



**Spark**  
Marianne Solivan (Hipnotic)  
by Donald Elfman

The pleasure of *Spark* is Marianne Solivan's sense of adventure in love songs. She takes on so many types, listeners will be dazzled by a sense of discovery.

On the opening title track, Solivan dives into a challenge of her own creation, which takes unexpected turns as it speaks of the power of love. She throws out a flurry of lyrics over bass and drums, sending her melody spinning. Pianist Xavier Davis follows with a pungent solo, full of harmonic and rhythmic activity, then Solivan returns and brings the song to a conclusion reflective of its explosive title. Other Solivan originals vary in mood and color, such as the tender Latin-ish pulse of "If I Were to Love You" and romantic intimacy of "On a Clear Night". She also wrote lyrics for Davis' pointed-yet-gentle "The Dove" and throbbing music for poet Federico Garcia Lorca's "First Desire".

And then there are the classics. Solivan has chosen a rare Oscar Brown Jr. tune, "Hum Drum Blues"; though it's about being in a rut, the singer shows that she's anything but, driving it forward with the help of bluesy piano, a range of bass textures from Matthew Parrish and rhythmic punctuation by Gregory Hutchinson. Other surprises abound in the standards,

culminating in Frank Loesser's "What Are You Doing New Year's Eve", a glorious tune on which Solivan finds a great combination of hope and yearning.

Solivan has a darkly beautiful voice, subtle understanding of vocal shading and ability to work with a great band. Most importantly, she can express the diverse feelings that love engenders.

For more information, visit [hipnotic.com](http://hipnotic.com). Solivan is at Antibes Bistro Mar. 3rd, The Astor Room Fridays, Smalls Mar. 8th and Minton's Mar. 24th. See Calendar.



**Luminosa**  
Anat Cohen (Anzic)  
by Mark Keresman

Israeli-born, NYC-residing clarinetist Anat Cohen is one of the straight-reed-instrument stars of our time, with a rich, deeply sonorous tone and contextual variety. *Luminosa* is music of or inspired by Brazil, all wrapped up in a package undeniably all her(s).

The festivities begin with Milton Nascimento's "Lilia", in which clarinet soars like early '60s John Coltrane and Daniel Freedman's drums crack like the great drummers of New Orleans. Restless, modal-sounding "Cais" finds Cohen on bass clarinet, sumptuously velvety, suavely negotiating the restless ocean currents of pianist Jason Lindner. The ebullient, swirling "Espinha de Bacalhau" features Cohen in the company of accordionist Vitor Gonçalves, finding the common ground between choro and klezmer. "Ima" is one of four Cohen originals—a beautiful modern jazz ballad, lush and languid, sprinkled with the moonlight of a bossa nova tune, Linder's electric keys shimmering like starlight, Freedman goosing the tune along, giving it subtle but certain forward motion.

Closer "The Wein Machine", a tribute to famed jazz impresario George Wein, is the sole departure from the Brazilian mode. Joe Martin's bass establishes a too-cool groove over which Cohen engages in some blues-tinged hardbop on tenor saxophone in the old-school style of Sonny Rollins and (especially) Dexter Gordon while the ghostly guitar of Gilad Hekselman moans like the wind through an old house.

*Luminosa* is marked by economy and variety of moods, mixing acoustic and electric instrumentation in a vividly imaginative manner. This isn't Cohen's Brazilian album—it's the album where she commingles aspects of Brazilian music with her own style in an edgy yet engagingly accessible framework.

For more information, visit [anzicrecords.com](http://anzicrecords.com). This project is at Jazz Standard Mar. 4th-8th. See Calendar.



**Either Or And**  
Evan Parker/Sylvie Courvoisier (Relative Pitch)  
by John Sharpe

With a slew of residencies at The Stone, English saxophone legend Evan Parker has established himself

as a familiar presence in NYC. Pianist Sylvie Courvoisier has been a regular guest at these events, but until *Either Or And* hadn't recorded with Parker. With such a distinctive voice as Parker's, it can be a challenge to know how to reciprocate. That's especially so for Courvoisier, who has so many options—responsive improv, contemporary abstraction and, as proven with her trio on *Double Windsor* (Tzadik, 2014), tradition-oriented jazz—at her disposal.

Generally though she chooses to meet Parker on his own turf. That's the case on the powerful opener "IF/OR", where she answers rapid-fire gobbets of snarled tenor saxophone with assertive evenly articulated runs recalling Cecil Taylor. "Stonewall", another highlight, begins with breathy harmonics and pretty chords but, gradually, become subverted by increasingly bracing exchanges, culminating in a headlong rush of yelping saxophone and ringing piano. But the Englishman doesn't get it all his own way. On "Oare" Courvoisier opens with gentle strums inside the piano, evoking a ghostly banjo, which eventually draw a tentatively drifting tenor drone, spiced with angular multiphonic squawks.

The piano innards provide a fertile palette for Courvoisier. Such excursions frequently lead Parker to run his notes together into an unbroken stream, particularly on soprano saxophone, where his billowing yapping lines float above the percussive clanking, reaching glorious apogee on "Stillwell", the combination resembling a runaway hurdy gurdy pursued by a string of cans tied to its undercarriage. Parker has worked with many accomplished pianists in the past but this encounter ranks among the best.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). *Courvoisier* is at The Stone Mar. 10th-15th. See Calendar.

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- Criss Cross — *Live at the Red Sea* (K2B2)
- Jack DeJohnette — *Made in Chicago* (ECM)
- Albert "Tootie" Heath Trio — *Philadelphia Beat* (Sunnyside)
- Luc Houtkamp/Simon Nabatov/Martin Blume — *Encounters* (Leo)
- Chloe Levy — *Dust* (solo) (Unit)
- Free Nelson Mandoomjazz — *Awakening of a Capital* (RareNoise)
- Stefan Pasborg — *The Firebirds* (ILK Music)
- Alistair Spence/Joe Williamson/Christopher Cantillo — *Begin* (s/r)
- Mary Stallings — *Feelin' Good* (HighNote)

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- Jeff Cosgrove/Frank Kimbrough/Martin Wind — *Conversations with Owls* (Grizzly Music)
- DRKWAV — *The Purge* (Royal Potato Family)
- Duchess — *Eponymous* (Anzic)
- Free Nelson Mandoomjazz — *Awakening of a Capital* (RareNoise)
- Laisser L'Esprit Divaguer — *Eponymous* (Studio 234)
- ROIL (Chris Abrahams/Mike Majkowski/James Waples) — *Raft of the Meadows* (NoBusiness)
- John Russell/Steve Beresford/John Edwards/Ståle Liavik Solberg — *Will It Float?* (Va Fongool)
- Schlippenbach Trio — *Features* (Intakt)
- Matthew Shipp Trio — *To Duke* (Rogue Art)
- Nate Wooley/Ken Vandermark — *East by Northwest* (Pleasure of the Text/Audiographic)

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