



**Atlantis Lullaby: The Concert From Avignon**  
Yusef Lateef (Elemental Music)  
*Beyond This Place*  
Kenny Barron (Artwork / [PIAS])  
by Scott Yanow



**Abiding Memory**  
Phillip Golub (Endectomorph/Berthold)  
by Thomas Conrad

In some ways Kenny Barron can be considered the Roy Haynes of pianists, under-recognized until his later years, despite his consistent brilliance. In 1961 when he was 17 and making his recording debut, Barron was already an impressive and mature soloist. During the 63 years since, while often overshadowed by other pianists and taken a bit for granted, he has quietly recorded gem after gem. Today, at age 81, having outlived nearly all of his elders and most of his contemporaries, Barron is as creative as ever.

*Atlantis Lullaby*, a Zev Feldman production that includes a 24-page booklet, is a previously unreleased double-album (available on LP or CD), recorded on July 19, 1972 featuring Barron as a sideman and the sole surviving member from the regularly working quartet led by Yusef Lateef (tenor, flute, soprano) that included Bob Cunningham (bass) and Albert "Tootie" Heath (drums). The pianist had worked with Lateef in Philadelphia during 1959-60, and was part of his group between 1971-74. Lateef, a unique performer who in his career ranged from bebop to soul jazz (although he never liked the word "jazz"), romping R&B, spiritual melodies, and during his last period, mood music, was one of the first Western artists to fully explore "exotic" instruments from Asia and India (preceding the "World music" genre and label). On *Atlantis Lullaby* he sticks to his tenor and flute, with just a cameo on soprano. The music includes the uptempo boopish romp "Inside Atlantis", a rocking booting blues in "Yusef's Mood" (that gives Barron a chance to stretch out for nearly 11 minutes), the boogaloo-ish "Eboness" (which has Lateef humming along with his flute), two short duets (one with Heath playing an Indian flute), a surprisingly slow rendition of "I'm Getting Sentimental Over You" and a way-too-long episodic work ("The Untitled"). Since the first disc clocks in around 42 minutes, eliminating "The Untitled" would have made this set into a very strong single album.

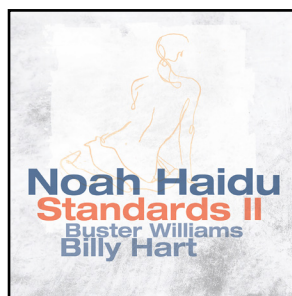
On Barron's *Beyond This Place*, his most recent release, the pianist performs six originals and three standards, joined on various selections by Immanuel Wilkins (alto), Steve Nelson (vibes), Kiyoshi Kitagawa (bass) and Johnathan Blake (drums). The leader displays plenty of versatility and youthful enthusiasm throughout the set. He hints at stride piano during parts of the alto/piano duet rendition of Thelonious Monk's "We See", borders on the avant garde during a wild version of "Scratch", pays tribute to bebop on "Tragic Magic", and is heated throughout a piano/drums performance of "Softly, as in a Morning Sunrise". Wilkins rises to the occasion, playing with great restraint during the melodic "The Nearness of You", hinting at Charlie Parker on some of the cooking numbers and going outside on "Scratch". The always-dependable Nelson also contributes some worthy solos and is a calming influence on the session. Since Barron has now led at least 50 albums, calling *Beyond This Place* definitive may not be quite accurate, but this rewarding release serves as proof that the pianist is still very much in his musical prime.

For more info visit [elemental-music.com](http://elemental-music.com) and [pias.com](http://pias.com). Barron is at 92NY's "Jazz in July" Jul. 17. See Calendar.

Our present jazz moment contains such a wealth of adventurous experimentation and fearless conceptual expansion as to rival any previous era of the art form. Yet even today, albums that occupy a unique sonic environment are rare. One is *Abiding Memory*, Phillip Golub's recording debut as a leader. The first impression of this music is its huge presence as a single, seething mass. Individual instruments are so embedded in one another that you are engulfed by the whole, with few isolated discrete threads of thought. Golub builds music in dense layers: he does not organize it according to established principles such as head-solos-head nor does he set his band into metrical motion. Instead, Golub lets his imposing ensemble loom in space. But his music never sounds static. It sounds dynamic because of its fierce inner energy. A project this unusual and this complete in itself does not happen quickly. Golub says that the music came together over a year in which he worked closely with four collaborators, none of whom are "famous," but are special talents: Alec Goldfarb (guitar), Daniel Hass (cello), Sam Minaie (bass) and Vicente Atria (drums).

