

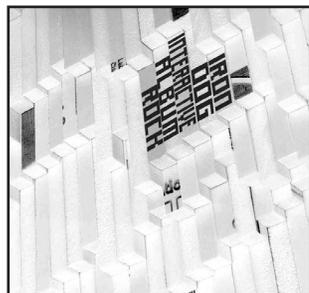
**Thomas Heberer's Clarino (Red Toucan)**  
by Stuart Broomer

Thomas Heberer is a German trumpeter of thoughtful phrase and subtle wit, best known for his long-running presence in the Instant Composers Pool Orchestra. In recent years he has also aligned himself with a group of younger New York-resident musicians with European backgrounds and a common aesthetic.

His group Clarino includes Belgian clarinetist Joachim Badenhorst and French-German bassist Pascal Niggenkemper. Heberer's system of graphic notation that he calls "Cookbook" was employed on the group's first CD (*Klippe*, Cleanfeed, 2011); for this recording, Heberer has extended the system to include specifically notated passages as well, creating a mixed methodology that structures, conditions and grows with the improvisation. Where one method begins or ends, though, is unlikely to be immediately apparent to the listener: the 12 short works are virtually seamless, free-form chamber pieces that assume their ultimate shape with a refinement that might be achieved through any of the methods involved when employed by musicians of this level. Heberer, Badenhorst and Niggenkemper are all masters of varied sonorities, consistently giving the music a particularly beautiful surface, whether it's Heberer's subtle use of mutes, the controlled overtones of Badenhorst's bass clarinet or the woodiness of his soprano or the cello-like sweetness of Niggenkemper's bowed upper-register.

There's often a spaciousness here and it connects with the breadth of timbres to suggest a much larger group. It might feel like chamber music, but there's nothing precious about it: it's controlled, focused and, in its own spare way, intense.

For more information, visit [www3.sympatico.ca/cactus.red/toucan](http://www3.sympatico.ca/cactus.red/toucan). Heberer is at 92Y Tribeca Nov. 10th with the Fonda/Stevens Group, Seeds Nov. 14th with Joe Hertenstein and El Taller LatinoAmericano Nov. 15th with Karl Berger. See Calendar.



**Interactive Album Rock**  
**Iron Dog (Phase Frame Music)**  
by Wilbur MacKenzie

Iron Dog started as a duo with the wife/husband team of Sarah Bernstein on processed violin and vocals and Stuart Popejoy on electric bass and synthesizers. The mix of Iron Dog's abstract poetry and electroacoustic textures owes much to the sonic experimentation generally associated with Brian Eno's '70s recordings and '80s No Wave (which initially gained wider attention through Eno's *No New York* compilation). The addition of drummer Andrew Drury and the occasion to make their first studio recording results in a more completely immersive musical experience that captures the group's live performance potential.

The opening track, "Like The Slow Train", kicks

things off with an unexpected tone-rousing march, leading the ensemble not to a passionate battle of wills but a grotesque dismemberment of traditional ensemble dynamics, as previously groovy bass quickly digresses into backwards drones and feedback.

"Love Segment" features heavily processed bass and rumbling percussion textures, with Bernstein's delay-laden vocals instigating a tumultuous sonic excursion. The violin is featured more heavily on "Februarists", with bass and drums setting up a frenetic tempo that eventually collapses into a beautiful ending. "Comic Reactions" finds heavily processed bass setting up an evocative time feel, one that serves not as a foundation but as a focal point, as percussion and violin maintain a resolute focus on texture and colors. Bernstein's poetry on this track plays with expectation in that every line suggests a move towards more conversational approach, which ultimately does not materialize, her words instead emerging and receding from the abstract textures.

"Pain Glorious" calls to mind the irreverent excesses of '70s arena rock, highlighting the particular elements that perhaps linked Miles Davis and Jimmy Page in those days. Of course, in Iron Dog land, such cultural references are balanced by only the most delightfully esoteric of percussion techniques and indecipherable bass loops.

The mix of violin pizzicato and poetry on "He Said Writing" and the closing track "Is It For Breaking" bring to mind the classic Iron Dog sound, the latter offering a rather ruminative ending, as Drury's bowed cymbals fade into darkness.

For more information, visit [phaseframemusic.com](http://phaseframemusic.com). This group is at JACK Nov. 10th. See Calendar.



**No Restrictions**  
**Iris Ornic (s/r)**  
by Marcia Hillman

*No Restrictions* is bassist Iris Ornic's second CD outing as leader. Ever since this German-born instrumentalist relocated to New York City, she has been a frequent collaborator with musicians like Joel Frahm, Ambrose Akinmusire and Gretchen Parlato in clubs such as Blue Note, Jazz at Kitano, Joe's Pub and Zinc Bar. Her cohorts here for eight Ornic original compositions and two covers - Björk's "Venus As A Boy" and the late Michael Jackson's "The Way You Make Me Feel" - are trumpeter Michael Rodriguez, guitarist Kurt Rosenwinkel, pianist Helen Sung and drummer Marcus Gilmore.

As a composer, Ornic is of the less-is-more school. Her melodies are spare but lyrical and her chord changes often go to interesting and unexpected places. She is an advocate of the mainstream and knows how to construct a standard AABA song form (unlike many contemporary jazz songwriters who compose only riffs and pass them off as 'songs'). As a player, Ornic has a mellow sound and feel to her bass work. She is solidly behind the ensemble on every track and shines with her conversational solos on "The Way You Make Me Feel" and the bop-oriented, toe-tapping closer "Uptight".

From the position of leader, Ornic has put together a group that is very tightly knit. Rodriguez has a wonderfully clear tone and carries the initial melody on each of the tracks. He shines on the surprisingly swinging rendition of "The Way You Make Me Feel"

and on "Autumn Kiss", where he shows off on a series of rapid runs. Rosenwinkel plays a bluesy guitar on "We Shall Meet Beyond The River" and stands out with compelling statements on "Venus As A Boy" and "Gate 29". Sung is in great form with her piano fills and solos, most notably on "Gate 29" and the title track, which also features some delicious Gilmore drumming.

This well-put-together CD (produced by Ornic) can only increase Ornic's visibility on the jazz scene as a fresh instrumentalist and composer.

For more information, visit [irisornig.com](http://irisornig.com). Ornic is at Blue Note Nov. 11th and The Garage Nov. 25th. See Calendar.

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OCT 28	CHICAGO LAKESIDE (IL)
OCT 30	BUFFALO (NY)
OCT 31	ANN ARBOR (MI)
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It has no need for any of the trappings of jazz or classical or any other kind of music. It is sound discovered and organized with no preconceived notions and it is both incredibly touching and intellectually thrilling at the same time.  
-Ed Hazell Signal to Noise

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