

JAZZ


JANE IRA BLOOM
Sixteen Sunsets

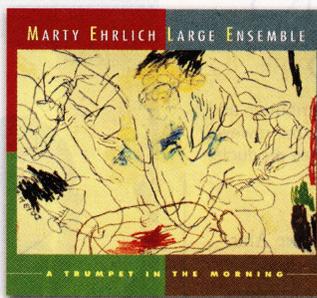
Jane Ira Bloom, soprano saxophone;
 Dominic Fallacaro, piano; Cameron Brown, bass;
 Matt Wilson, drums
 Outline OTL141 (CD), Pure Audio PAR 55017 (BD).
 2013. Jane Ira Bloom, prod.; Jim Anderson, prod.,
 eng. DDD. TT: 77:48/77:40

PERFORMANCE ★★★★★
SONICS (CD) ★★★★★ **(BD)** ★★★★★

Jane Ira Bloom is a soprano-saxophone specialist who has won many jazz polls and a Guggenheim. *Sixteen Sunsets* is her 15th recording as a leader and her first ballad album. The tunes are mostly classics from the American Songbook. This is a rapt album of deep after-midnight atmospheres, but its romanticism is sometimes edgy with passion. "For All We Know" is a naked autobiographical outpouring. "I Loves You Porgy," "Darn That Dream," and "Good Morning Heartache" are wistful but not entirely sad, because Bloom's soprano keeps sweeping free of their melodies with embellishments driven by the joy of spontaneous creativity.

Sixteen Sunsets is a co-release. The renowned engineer Jim Anderson recorded and mixed it in 24-bit/96kHz, 5.1-channel DTS and released it on Blu-ray, and in a two-channel mix for CD. The BD captures Bloom's physical movements as she plays, and places her in a three-dimensional ambient aural landscape. The most intriguing track is "My Ship," the only unaccompanied piece. Anderson recorded Bloom's saxophone, played it back through two speakers placed under the piano, and recorded the piano resonating in sympathy. The final 5.1 mix creates fields of saxophone calls and ringing piano responses. The responses emanate as if from a distant horizon.

The CD version is a typical high-class Anderson recording, clear and detailed. But once you hear the Blu-ray, you won't want to play the CD anymore. —Thomas Conrad


MARTY EHRLICH LARGE ENSEMBLE
A Trumpet in the Morning

Marty Ehrlich, conductor, clarinet, bass clarinet;
 J.D. Parran, narrator, soprano & bass saxophones;
 Adam Kolker, Jason Robinson, others, reeds; Ron
 Horton, James Zollar, others, trumpet;
 John Clark, French horn; Ray Anderson, Michael
 Dessen, others, trombone; Jerome Harris, guitar,
 slide guitar; Uri Caine, James Weidman, piano;
 Drew Gress, Brad Jones, bass; Warren Smith,
 vibraphone, percussion; Eric McPherson,
 Matt Wilson, drums
 New World 80752-2 (CD). 2013. Marty Ehrlich,
 Oded Lev-Ari, prods.; Brian Montgomery, eng.
 DDD. TT: 75:24

PERFORMANCE ★★★★★
SONICS ★★★★★

One hates to abuse the word *masterpiece*, but surely *A Trumpet in the Morning* will go down as a major statement from veteran reed player Marty Ehrlich. The leader serves as conductor—he plays on only one track—and marshals a sound of extraordinary power and beauty. His writing is at once intricate and airy, with players in multihued combinations exploring a harmonic language of deepest complexity and breadth. The recording, done at Brooklyn's Systems Two, is immaculate.

This music is rightly called orchestral, but Ehrlich keeps an improvising aesthetic firmly in focus, relying on groove and swing and the sheer ability of the musicians under his baton. There are passing hints of Abdullah Ibrahim and Lester Bowie, even elements of rock and soul, interspersed with chamber-like episodes: gorgeous *rubato* brass and clarinet choirs, a duet of French horn and trombone, and a quasi-concerto for pianist Uri Caine in "M Variations (Melody for Madeleine)."

Two shorter pieces bookend the program, but "Rundowns and Turnbacks" and the title track both push past 20 minutes. The latter finds J.D. Parran reciting a long Arthur Brown poem with great élan, and shredding mightily on bass saxophone—one of the disc's many textural knockouts. Toward the end, the entire band sings lines from the poem. The effect is spectacular. —David R. Adler

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