Technology is in play on *Abiding Memory*. Golub employs post-production techniques in assembling many moving parts into complex textures and "uncanny timbral fusions." (That phrase comes from pianist Vijay Iyer's brilliantly descriptive liner notes.) But as you acclimate to Golub's world, you recognize something even more fascinating than technology: art. Golub's unpredictable music unleashes startling melodies. And his "composerly persona" (another phrase from Iyer) embraces improvisation. Ultimately, this deeply integrated ensemble entity is realized through the vivid voices of individual improvisers contributing to the whole. Golub's blocky, cryptic piano, Goldfarb's keening guitar, Hass' haunting cello, Minaie's ritualistic bass and Atria's portentous drums are not there for their own sakes. They serve the collective purpose, which is to evoke darkly cinematic narratives whose mysteries can only be approached through a nonobjective medium like music.

For more info visit [endectomorph.com](http://endectomorph.com). Golub is at The Stone at The New School Jul. 6. See Calendar.



**Standards II**  
Noah Haidu (Sunnyside)  
by Ken Dryden

Over the course of his still young career, pianist Noah Haidu has shown an appreciation for songs written decades before his birth, while finding new avenues with which to explore them. *Standards II*

continues on this path, with the potent assistance of two brilliant veterans: Buster Williams (bass) and Billy Hart (drums), both of whom have played with numerous greats during their long careers in addition to leading their own bands.

From the start, listeners are in for a treat with the stunning, abstract setting of "Over the Rainbow". The classic Harold Arlen tune begins with Hart unaccompanied, before Williams then Haidu enter gradually. The pianist takes his time, hinting at the melody without diving head-first into it. The rhythmic freedom, edgy arco bass and musical tension make a stunning team effort. Freddie Hubbard's "Up Jumped Spring" has long been a jazz standard and the pianist's intimate, deliberate introduction also takes a roundabout route before focusing on this famous jazz waltz, a performance that ranges from Williams' sublime, intricate bass feature to the effusive joy when the leader is in the spotlight. Hart's inspired percussion, as usual, sounds effortless.

The trio's interpretation of the neglected Puerto Rican composer Pedro Flores' "Obsesión" is transformed into an engaging bossa nova with plenty of fireworks. Henry Mancini's music has been frequently played by jazz groups and Haidu's easygoing approach to "Days of Wine and Roses" settles into a natural groove, with Williams prominently showcased along with the pianist's lyrical, spacious improvisation, which is fueled by Hart's nimble brushwork. At the midpoint the drummer's switch to sticks completely changes the mood, as the trio transforms this standard from a ballad to an energetic bop vehicle. The decades-old warhorse "After You've Gone" remains a favorite of jazz musicians, and not just swing and stride interpreters, because of its many possibilities. There's nothing old-fashioned about this lively performance,

## RECOMMENDED NEW RELEASES

- Cannonball Adderley – *Burnin' in Bordeaux: Live in France 1969* (Elemental Music)
- Kenny Barron – *Beyond This Place* (Artwork)
- Borderlands Trio (Stephan Crump, Kris Davis, Eric McPherson) – *Rewilder* (Intakt)
- Anthony Braxton Saxophone Quartet – *SAX QT (Lorraine) 2022* (i dischi di angelica)
- Billy Childs/Temple University Studio Orchestra – *Labyrinth* (BCM+D)
- Zaccai Curtis – *Cubop Lives!* (Truth Revolution Recording Collective)
- Jon De Lucia – *The Brubeck Octet Project* (Musæum Clausum)
- Maria Faust Jazz Catastrophe: 3rd Mutation – *Moth* (Bush Flash)
- Charles Gayle, Milford Graves, William Parker – *WEBO* (Black Editions Archive)
- Erik Griswold, Helen Svoboda, Chloe Kim – *Anatomical Heart* (Earshift Music)
- Louis Hayes – *Artform Revisited* (Savant)
- James P. Johnson – *World Broadcast Recordings* (Solo Art)
- Harold Land – *Choma* (Burn) (Mainstream-Wewantsounds)
- Jihye Lee Orchestra – *Infinite Connections* (Motéma Music)
- Nduduzo Makhathini – *uNomkhubulwane* (Blue Note)
- William Parker & Ellen Christi – *Cereal Music* (AUM Fidelity)
- Queen Esther – *Things Are Looking Up* (EL Recordings)
- Wadada Leo Smith/Amina Claudine Myers – *Central Park's Mosaics of Reservoir, Lake, Paths and Gardens* (Red Hook)
- TAC – *Monte dos Marmeleiros* (Robalo Music)
- Denny Zeitlin – *Panoply* (Sunnyside)