

The Jerome Kern/Otto Harbach chestnut “Smoke Gets in Your Eyes” is played as a samba with a recurring hook in a traditional samba rhythm that bookends the melody. This version is filled with energy and drive, and the powerful ending tag builds up a strong head of caffeinated Brazilian steam, before the rhythmic hook returns, and it’s over and out. A terrific groove—as well as the crowd’s enthusiasm—sets the tone for the evening.

Pintchik has suffused the Lerner and Loewe standard “I’ve Grown Accustomed to Her Face” with a deep sense of longing. The poignant melody has been reharmonized and given an extended form with a repeated ostinato rhythm. That said, the bittersweet soul of the tune remains intact in this intimate, vulnerable performance by the trio.

The opening three-note phrase of her up-tempo swing tune “There You Go,” Pintchik explains, “is built around its three-word title, and the phrase continues in different permutations throughout the piece.” The performance has great energy and verve, and the group’s fine-tuned hookup makes the trio feel like one instrument. Drummer Michael Sarin takes a particularly fiery solo.

“I was inspired to play ‘Falling in Love Again’ by Friedrich Hollaender and Sammy Lerner,” Pintchik recalls, “when I heard it sung by Marlene Dietrich in the film *The Blue Angel*. I’ve taken the 3/4 melody and set it to a 4/4 swing feel. That loosened the tendons of the melody, and also allowed for a more subtle reharmonization.” The trio achieves a beautifully seated mid-tempo “tipping” groove, both sweet and sparky.

An up-tempo minor blues that spans two twelve-bar choruses, “Terse Tune” has a spare melody, hence its name. Pintchik describes her original as “a brief tune with astringent harmonies that ends not with a bang but a whimper.” Her solo begins with a provocative minimalist vibe, and then builds in momentum as the track proceeds. Midway through Hardy’s dynamic solo, he strums the bass and mimics the sound of an oud, the Middle Eastern string instrument. Sarin ties it all together with his precision artistry.

This live version of “Your call will be answered by our next available representative, in the order in which it was received. Please stay on the line; your call is important to us.” captures all the zany comic energy of Pintchik’s original. And the audience laughter—in the spaces meant to replicate being put on endless hold—is an added plus that further fleshes out the character of the tune.

Pintchik’s tune, “Tumbleweed,” features a Brazilian bossa feel with an underlying hint of afoxé, the Afro-Brazilian rhythm traditionally found in the Northeastern part of the country. Pintchik characterizes it as “a nomadic tune harmonically, in keeping with its namesake plant that tumbles here and there in the wind.” A beautifully relaxed hang, with an operatic build in Pintchik’s solo.

“Let’s Get Lucky” starts life as a low-key samba, then morphs into an R & B groove before returning to the original samba feel and a final drum solo. The groove is the star in this Pintchik original, and the exuberant performance by all three members of the trio reflects the optimism in the title.

“I’d Turn Back if I Were You” —an extended blues with a New Orleans second-line groove—takes its name from a sign at the entrance to the Haunted Forest in the classic movie *The Wizard of Oz*. Pintchik shines on an extroverted, enormously playful solo. Thanks to Hardy and Sarin, there’s a lot of play as well as precision in the groove, which has a wild feeling but never flies off the rails.