



**That Which Is Planted (Live in Buffalo and Rochester)  
10<sup>32</sup>K (Passin' Thru)  
by Stuart Broomer**

According to the liner note, "10<sup>32</sup>K is the Planck temperature, the temperature at which matter ceases to exist and conventional physics breaks down." That might be a tough name for any band to live up to, but it suits the frequent triumph of spirit over matter achieved by this lively freebop trio consisting of drummer Andrew Drury, bassist Kevin Ray and the veteran Ku-umba Frank Lacy, who divides his time between trombone and flumpet (a hybrid of flugelhorn and trumpet) and adds occasional voice and percussion.

The preference for spirited music is evident in the trio's repertoire: the program is devoted to other people's compositions and the first is Albert Ayler's "Ghosts", its broad diatonic melody passed around among Lacy's two horns (sounding here like a village brass band), bass and percussion. Those matters of soulfulness reach their peak on a long introduction to Charles Mingus' 1961 "Ecclusiastias": Lacy prefaces it with some plunger-muted blues trombone and a rap/sermon on a theme from the Book of Ecclesiastes, "There is a time to reap..." Elsewhere Lacy's flumpet playing is declarative and piercing, as grounded as his vocalic, expressive trombone, coming to the fore

especially on Joe Ford's "Give It Some Thought" and Steve McCall's "BK", where the group creates its most sustained exegesis on a theme.

While it's hard for a trombonist/trumpeter to sustain the lead voice for a 68-minute CD, Lacy gets more than the usual support here. Ray is an adept melodist, laying down strong lines and engaging solos with a big sustained sound, and Drury is a masterful drummer, finding ways to reignite and redirect the lines of his partners. The concluding version of Henry Threadgill's "Midnight Sun" (like "BK" originally performed by the Air trio) is a triumph of group interplay, Ray and Drury leading the charge every bit as much as Lacy. There may be plenty of matter left around at the CD's conclusion, but it's still a triumph of musical spirit, engaging, tuneful and deeply felt.

For more information, visit [passinthru.org](http://passinthru.org). This group is at David Rubenstein Atrium Dec. 12th. See Calendar.



**A Sunday Kind of Love (featuring Houston Person)  
Barbara Morrison (Savant)  
Loads of Love (feat. Houston Person)  
Diane Marino (M&M)  
Harry Who? (A Tribute to Harry Warren)  
Jay Clayton (Sunnyside)  
by George Kanzler**

Tenor saxophonist Houston Person has a prominent role on these three albums from singers, both as a featured soloist and, on two of the three, as a producer. Person toured and recorded for decades in tandem with late singer Etta Jones, forging a unique musical marriage as singular as - and a lot more productive in the long run - the famous Billie Holiday-Lester Young collaborations. As a saxophonist who can complement, support and enhance a vocal with empathetic obbligati, Person is peerless. He is also, as demonstrated here, elastically adaptable, able to shape his accompaniment across a broad spectrum of musical styles through varying tone, timbre and delivery.

Barbara Morrison, who comes out of a blues and soul background and worked for decades with the jazzy R'n'B artist Johnny Otis, employs a muscular quartet throughout *A Sunday Kind of Love*. Person is at his most forceful matching the singer's own gritty exuberance on a gruff "I'm Just A Lucky So and So", getting soulful over the vintage R'n'B triplets beat on the title song and creating tenor swirls around her Al Green flourishes on "Let's Stay Together". When Morrison essays Billie Holiday songs, she channels some of the original's vulnerability and tone, but her biggest stylistic debt is to the rough-and-tumble Dinah Washington - jaunty, finger-snaps subbing for drums "On the Sunnyside of the Street" the best example.

