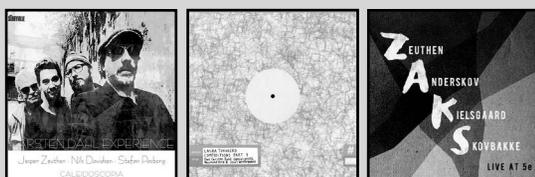


## GLOBE UNITY: DENMARK



**Caleidoscopia**  
**Carsten Dahl Experience (Storyville)**  
**Compositions Part 1**  
**Laura Toxvaerd (ILK Music)**  
*Live at 5e*  
**ZAKS (ILK Music)**  
 by Tom Greenland

Denmark has long been receptive to jazz, at first looking to American artists for guidance, then producing its own innovative improvisers with distinctive original styles. This column offers a small sampling of the larger scene.

Formed in 2007, The Carsten Dahl Experience recorded three albums before *Caleidoscopia*, which continues the group's exploration of collective composition/improvisation. Although the pianist wrote three pieces, all lovely ballads in a somber tone, the remaining ones are credited to the quartet, completed by alto saxophonist Jesper Zeuthen, bassist Nils Davidsen and drummer Stefan Pasborg. The music, paradoxically, is both highly cohesive and unpredictable, as if the musicians are spontaneously discovering melodies. On the title track, for example, it's hard to tell whether the 'theme' was precomposed or improvised. Perhaps, like a football team, the musicians went into a brief huddle before the play, giving brief indications of which direction they'd be running. Dahl, a fine technician and melodist, generally underplays here, in service of the emergent songs, which are often rendered by Zeuthen's distinctive quavering alto.

Dahl also appears on alto saxophonist Laura Toxvaerd's *Compositions, Part 1*, which was recorded live in Copenhagen. Toxvaerd is a no-limits improviser who plays all over her horn with distinctive glissandos and buzzy timbre. A proponent of graphic scores, she recently published a book of compositions, but unfortunately none of these elaborate visual works are included with the disc. During the concert, performed with Dahl, bassist Jonas Westergaard and Swedish drummer Raymond Strid, she is heard to full effect on the opener "Rawhide", where she gives an extended exposé in the high register, and "Urnable", carrying on an intimate musical conversation with Dahl; the latter is featured towards the end of "Quarrel", where he plays much more extrovertedly than he does on his own CD. "Tickled" and "Urnable" feature Toxvaerd and Westergaard singing her lyrics in harmony.

*Live at 5e* was recorded at the 2014 ILK Jazzfestival. This one most reflects a let's-just-start-playing-and-see-what-happens ethos. Nestled close in the cozy, 50-seat venue, the upright piano uncovered for additional volume, the ZAKS quartet (Jesper Zeuthen: alto saxophone; Jacob Anderskov: piano; Rune Kielsgaard: drums; Jeppe Skovbakke: bass) performs in close physical and musical proximity. Zeuthen's signature vibrato is prominent, guiding the group through a series of intense organic lulls and climaxes over the first five tracks, which segue into one long through-improvised suite. Anderskov has strong chops, piling up gushing phrases or rhapsodic chords, always in the spirit of free play. Zeuthen ranges from bristly wails to tender flutters, sometimes both at once. He and Anderskov engage in nervous hocketing dialogue before the concert closes with a gentle folksy tune.

For more information, visit [storyvillerecords.com](http://storyvillerecords.com) and [ilkmusic.com](http://ilkmusic.com)



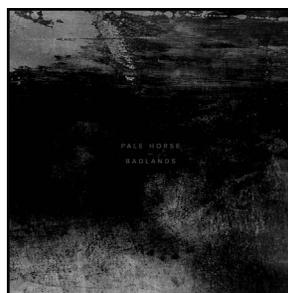
**Rich Perry (SteepleChase)**  
 by Ken Dryden

*Mood* is a virtual master class for young players, as it focuses on ballads. Too many up-and-coming saxophonists focus on frenzied theatrics in uptempo settings so it is refreshing to hear a veteran finding new approaches to the most time-tested works, each played at a tempo that leaves no place for the soloist to hide. Accompanied by pianist Harold Danko, bassist Jay Anderson and drummer Jeff Hirshfield, Perry's rich tone and creative improvisations flow effortlessly, the result of honing his craft over time.

His treatment of "Detour Ahead" (written by pianist Lou Carter of The Soft Winds, though co-credited to his fellow band members Herb Ellis and Johnny Frigo, per their agreement to share all compositions written during the trio's existence) evolves from a soft rhapsody into effusive, emotional playing. Anderson's inventive undercurrent supports a gorgeous rendition of the Jimmy Van Heusen standard "But Beautiful". Many people overlook the genius of Thelonious Monk when it comes to composing timeless ballads; the air of loneliness is ever present in Perry's moving duet with Anderson on "Monk's Mood". There's no missing the romanticism in the superb chemistry on an arrangement of Sergio Mihanovich's "Sometime Ago"; played at a very deliberate tempo, both Danko and Perry make great use of space in their economical but lyrical solos, with Anderson and Hirshfield (on brushes) unobtrusively in support. The melancholy air of Jule Styne's "I Fall In Love Too Easily" gets the message across without the need of a vocalist, this extended interpretation almost whispered to the listener.

