.com](http://palmetto-records.com). Hersch is solo at *Rubin Museum* Apr. 1st and at *Birdland* Apr. 19th-23rd. See Calendar.

## RECOMMENDED NEW RELEASES

- Ambrose Akinmusire - *When the Heart Emerges Glistening* (Blue Note)
- Ralph Bowen - *Power Play* (Posi-Tone)
- Adam Cruz - *Milestone* (Sunnyside)
- Alexis Cuadrado - *Noneto Ibérico* (BJU)
- Christine Jensen Jazz Orchestra - *Treelines* (Justin Time)
- Terrell Stafford - *This Side of Strayhorn* (MAXJAZZ)
- David Adler**  
*New York@Night Columnist*
- Orrin Evans' Captain Black Big Band - *Eponymous* (Posi-Tone)
- Iro Haarla Quintet - *Vespers* (ECM)
- Lisa Hilton - *Underground* (Ruby Slipper Prod.)
- Joëlle Léandre - *Live at the Ulrichsberg Kaleidophon* (Leo)
- Other Dimensions in Music - *Kaiso Stories* (featuring Fay Victor) (Silkheart)
- TØRN (Joe Hertenstein/Achim Tang/Philip Zoubek) - *Crespect* (2nd Floor)
- Laurence Donohue-Greene**  
*Managing Editor, The New York City Jazz Record*
- Muhal Richard Abrams - *Duos with Fred Anderson and George Lewis* (Pi)
- Germanotta Youth - *The Harvesting of Souls* (Wallace Records)
- Julian Lage - *Gladwell* (Emarcy-Decca)
- Albert Mangelsdorff/François Jeanneau - *Swiss Radio Days Jazz Live Trio Concert, Vol. 22* (TCB)
- Odean Pope - *Universal Sounds* (Porter)
- Nils Wogram & Simon Nabatov - *Moods & Modes* (Nwog)
- Andrey Henkin**  
*Editorial Director, The New York City Jazz Record*