

ing linearity. Because
ations, unfettered as they
adherence to a compo-
harmonic structure, they
joyfully liberated and
sonance or harshness.
statements are well-crafted
—no one overstays his
sounds as if he's stuck
t waiting for the next
around—combining
focus with a loose-
ulsive drive.

IS



ña's *Turning Pages* a
e's collaborated with
L, Susie Ibarra, Elío
on the title track of his
er composition). But this
leasing five widely
her central position in
ch creative energy to

duction to an artist
closely with Colom-
cho Herrera (whose
Rei, and Marta Gomez),
ling the graceful *nuevo*
anthem "Hey," both
with pianist Ray Angry.
er three co-writes are
rrera, most memorably
a love song to her son.
panied by a cadre of
musicians, including
ntive percussionist Yayo
nd keyboardist Pablo
Acuña imbues the
with unbound emotion.
s "But Beautiful" into a
ptempo romp and offers
ralling tribute to Abbey
with a tightly coiled
of Lincoln's song "Bird
More than a return to
Turning Pages seems to
new chapter for Acuña,
new music is a soul-bar-
ly to anyone who's been
ring where she went.

W GILBERT

CANNONBALL ADDERLEY SWINGIN' IN SEATTLE (Reel to Reel) ETTA JONES

A SOULFUL SUNDAY (Reel to Reel)



In the
second
decade of
the new
millenni-

um, Zev Feldman has become the most
important producer in the field of
archival jazz recordings. He made his
reputation with the Resonance and
Elemental labels by finding great lost
music and publishing it in classy
packages. These two albums by
Cannonball Adderley and Etta Jones
are Feldman productions and the
"co-inaugural" releases of a new
archival label, Reel to Reel.

Through the 1970s, the Left Bank
Jazz Society presented Sunday concerts
at the Famous Ballroom in Baltimore.
A self-trained engineer named Vernon
Welsh recorded hundreds of shows at
the ballroom on his Akai home tape
deck. Material from Welsh's enormous
repository has been released before,
on labels like Hyena and Uptown. A
second cache of Left Bank tapes was
discovered in a Society member's
closet in 2016. It included an Etta
Jones concert from February 27, 1972.
Feldman pounced.

Jones was not a major singer. Her
voice was nasal and shrill. Her primary
influence was Billie Holiday; on her
biggest hit, "Don't Go to Strangers,"
she says, "Billie might have sung it
like this," and does a spot-on Holiday
impersonation on the bridge of the
song. But they were different singers.
Holiday's voice, sliding across bar lines,
is coy. Jones' voice is the personifica-
tion of tough love. She was loose with
phrasing and free with melodies. Subtle
nuance was not her bag. "If You Could
See Me Now," Tadd Dameron's elegant
masterwork, is shrieked. "For All We
Know," taken hard and fast, is no longer
poignant. But Jones never cheated. She
spilled her guts on every song.

The source for the Adderley release
is another huge, rich tape stash, still
mostly untapped. Between 1962 and
1968, jazz DJ Jim Wilke (who's still
going strong) broadcast a radio pro-
gram every week from the Penthouse,
Seattle's most important jazz club at

the time. The radio station, KING-FM,
recorded the programs. *Swingin' in
Seattle* comes from four different gigs
at the Penthouse in 1966 and 1967.
During this period Adderley's quintet
(with brother Nat, Joe Zawinul, Victor
Gaskin, and Roy McCurdy) made their
hit album, *Mercy, Mercy, Mercy!* It was
a move toward commercialism, but
Adderley's live gigs were still mostly
undiluted postbop. "Somewhere" is
uncharacteristically sweet, but "Big P,"
"Sticks," and "74 Miles Away" prove
that this band could make music in
which intellectual depth was com-
mensurate with greasy funk. When
Adderley plays a Charlie Parker bop
tune, "Back Home Blues," and smokes
it, he still sounds innocent and joyful.
Nat's cornet solos are sly, tart asides. As
for Zawinul, no one that nasty has ever
come out of Vienna, Austria.

Both albums contain 28-page book-
lets full of rare photos, interviews, and
essays. Musicians speak with authority.
Critics weigh in. Friends share cher-
ished memories. These two archival
projects place Jones and Adderley in
historical context, in the fullness of
their respective moments in time. The
Famous Ballroom and the Penthouse,
both demolished long ago, live again
through music. **THOMAS CONRAD**

MIHO HAZAMA

DANCER IN NOWHERE (Sunnyside)



It isn't a coincidence
that the three albums
Miho Hazama has
recorded with her
13-piece "m_unit," most

recently *Dancer in Nowhere*, convey a
sense of movement that is both tangible
and ethereal. Hazama's compositions
are at once strikingly restless and
reassuringly lithe. She knows how to
conjure impressionistic clouds that
blossom into clarity, and create
clearings for soloists to make their case
before a new juxtaposition reveals itself.

Sometimes these changes have a long
arc, as on "Somnambulant," which
opens with wordless vocals from Kavita
Shah, a stark simplicity enriched by
hovering strings and then horns. You
expect the breathy tenor solo from
Jason Rigby that eventually ensues,
but the filigreed electric guitar solo
from guest Lionel Loueke comes out

of nowhere. By contrast t
"Il Paradiso del Blues," is
changing, reed-driven fes
Latin spice with a pinch
highlighted by the birdli
of alto Steve Wilson, follo
drummer Jake Goldbas a
yielding to a baritone sa
from Andrew Gutasukas
"The Cyclic Number" lea
gus-like bass solo from S
features the vibes of Jame
stops short for an extende
from Atsuki Yoshida.

The least successful nu
final two. After covering l
and then A Perfect Circle
two m_unit albums, Haza
non-original this time is J
liams' "Olympic Fanfare a
bad match from the openi
The closing title song is d
vehicle for guest Nate Wo
but feels claustrophobical
without enough of Hazan
pivots in mood. **BRITT RO**

MARCUS STRICKLAND TWI-LIFE

PEOPLE OF THE SUN (Blue Note)



Marcus Stri
by his genre
approach to
Born to a fa
some drum

and jazz bands, and raised
around Afro-Caribbean r
worked with the likes of d
Haynes and trumpeter Da
before organizing Twi-Lif
and band centered on expl
hip-hop and neo-soul. It's
ness-forward "social musi
that he retooled with a nev
band—keyboardist Mitch
bassist Kyle Miles, and dra
Charles Haynes—for 2016
Ndegeocello-produced *Ni*

The saxophonist travels
rain on *People of the Sun*,
duced second album for B
"Aim High," at about sever
minutes the longest track
that clocks in at under thr
an hour, is a slow-burn jan
a message of positivity, wit
and co-written by Jermain
The sonic stew is enhanced
electric piano and some so