SPECIAL FEATURE

BEST OF 2017

TYSHAWN SOREY
DOCUMENT AND DEFINE

JEREMY PELT
CLAIRE DALY
RHODA SCOTT
“HOT LIPS” PAGE
In 1989 Tina Turner sang, “You’re simply the best, better than all the rest.” While we don’t care for this sappy love song, the sentiment moves us as the calendar page turns to a new year and we take a moment (and centerfold) to remember the best jazz had to offer in 2017. Peruse our various categories and see what you may have missed (pgs. 26-27). And speaking of being missed, we include a comprehensive list of those jazz folk who passed last year as well as a special In Memoriam CD Review section (pgs. 12-13).

And like a much hipper Tina Turner sang in 1970, “Big wheel keep on turning.” 2018 is upon us with a new crop of jazz to plow through like Nor’easter’s worth of snow. Drummer Tyshawn Sorey (On The Cover), already fascinating in 2017 and selected as one of our Musicians of the Year, will continue to grow thanks to his newly minted status as a MacArthur Genius Grant recipient and numerous shows around town this month. Trumpeter Jeremy Pelt (Interview) kicks off the new CD season with a release mini-stand at Dizzy’s Club. And baritone saxophonist Claire Daly (Artist Feature) continues to be timeless with a pair of concerts this month.
ALAN FERBER BIG BAND
JIGSAW

SSC 1494 - IN STORES NOW

The band features saxophonists John O’Gallagher, Rob Wilkerson, John Ellis, Jason Rigby and Chris Cheek; trombonists Ferber, John Fedchock, Jacob Garchik and Jennifer Wharton; trumpeters Tony Kadleck, Scott Wendholt, Alex Norris; pianists Ferber, John Fedchock, Jacob Garchik and Jennifer Wharton; guitarists Chris Corsano for a nearly 90-minute set of familiar hymns shot through with intense passages of lung-busting improvisation and delt interplay. It turns out that there’s not a lot of distance between themes like “Bells”, “Truth Is Marching In” and “Omega & Alpha” and nuggets like “Jingle Bells”, “The Twelve Days of Christmas” and “O Tannenbaum”. We could all use a bit of garish full-throttle cheer in our current climate.

—Clifford Allen

VINCE MENDOZA
WDR BIG BAND
COLOGNE
HOMECOMING

SSC 1496 - IN STORES NOW

The union of Vince Mendoza/WDR Big Band is as organic as the compositions themselves. They are together at home. A relationship, that has grown over the years and is characterised by mutual respect, the eagerness to work on projects together and the values of cooperation and togetherness, which have known better days. Those better days are ahead.}

Indian classical music and jazz, both highly improvised, share as many differences as similarities, so the Indo-Jazz Festival (Dec. 10th) at Jazz at Lincoln Center’s Appel Room, an exploration of their potential interactions, promised to be interesting. First up was Carnatica Jazz, a trio with violinist Arun Ramamurthy, bassist Rashaan Carter and drummer Sameer Gupta recalling, at first listen, John Coltrane’s modal experiments, but soon revealing a stronger South Indian sensibility in the development of the underlying ragas, idiomatic ornamentation of melodies and rhythmic subdivisions and cadences. Next, Parul Shah danced a long choreographed solo accompanied by violinist Trina Basu, cellist Amali Premawardhana and tabla drummer Mike Lukish who drew equally on her deep training in Kathak and modern dance styles, climaxing in several thibais (thrice repeated rhythmic cadences), her bare feet stamping in perfect unison with Lukish’s finger taps. Melodic Intersect, led by sitar player/vocalist Hidayat Khan, driven by the twin tablas of Enayet Hossain and Avirodh Sharma and enlivened by keyboardist Greg Hatza’s odd but effective runs, was the most eclectic act, performing in a style, which, while patently steeped in Hindustani (North Indian) influences, defied facile categorization. Moving through rapid segues and short solo interludes, the group eschewed slow and steady melodic development for a mercurial pastiche of changing moods and modes.

