

# Jane Ira Bloom Sixteen Sunsets

"Absolutely Mesmerizing"

— Audiophile Audition

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**RIC MOLINA GROUP**

RIC MOLINA GUITAR | SAMIR ZARIF SAXOPHONE  
TED BAKER PIANO | FIMA EPHRON BASS  
DAN PUGACH DRUMS

"@Dreamland is a very well put together recording, boasting impeccable playing and production plus a great batch of very intricate and incredibly personal compositions. A joy to listen to." — Miguel Zenon

**NYC SHOWS FOR 2014:**

Tues, Apr 1st, 8PM	The Shrine
Mon, May 5th, 11PM	Rockwood Music Hall
Tues, May 13th, 8PM	Silvana
Tues, Jun 17th, 8PM	The Shrine
Tues, Jul 15th, 8PM	Silvana
Tues, Aug 12th, 8PM	The Shrine
Tues, Sep 16th, 8PM	Silvana
Tues, Oct 14th, 8PM	The Shrine
Tues, Nov 11th, 8PM	Silvana
Tues, Dec 16th, 8PM	The Shrine

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## Reviews

### THE MICROSCOPIC SEPTET

MANHATTAN MOONRISE (Cuneiform)



Joel Forrester, pianist and composer of the Microscopic Septet, says the band might come off like a revival group,

but what they attempt to revive never really existed. "A revival of the future, then?" he asks. While such quips usually serve as nothing more than good copy, Forrester can be taken at his word. The septet came to life in 1980s New York and once included John Zorn, but this

### NICOLE MITCHELL'S BLACK EARTH ENSEMBLE

INTERGALACTIC BEINGS (FPE)



Ambitious, dense and daunting, Chicago flutist-composer Nicole Mitchell's *Intergalactic Beings* is a suite of darkly cinematic music inspired by the work of African-American science fiction writer Octavia Butler. The forbidding sounds conjured by Mitchell's 10-piece Black Earth Ensemble full-bloodedly embrace the concept of the alien. Her bold contribution to the art of Afrofuturism connects the all-embracing avant-gardism of the AACM, the cosmic chaos of the Sun Ra Arkestra and the nebulous sonic experimentation of Rob Mazurek's Exploding Star Orchestra, of which Mitchell is a member.

In her liner notes, Mitchell describes a bleak story of alien abduction and inter-species mating, which she attempts to depict through the intense abstraction of her hour-long suite. The CD doesn't begin so much as emerge, Joshua Abrams' deep bass growl summoning primordial grunts and rumbles from various corners of the ensemble on the 10-minute opener, "Phases of Subduction." Scraps of melody intrude via David Boykin's bass clarinet, but these are repeatedly overwhelmed

by jarring squawks and scrapes. Mankwe Ndosi's vocal rasps and wordless (at least in any human tongue) vocals suggest the otherworldly horror.

The remainder of the album is hardly any more forgiving, though "The Ooli Moves" rides the buoyant rattletrap rhythms of drummer Marcus Evans and percussionist Avreeayl Ra, with furious bowing by violinist Renée Baker and android fretwork from guitarist Jeff Parker. Mitchell sticks largely to guiding this amorphous beast through its strange paces, but finally sets her inventive flute free on closer "The Inevitable," ending things on a more invitingly Earthbound note.

SHAUN BRADY



WARD ROBINSON/COURTESY OF VAVA EYEWEAR