*Mood* should be considered essential listening for anyone looking to pursue a performing career. Perry proves that an all-ballad session in the right hands can captivate any jazz fan.

For more information, visit [steeplechase.dk](http://steeplechase.dk). Perry is at Bar Next Door Feb. 2nd and Roulette Feb. 28th with Richard Sussman. See Calendar.



**Jeremiah Cymerman Pale Horse (5049 Records)**  
 by Clifford Allen

Jeremiah Cymerman appears to be one of the hardest-working people in the Downtown avant garde and it's not necessarily that he performs a ton or participates in a dozen groups. Sure, the clarinetist and electronics artist has a few cooperative ensembles and gives periodic concerts, but it's presumably tough to do given the fact that he runs a label (5049 Records), works as a recording engineer and curates a podcast featuring detailed interviews with other young improvisers.

Cymerman tends to favor the upper register of the clarinet in piercing shouts or evince a distant, grungy

warble. This is often in service of sonic architecture, wherein layered spectral folds of electroacoustic sound disorient and reshape the environment. Pale Horse is one of the few groups Cymerman regularly convenes and joins him with percussionist Brian Chase and cellist Christopher Hoffman. *Badlands* is their second disc, continuing the path laid out on their self-titled debut by presenting two pieces that total just over 30 minutes, but utterly captivate and expand in that time.

The aesthetic of Pale Horse is meant to convey a post-apocalyptic, unpopulated environment through plodding, warped and amplified unison movements, a bleak and stifling pace broken by miniscule events and areas of queasy discomfort. Startling, massed glissandi open "Hitchhiker" and act as varied signposts throughout the piece, reminiscent of the torqued and heated chamber music of Romanian composer Iancu Dumitrescu. In between these shimmering, strange freights are sections of apposite action—bowed and hurled metal, subtonal cello growls, brushy tom patter or the odd juxtaposition of gruff harmonics and saccharine cello pleading. Cymerman even stretches out for a spell, his klezmer-ready phrasing catapulted over cut-time percussion and thrumming strings. Beginning with obsessively workmanlike flutters and whirs, "Drifter" is a bit more hardscrabble, giving Hoffman space early on to let the horsehairs fly in a furious unaccompanied section, glinted with just enough reverb to tie him to the larger form. While unison swoops appear in this piece as well, as structural markers they are fewer and farther between, allowing the players more room to dust up the proceedings in this charged, multi-dimensional frame.

For more information, visit [5049records.com](http://5049records.com). This project is at HappyLucky no.1 Feb. 3rd. See Calendar.

# Interpretations 28

THURS FEB 9 | 8PM

**ROBERT DICK & URSEL SCHLICHT "The Galilean Moons"**  
**GUSTAVO AGUILAR GET LIBRE COLLECTIVE**

Flutist Robert Dick & pianist Ursel Schlicht celebrate the release of their CD *The Galilean Moons*, co-created for the Festival Cervantino in Mexico. Percussionist Gustavo Aguilar premieres *But We Must Build As If The Sand Were Stone*, based on the writings of Jorge Luis Borges, w/ Anthony Davis (piano), Earl Howard (electronics), JD Parran (woodwinds) & Gustavo Aguilar (percussion).

THURS MAR 16 | 8PM

**DAVID BEHRMAN: "Unexpected Places"**  
**GISBURG SINGS with MICHEL FOUCAULT & FRIEDRICH NIETZSCHE**

Vocalist Gisburg presents a musical visual theater for vocals and live band based on works by Michel Foucault & Friedrich Nietzsche. David Behrman presents *Unexpected Places*, featuring the violin duo *String Noise* (Pauline Kim Harris & Conrad Harris).

THURS APR 13 | 8PM

**THOMAS BUCKNER w/ EARL HOWARD, JD PARRAN, & ANDREW DRURY**  
 Works by **Annea Lockwood, Earl Howard, & More**

Thomas Buckner, baritone, with JD Parran (woodwinds), Andrew Drury (percussion), Earl Howard, (electronics), Theodore Mook, (cello), and Pete Wyer, guitar, perform works by Annea Lockwood, Earl Howard, Pete Wyer, & Daniel Rothman.

THURS MAY 25 | 8PM

**SPACE (ROSCOE MITCHELL, THOMAS BUCKNER, & SCOTT ROBINSON)**  
**REGGIE NICHOLSON Percussion Concept**

The trio *SPACE* was formed in 1979 by Roscoe Mitchell, Thomas Buckner & Gerald Oshita. Now, 25 years since the passing of Gerald Oshita, the group reconvenes with Scott Robinson as the new third member. Drummer & percussionist Reggie Nicholson, a member of the AACM since 1979, will present new music for his group *Percussion Concept*.

**ROULETTE**

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