

# ***JazzNights (77)***

Jane Ira Bloom is a master of that difficult instrument, the soprano saxophone and she is a many-times winner of the Jazz Journalists Award and the Downbeat Critics Poll for soprano saxophone. She has received too many awards to mention in detail, but her Guggenheim composition Fellowship, her Mary Lou Williams Award for lifetime service, and Charlie Parker Fellowship are typical. She even has an asteroid named for her (6083 janeirabloom, by the International Astronomical Union).

It is no surprise that she has been sought out by the very best of her peers, Charlie Haden, Kenny Wheeler, and Fred Hersch are typical. She has an exquisite duo album with Fred and perhaps you recall her appearance with Fred here in 2013, *JazzNights 56*. It is past time to bring her back and we are delighted to have finally done so.

Beyond the virtuosity and imagination that characterize her work, she is remarkable for the diversity of projects to which she brings her talent. There is a series of her compositions inspired by Jackson Pollack (Chasing Paint), another by Emily Dickenson (Wild Lines) and yet a third inspired by neuroscience (Mental Weather). She often incorporates electronics in her gigs. As early as 1989, her work for NASA involved prepared tape and live electronics. We may not hear much that kind of thing on October 7th, but she is so virtuosic and daring on her instrument that it sometimes sounds augmented even when it is not.

*Sometimes I throw sound around the band like paint and other times I play and feel as if I was carving silence like a sculptor."*

Jane Ira Bloom

Her most recent CD, (Mental Weather) features Clement and Helias (and drummer Matt Wilson) and incorporates live electronics.

*"45 minutes of dazzling sleight-of-hand magic. Bloom is a jazz wizard"*

George Kanzler,

Hothouse"

Her collaborators this October (Charlie Parker might have called them "worthy constituents") are pianist and vocalist Dawn Clement and bassist Mark Helias, both frequent co-workers. Both share Ms. Bloom's affection for non-straight ahead music, but both also share her comfort with a simple ballad or a jazz standard. Ms. Clement, like Jane Ira Bloom has found her own voice in jazz:

*"In all this world of jazz, there are very few individual voices, no matter what the instrument...but Dawn Clement has come up with a voice that's unique. One can't say that she sounds like Bud*

*Powell or Oscar Peterson or the Herbie Hancocks or Chick Coreas or Keith Jarretts of the world. Dawn Clement's music is uniquely heard. And that's the thing that grabbed my attention."*

Julian Priester

Mark Helias is comfortable in the classical world and with unusual musical landscapes. At his professional beginning he found himself in the company of Ed Blackwell and Leo Smith - quite a start! He has been drawn, it seems, to minimalism, doing solo and duo (with Mark Dresser) bass concerts and is comfortable with silence and cogniscent of the impact of silence on the notes actually played.

*"what you need to do is just let the sound be there, and let the silence be there. You have to understand what power this sound will have in that silence."*

Mark Helias

Three recent CDs:

Jane Ira Bloom: Mental Weather (with Mark Helias, Dawn Clement, and Matt Wilson)

Dawn Clement: Tempest Cobalt (with Charlie Smith and Lena Simon)

Mark Helias: The Signal Maker (with Tony Malaby and Tom Rainey)