Diane Marino, based in Nashville, is an engaging singer-pianist frequently heard in cabarets. Although she may idolize the late Shirley Horn, Marino owes more stylistically to Teresa Brewer and Peggy Lee. Person employs a softer, mellower tone and laid-back approach on *Loads of Love*, matching her lyrical bent. The program features Person on all but 2 of 12 tracks and Marino's trio is also enhanced by guitar on four tracks and trumpet on one. It mixes the familiar with relatively obscure gems like Duke Ellington's "It Shouldn't Happen to a Dream" and "Take Love Easy", Dorothy Parker's "How Am I to Know" and the

haunting "Never Let Me Go". George Tidwell's Harmon-muted trumpet brings a Miles vibe to "Someone You've Loved" and Person's interactions with Marino are a delight, especially on "I Just Found Out About Love and I Like It".

Jay Clayton is best known as an avant garde singer, associated with the free jazz and loft scenes in the '70s and for work with the avant American composers John Cage and Steve Reich. Her Harry Warren tribute *Harry Who?*, featuring just pianist John di Martino with Person on five of the ten tracks, is a welcome revelation, both of the riches of the writer's oeuvre and of the singer's interpretive abilities in a standards setting. You may have thought you knew everything there was to know about "At Last", the Warren ballad turned soul anthem/theme by Etta James, until you hear Clayton's nuanced, understated but richly emotional version, including the lovely, little-known verse. She preserves the long title word notes without declaiming them and lags the bridge section languorously, shadowed all the way by Person. She brings a sensuous intimacy to "You'll Never Know", beginning with the verse and finds a swinging groove, a cappella, on "You're My Everything" before di Martino and Person join in to bring it home. Clayton also incorporates some of her idiosyncratic wordless vocalizing into scat choruses on several tracks, as if they are additional instrumental solos, without breaking the heady spell cast by her rich evocation of Warren's tunes. It is a CD that should be equally appealing to fans of pop standards and cutting-edge jazz vocals.

For more information, visit [jazzdepot.com](http://jazzdepot.com), [dianemarino.com](http://dianemarino.com) and [sunnysiderecords.com](http://sunnysiderecords.com). Jay Clayton's project with Houston Person is at Jazz at Kitano Dec. 21st. See Calendar.



**JON DAVIS DUO FEAT.  
GIANLUCA RENZI**

The Jon Davis Duo featuring Gianluca Renzi on bass will be celebrating the release of "No Kiddin'" on WideSound Records at the Knickerbocker Bar and Grill (December 20th and 21st) and at Smalls (December 23rd).

... "These two gentlemen are not kidding when it comes to dealing in the intimate duo setting and their chemistry is clear on this superb outing." — Bill Milkowski

[www.jondavismusic.com](http://www.jondavismusic.com)  
[www.gianlucarenzi.com](http://www.gianlucarenzi.com)

**DEBORAH LATZ**

**BAR NEXT DOOR**  
Monday December 16  
2 SETS 8:30pm  
Deborah Latz, vox  
Jon Davis, keys  
John Hart, guitar  
Reservations 212 529-5945

**CORNELIA STREET CAFE**  
Trio Series  
Saturday December 28  
1 SET 6pm  
Deborah Latz, vox  
Jon Davis, piano  
Willard Dyson, drums  
Reservations 212 989-9319

"Latz is right there among the higher echelon of jazz singers. She means it and you can hear it."  
— George Fendel, JAZZSCENE

"As lucid as it is breathtaking, it is music of the sort that happens when the best companions get together."  
— Andrew Vézé,  
NEW YORK CITY JAZZ RECORD

"Deborah Latz has one of those voices you could listen to for breakfast, for lunch and for dinner. "Fig Tree" is her latest gift to the jazz world."  
— Charles L. Latimer,  
IDIGJAZZ BLOGSPOT

[www.deborahlatz.com](http://www.deborahlatz.com)  
[www.facebook.com/DeborahLatzJazzNY](http://www.facebook.com/DeborahLatzJazzNY)  
[www.twitter.com/@DeborahLatz](http://www.twitter.com/@DeborahLatz)

junem

iTunes/Amazon/CD Baby

Photo © Todd Weinstein

