

*Eponymous*  
**Great on Paper (Endectomorph)**  
 by David R. Adler

It's a pleasure to report that Great on Paper, the collaborative quartet of tenor and soprano saxophonist Kevin Sun, pianist Isaac Wilson, bassist Simón Willson and drummer Robin Baytas, has far more going for it than its jesting name implies. The band's eponymous debut includes just six tunes—two Sun originals, one from Wilson, another from Willson, a standard and a Messiaen interpretation. The 36 minutes go by fast and yet the end result is substantial.

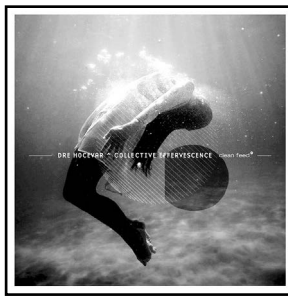
Sun is a prolific transcriber who has blogged extensively about his study of everyone from Lester Young to Mark Turner. You hear that work pay off not only in the depth of his ideas but also in the warmth and fullness of his tenor tone. Wilson is also an inspired and technically adept soloist who knows when to give Sun room and when to create more for himself. He and Sun have a way of breathing together through every unison line and harmonic wrinkle. The agile, flowing swing and confident sound projection of Willson and Baytas also shows a strong musical bond.

The open feel and rhythmic tension of Sun's opening "Winnings" and unique bebop derivation of his "Negative Bird" bring the group's aesthetic into

focus. Willson's slower "Slimy Toboggan", which winds through exploratory rubato and builds intensity, finds Sun and Wilson manipulating unison pitch in a most unexpected way. Wilson's "Torsion" establishes its layered complexity and groove from the first note.

But it is jam-session standby "I Hear a Rhapsody" that elicits the longest take, lending the album something like the arc of a live set. Here the band flexes some muscle in a convincing down-the-middle swing feel, with Willson getting a conclusive solo chorus as well. Sun's time in the transcription shed with the likes of Sonny Rollins, Joe Henderson and Bob Berg is well in evidence, though he's clearly a player who sees the big picture and his evolving place within it.

For more information, visit [greatonpaper.bandcamp.com](http://greatonpaper.bandcamp.com). Kevin Sun and Simón Willson are at *ShapeShifter Lab Mar. 13th*. See *Calendar*.



*Collective Effervescence*  
**Dre Hocevar (Clean Feed)**  
 by John Sharpe

NYC-based Slovenian drummer Dre Hocevar follows up the well received *Coding of Evidentiality* (Clean Feed, 2015), placing the same trio at the heart of a five-piece unit navigating his mysterious constructs. Even though credited solely to Hocevar, the seven cuts seem like improvisations in their abstraction and lack of rhythm or melody. He makes subtle and varied use of his constituent components, with two tracks for the core trio completed by pianist Bram de Looze and cellist Lester St.louis, two more adding just alto saxophonist Chris Pitsiokos and a further three supplemented by both him and the electronics of Philip White.

You have to listen hard to determine the source of any sound and even who is playing and who not. De Looze moves in scurrying fragments, tight clusters and percussive effects, often in the bass register or on the strings. St.louis coaxes croaks, groans and sudden thwacks and thumps from his cello as much as angular swooping lines. Pitsiokos revels in the rarefied end of the sonic spectrum, dealing in squealing overtones and anxious mutters, which can explode into caustic howls. White contributes buzzes, bleeps and what might pass for (yes) white noise, as well as some real-time signal processing.

It's a nervy, restless recital, without overt solos, but in which any instrument might take the lead role. However, you might be pushed to identify Hocevar as director based on the prominence of his drums. He prompts, pulsates and explores texture rather than meter, promoting a sense of restraint until the last three animated numbers, which lends a narrative arc to the programming. The spacey opening "Unknown Unknowns" forms an atmospheric blend of distant chimes and eerie barks while the two trio selections are by turns doomy and plaintive. By the time we get to the energetic "Imaginary\_Synthesis Within Sublime Inside" Hocevar has given the strong personalities involved more free rein. "1987's" concludes with off-kilter drums accompanying extended whistling saxophone and "The Revolutions Of Many Others" continues at the same level. It feels as if all the interaction and coalescence has produced just what the title promises.

For more information, visit [cleanfeed-records.com](http://cleanfeed-records.com). Hocevar is at *ShapeShifter Lab Mar. 13th* and *Spectrum Mar. 14th* and *18th*. See *Calendar*.

jazz



AARON DIEHL

PHOTO BY WHIT LANE

**moonglow: the magic of benny goodman**

MAR 4-5 • 7PM & 9:30PM

With narrator Wendell Pierce, pianist Christian Sands, drummer Sammy Miller, vibraphonist Joel Ross, plus clarinetists Peter Anderson, Will Anderson, Patrick Bartley, and Janelle Reichman

**aaron diehl: the real deal**

MAR 18-19 • 7PM & 9:30PM

Pianist Aaron Diehl with Warren Wolf, Dominic Farinacci, saxophonist Joe Temperley, and more

**spaces by wynton marsalis**

APR 1-2 • 8PM

The Jazz at Lincoln Center Orchestra with Wynton Marsalis and dancers Lil Buck and Jared Grimes debut Wynton Marsalis' latest work

**steve miller: out of this world with jimmie vaughan when ma rainy meets miles davis**

APR 6 • 7:30PM | APR 9 • 7PM & 9:30PM

Guitarist Steve Miller with Jimmie Vaughan, Shelly Berg, Eric Harland, Yasushi Nakamura, Patrick Bartley, and Craig Handy

**bill charlap: broadway to harlem**

APR 8-9 • 8PM

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