

Where Matter Becomes Spirit: 10³²K Reinterprets Modern Jazz in *That Which Is Planted*

"... a 21st-century version of fire music." – Mike Shanley, JazzTimes

"a trio with a deceptively big sound... this inventive, high energy debut is an excellent showcase for three talented and adventurous artists." – Karl Ackermann, All About Jazz

"This is one of the best jazz releases I've heard this year." – George Grella, editor, The Brooklyn Rail, The Big City

"The sui generis set of skills that each member of 1032K brings to the ensemble leads to an explosive and exciting fusion of talent. The result is this brilliant and near perfect record, a vivid and imaginative masterpiece, that showcases a band at the height of its powers." – Hrayr Attarian, All About Jazz

10³²K. The Planck temperature - otherwise known as the temperature at which space and time breaks down. It's also the name of a trio who is trying to do the same thing in modern jazz. The New York-based group explores the aural possibilities of their uncommon instrumentation in their debut release, *That Which Is Planted*, on Oliver Lake's Passin' Thru Label. Recorded live during performances in Buffalo and Rochester, New York, this album captures the dynamic energy of this group in unrestricted fashion, fueled by a palpably excited live audience.

"We're three people attempting to sound like an orchestra," said trombonist and trumpeter Frank Lacy. That, in itself, is a huge undertaking, but Lacy, along with drummer Andrew Drury and bassist Kevin Ray, are well-equipped for the challenge. Prolific and passionate artists, the three have collectively played with some of the most revered modern jazz artists, including McCoy Tyner, Andrew Hill, Julius Hemphill, Sam Rivers, Henry Threadgill, Oliver Lake, Dizzy Gillespie, Abdullah Ibrahim, Bobby Watson, John Hicks, Lester Bowie, Greg Osby, Charles Gayle and the Mingus Big Band.

While all of the members of 10³²K are composers, they have chosen to focus on repertory for their debut album. Repertory interpretation has always had a major place in Jazz since the days of Jelly Roll Morton and early Duke Ellington. At its best and most relevant, the new interpretation adds a new and vital element to the original composition. And here there is not only a fresh approach to the five compositions, but the focus is upon highly innovative, but under-recognized composers Albert Ayler, Henry Threadgill, Steve McCall and Joe Ford; and a lesser-known work by one of Jazz' most revered composers, Charles Mingus.

10³²K relishes the powerful, groove-inflected energy of modern jazz - and that tone is established firmly with the 12+ minute opening track, Albert Ayler's *Ghosts*. The avant-garde saxophone legend's signature piece receives a lush, ferocious exploration under the direction of Lacy's cerebral horns, Drury's propulsive percussion, and Ray's vibrantly driving bass that fully explores the deep Gospel-laced core of Ayler's music

Give It Some Thought continues in that same vein of groove-driven adventurous jazz. Composed by Joe Ford (best known for his years with the legendary McCoy Tyner) this is where the trio really begins to approach Planck temperature in an unfettered adventure of nearly 17 minutes. Ray offers an explosive solo with fervently contemplative lines, and Drury moves seamlessly into a steady rock-groove. The three players are musical equals here, using space and silence to convey rich, orchestral tapestries.

"We're now in the church of 10³²K, the place where matter ceases to exist, where matter becomes spirit," Lacy proclaims in Mingus' *Ecclusiastics*. One of the longest serving members of the Mingus Big Band, Lacy brings an air of authority to the tune. Before the song begins, Lacy lays out a dense, bluesy trombone line before belting out a paraphrase of the famous biblical passage that inspired this song. It sounds almost like a sermon, an appropriately jubilant ode to the Gospel tradition that made Mingus' music so distinctive, and subsequently changed modern jazz indelibly. *Ecclusiastics* retains the hot and soulful spirit that made Mingus so tantalizing. It starts off slow and sultry, with a lusciously languorous trombone that swings with the ebb and flow of Drury's kaleidoscopic percussion and Ray's smooth bass. Lacy grooves with an earthy, sanctified energy that pays full homage to the uniquely compelling Mingus tradition.

If any one group could be cited as a profound influence upon 10³²K, it would be the groundbreaking ensemble, Air. The constant play between sound and tension that was its forte has been highly influential on 10³²K; and that same energy drives the group's debut effort. The CD closes with pieces by two of its members, Steve McCall and Henry Threadgill. Drury shines in McCall's *B.K.* He starts off soft, and then his motions rise and fall in volume and density - fully present in the dialogue, not just maintaining texture. Drury is known to employ friction and air pressure in combination with gears, clamps, construction site detritus, and metal objects to conjure an extreme range of frequency and texture from the drums. His extended exercise in the metallic, industrial sounds of his drum kit breathe new life into this brilliant composition by the under-appreciated composer.

Midnight Sun, the final track on the disk, celebrates the imaginative compositional mastery of Henry Threadgill. Lacy, who has worked with Threadgill in the past, channels him with his dry, heavily articulated trombone. Ray's extended solo in this tune has a strong blues feeling with a Latin groove. Exciting, adventurous, musically rich and swinging vibrantly, the 14+ minute sojourn zooms past in an eyeblink leaving the listener wanting more.

10³²K has a knack for sounding like a much larger group than it really is. Though it is a trio, the respective members employ rich instrumentation to create imaginative textures. Lacy plays both the trombone and trumpet, while Drury's drum kit includes anything from dustpans to gears and clamps. The interplay between Ray, Lacy and Drury is inventive and engaging. That elusive, but so essential element of synergy demanded by this style of jazz is always on display. Their passion and commitment to creating music that grooves, yet challenges space and time makes for a truly transcendent experience.

Although this is a live recording, the sound quality is exemplary, capturing the urgency of the live performance without sacrificing an iota of aural quality. *That Which Is Planted* is an auspicious debut that promises so much more to come.

For more information about this group, visit 1032k.com

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