—Tom Greenland

Saxophonist Albert Ayler told critic Nat Hentoff in a 1966 DownBeat interview that “I’d like to play something...that people can hum, songs like I used to sing when I was real small. Folk melodies that all the people would understand.” Though Ayler’s music involves dense passages of free improvisation, allower rhythmic activity and possessed shouts and screams in multiple registers of the horn, simple, often martial themes and modu1inll balladic forms are at the core of his long-form suites. Chicago-rooted saxophonist Mars Williams (NRG Ensemble, Extraordinary Popular Delusions, The Psychelic Furs) founded Witches & Devils in 1997 as an Ayler repertory ensemble; in 2009, the group began interpolating Christmas tunes as part of holiday-themed sets, which Williams has taken on the road eight years later. For a special concert at The Stone (Dec. 4th), the saxophonist was joined by longtime confere Joe McPhee on tenor and pocket trumpet, trombonists Steve Swell, bassist Hilliard Greene, guitarist Nels Cline and drummer Chris Corsano for a nearly 90-minute set of familiar hymns shot through with intense passages of lung-busting improvisation and delt interplay. It turns out that there’s not a lot of distance between themes like “Bells”, “Truth Is Marching In” and “Omega & Alpha” and nuggets like “Jingle Bells”, “The Twelve Days of Christmas” and “O Tannenbaum”. We could all use a bit of garish full-throttle cheer in our current climate.

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Billed as Forever Weird, The Kitchen’s Dec. 9th triple-header gathered three extraordinary veteran bands. Kamikaze Ground Crew, a six-horn septet co-led by multi-instrumentalist/composers Gina Leishman and Doug Wieselman, began the event with a slow-burning set of the leaders’ compositions, mostly somber chorales and tone poems of blended reeds and brass—up until the closer, when they swaggered through trumpeter Steven Bernstein’s setting of the New Orleans standard “Blow Wind Blow”, impelled by the second-line beat of tuba player Marcus Rojas and drummer Kenny Wollesen. The Jazz Passengers were more capricious as they rattled off strings of eccentric solos: Roy Nathanson’s zany saxophones (baritone, alto, soprano—sometimes two at once!), Curtis Fowlkes’ robust trombone, Sam Bardfeld’s angular violin, Bill Ware’s quicksilver vibraphone and Brad Jones’ singing bass. Tough but spare drummer Ben Perowsky was the only one not singing harmony on ’70s soul-flavored “Reunited”, followed by Ware crooning “Spring Flowers”, whose psychedelic ode to romantic love...the Microscopic Septet trotted out pianist Joel Forrester and Phillip Johnston’s impeccable tunes with casual precision, the four saxophones (Johnston, Don Davis, Mike Hashem, Dave Sewelson on soprano, alto, tenor, baritone, respectively) swinging hard over the rhythm section. For the finale, nine musicians joined the Micros onstage for a rousing F-blues, horns atilt, rhythm section. For the finale, nine musicians joined the Micros onstage for a rousing F-blues, horns atilt,
Jeremiah Cymerman is a musician whose clarinet playing is both informed by and directly affected by his concurrent work as a sound-sculptor. Like a small coterie of improvisors, his chosen instrument is purely a means to an auditory end rather than a continuation of any particular lineage. That said, he does have a particular affinity for the way that reed instruments vibrate the air around them and how their acoustic properties are ripe for electronic transmogrification. At Roulette (Dec. 5th), Cymerman presented another in a long line of fascinating projects, his Systema Mundititius piece written for four clarinets and a pair of percussionists. While he picked three strong musical personalities in Matt Bauder, Patrick Holmes and Aaron Novik to join him in the clarinet section, the foursome congealed into one heaving, panting unearthly being, crawling around the dank hallways constructed by drummer Brian Chase and eerily lit by percussionist Russell Greenberg, who played or bowed xylophone, cymbals and gongs. Overtones were created in gaseous explosions, primordial wails echoed from bygone ancient eons, waves of clarinet exhortations lapped up against alien shores, all this processed by the composer in real time. Cymerman alchemically juxtaposed sections where the disparate sound sources worked in unsetting tandem against ones where they were spatchcocked, existing alongside or even opposed to each other. Gentler moments subverted the palate for later squalls. — Andrey Henkin

