



## Linda May Han Oh *The Glass Hours*

BIOPHILIA

★★★★★

Bassist Linda May Han Oh resides as one of the most assured, versatile bassists and bandleaders in contemporary jazz, pushing boundaries while firmly ensconced within a mainstream sound. The quintet on her new album is among the most talented she's ever led, but her ability to assign specific roles to those players makes this more than another high-level session. Singer Sara Serpa and tenor saxophonist Mark Turner are both sublimely distinctive

## Rudy Royston's *Flatbed Buggy*

Day

GREENLEAF

★★★★★

As the follow-up album by drummer-composer Rudy Royston's quintet Flatbed Buggy to its eponymous 2018 debut, *Day* is a pleasing work structured around "a daily pattern of emotions" the leader experienced during the pandemic. That was a troubling time, but the music here suggests that Royston persevered with good-humored equanimity.

*Day* takes full advantage of its unique instrumental lineup. Ellis' bass clarinet, Versace's accordion, Roberts' cello and Martin's bass mesh like a flexible net, continuously wafted about or buoyed by Royston's kicky propulsion. He never overwhelms but rather connects to and lifts the others' sounds, establishing an acoustic intimacy that enables these expert players to enjoy yet also stretch their instruments' conventional parameters. They all perform thoughtfully within original, yet seemingly familiar, songs, arranged as artfully as chamber music but with more engaging swing.

*Day* is expressive but not exactly garrulous. On the surface it's polished lovingly, as if by hand, utterly contemporary although rooted in

figures who could easily cancel one another out in a less focused setting, but here they thrive, forming an agile front line marked by melodic grace and liquid interaction. Oh's compositions tend to be buoyant and shimmering, but her rhythmic instincts, both as a player and composer, inject a tension that sets the album apart.

"Circles" undercuts the seamless unison lines of Serpa and Turner with a gallivanting propulsion. Serpa delivers lyrics written by Oh for a couple of tunes — on "Antiquity" she paints an unsettling portrait of humans addicted to a steady screen-driven diet that not only isolates us, but prevents us from experience real growth as people — otherwise she uses her voice wordlessly, weaving in and out of the arrangements with precision and restraint. She's insanely gifted, and among her greatest skills are the rigor and control she deploys it with.

Oh forms a serious rhythm section with drummer Obed Calvaire and pianist Fabian Almazan, whose judicious use of electronic treatments gives the music an expansive depth without ever disguising its gritty core.

—Peter Margasak

**The Glass Hours:** Circles; Antiquity; Chimera; Jus Ad Bellum; The Glass Hours; The Imperative; Phosphorous; Respite; The Other Side; Hatching.

**Personnel:** Linda May Han Oh, acoustic and electric bass, voice; Mark Turner, tenor saxophone; Sara Serpa, voice; Fabian Almazan, piano, effects; Obed Calvaire, drums.

**Ordering info:** [biophilarecords.com](http://biophilarecords.com)



American popular music's organic materials. Within its melodies, historic stylistic references abound, including hints of blues, hoe-downs, chanties and hornpipes, French bal-musette, New Orleans second-line marches with Dolphyesque or Piazzollan solos (as on "Five-Thirty Strut") or spare funk with a nod ("Keep It Moving") to Ornette Coleman's Prime Time. Nice of Royston to take us with him through such a turn of the earth.

—Howard Mandel

**Day:** Morning; Thank You For This Day; Limeni Village; Look To The Hills; The Mokes; Five-Thirty Strut; Missing You; Keep It Moving; It's Time To Sleep; A.M. Hours. (54:39)

**Personnel:** Royston, drums; John Ellis, bass clarinet; Hank Roberts, cello; Gary Versace, accordion; Joe Martin, bass.

**Ordering info:** [greenleafmusic.com](http://greenleafmusic.com)



## PIERRE L. CHAMBERS *Shining Moments*

DASH HOFFMAN

★★★★★

Pierre Chambers is the son of bass player Paul Chambers, famous for his work with Miles Davis, John Coltrane and others. Although the younger Chambers has been performing around Los Angeles for the past 40 years, this is his debut recording as a leader. Encouraged by his friend, and now producer, Cathy Segal-Garcia, Chambers went into the studio to cut an album of familiar tunes, interspaced with his own work as a poet.

The result is impressive. His deep, resonant baritone has a classic feel, with piano and bass arrangements that allow him to stretch out. "It's Only A Paper Moon" gets a swing treatment, with Chambers alternating elongated syllables and staccato phrasing, in the style of a horn player. He slips into his lower register for an intimate reading of "The Nearness Of You" and embellishes the melody of "My Favorite Things," before scatting along with pianist Karen Hammack. Chambers croons "Dear Ann," a song written by his father, in his higher register, against a subtle bossa nova beat laid down by drummer Clayton Cameron and bassist Henry Franklin.

More recent numbers include "Lonely Girl," with flugelhorn asides by Jeff Kaye, Cannonball Adderley's "Work Song" and Mongo Santamaria's "Afro Blue," the latter two with lyrics by Oscar Brown Jr. "Afro Blue" includes solid drum fills by Cameron and a scatted chorus by Chambers, while "Work Song" sports the Wes Montgomery-influenced guitar stylings of Dori Amarilio.

The poems Chambers includes here are also impressive, with the ode to his deceased dad's bass on "My Father" particularly moving.

—j. poet

**Shining Moments:** Work Song; My Favorite Things; The Nearness Of You; Dear Ann; This Mother; Paper Moon; Lonely Girl; My Shining Hour; The Way You Look Tonight; My Father; Afro Blue. (46:32)

**Personnel:** Pierre Chambers, vocals; Karen Hammack, piano; Henry Franklin, bass; Clayton Cameron, drums; Jeff Kaye, horns; Dori Amarilio, guitar; Cathy Segal-Garcia, backing vocals.

**Ordering info:** [pierrechambers.com](http://pierrechambers.com)