Despite a more than half-century career, appearances by Bill Easley fronting his own group remain a rarity. So an appearance by the saxophonist’s quartet at Tribeca’s recently opened 75 Club (Dec. 14th) at Bogardus Mansion was well worth the trip to the depths of Manhattan. Offstage Easley confessed, “Leading a band isn’t all that hard. All you have to do is choose the right musicians, the right songs and how to play them.” In selecting pianist Michael Kanan, bassist Lee Hudson and drummer Steve Williams to accompany him, Easley proved that he had that first element covered. And with an enormous repertoire of standards and jazz classics under his belt, the second part of the equation presented little difficulty. But it was his handling of that third variable that confirmed he was indeed a first-class bandleader. Starting off on tenor he displayed his swing to bop roots, dancing straightahead on Benny Carter’s “When Lights Are Low” and burning through a calypso-infused rendition of Charlie Parker’s “Anthropology”. On “My Foolish Heart” he played with a cool airy tone, revealing an affection for Lester Young. Switching to alto he got down and dirty for David Fathead Newman’s “Hard Times” and sweet and pretty on “Stars Fell On Alabama” (a reference to the week’s Senate race). Back on tenor he dug deep into the blues with an original dedicated to Sonny Stitt, before closing out proclaiming his old-school pedigree with “Taking A Chance On Love” and “The Continental”. — Russ Mastro

To inaugurate his new improvised music series Inside Out at Brooklyn Conservatory of Music (Dec. 3rd), curator Aryeh Kobrinsky aimed for the moon with the curator’s own investigative project — another in a series of concerts that explore the specific ways in which music is linked to significant charitable and humanitarian efforts.” While David Leon received the Herb Albert Young Jazz Community Award. For more information, visit ascapfoundation.org. The 2018 class of Lincoln Center Awards for Emerging Artists recipients have been announced with pianist Isaiah Thompson named by Jazz at Lincoln Center. For more information, visit LincolnCenter.org/CLAwards2018. Faculty have been named for the inaugural year of Carnegie Hall’s NYO Jazz, a four-week intensive summer program for young American jazz instrumentalists (ages 16-19) beginning in summer 2018. Workshops and classes will be led by drummer Obed Calvaire, trumpeter Etienne Charles, pianist Gerald Clayton, trombonist Wynton Marsalis, saxophonist Eric von Kleist, bassist Mimi Jones, guitarist Matthew Stevens and ensemble coach Reggie Thomas. For more information and to apply by Feb. 1st, visit carnegiehall.org/nyojazz.

Cosmic Communities: Coming Out Into Outer Space Smoofuturism, Applied Psychedelia & Magic Connectivity, an exhibition on view at the Buchholz running through Jan. 13th, includes works by Sun Ra and Hartmut Geerken. For more information, visit galeriebuchholz.de.

Basketball legend and jazz champion Kareem Abdul-Jabbar has been selected to give the keynote address at the First Annual Jazz Congress, taking place Jan. 11th-12th at Jazz at Lincoln Center and co-produced by JazzTimes. For more information, visit jazzcongress.org. As part of the annual Winter Jazzfest, there will be a number of panel discussions: “Jazz on the Border: International Musicians and the Global,” moderated by Matthew Blake. Then Rodriguez took another turn with well-crafted blues in an airy Prez-ish tone, then diving deep into lower register. Finally he applied his swing to bop roots, dancing straightahead on Benny Carter’s “When Lights Are Low” and burning through a calypso-infused rendition of Charlie Parker’s “Anthropology”. On “My Foolish Heart” he played with a cool airy tone, revealing an affection for Lester Young. Switching to alto he got down and dirty for David Fathead Newman’s “Hard Times” and sweet and pretty on “Stars Fell On Alabama” (a reference to the week’s Senate race). Back on tenor he dug deep into the blues with an original dedicated to Sonny Stitt, before closing out proclaiming his old-school pedigree with “Taking A Chance On Love” and “The Continental”. — Andrey Henkin
SALLY PRITCHARD

The New York City Jazz Record: You came up in Los Angeles in the '90s. What was the scene like there?

Jeremy Pelt: If there was a scene I really didn’t know what it was. I wasn’t really on the scene back then to know if there was one.

TNYCJR: What were some of your first gigs in the city?

JP: I used to run a session down at Cleopatra’s Needle...(Continued on page 50)

JP: As far as my private lesson students are concerned, they’re all at different levels and the thing that you try to impress upon them, which is a very hard endeavor, truth be told, is for them to be thorough about listening to music. I mean that is something that has completely been lost through generations, people just being thorough about the music... Sometimes a person will listen to a piece of music, let’s say it’s Bird or something for the first time, and think that they know it, just from listening to it that one time. So when asked

University. What are some of the lessons that you try to impart to your students?

TNYCJR: From where did you move on to?

JP: There was Lewis Nash, there was Ralph Peterson, there was Lonnie Plaxico. Louis Hayes, you saw me with him... Louis Hayes was not one and is still not one to verbally teach a lesson as much as you just learned how to sink or swim with a player of that considerable strength and personality on the drums. That was something that I learned and within my own playing it was about phrasing and then having great support from a drummer that knows how to support someone. I gained a lot that way.

TNYCJR: You’ve also worked with Vincent Herring a lot, both with Hayes and in his working quintet. What is he like to work with as a leader?

JP: Vincent is about as equitable as he can possibly be as a leader. I mean he’s very generous...the first couple of record dates that I started really doing after a while were with Vincent and Vincent was always the type of person to give you a chance to bring in your own songs and even record them. So I always appreciated that.

TNYCJR: You went out with Vincent on his “The Story of Jazz – 100 Years” tour. What was that like?

JP: When playing other people’s arrangements of something that’s trying to get near a hundred years of music, I’d say the one thing you learn when playing a project like that is how hard it is to really try to encapsulate the nuances of a hundred years of music into a 90-minute show. It’s very hard.

TNYCJR: You’re pretty much thought of as your generation’s heir to the Donald Byrd-Lee Morgan-Freddie Hubbard hardbop trumpet lineage. Are you

TNYCJR: What prompted your move to New York?

JP: I wanted to play jazz.

TNYCJR: Did you know people here that you had met while you were in Boston or did you just come in cold?

JP: I knew James Zollar and Dr. Eddie Henderson. Those two really got me some work whenever I needed some gigs and things in a jam. They would call and put me on to things. And then it was Derrick Gardner after a while, too.

TNYCJR: What prompted you to head off to further your music studies at Berklee?

JP: Whatever my mother was playing on the radio. She liked jazz, so I listened to that.

TNYCJR: Your early studies were of classical trumpet. Did that help you develop your technique?

JP: I hope that it did, but I shouldn’t act like I had a teacher then. I didn’t even have my first teacher until I was in college. So when I say that I started classically I mean that whatever was taught in the school and that I listened to a lot of classical music.

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JP: They had a film scoring department there... I think at Berklee it went in waves in terms of the generation of who would be the cats to play with and when I got there, there wasn’t anybody in my immediate class who would be as into jazz as I was. Everybody was a gospel musician. There was a kid named Teodross Avery who was making a big splash back in those days and he was the toast of the town.

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With her big sound and strong soloing, Claire Daly has long been one of the most acclaimed baritone saxophonists around. The Younkers native credits her father, a musician in his youth, with providing a lot of encouragement. “When I look to music, he remembered his love of it and started taking me to a lot of concerts. I saw Duke Ellington and Count Basie on opposing pianos playing together and many older players.” Initially she studied alto saxophone, adding tenor at Berklee College of Music and later soprano. “I played all three horns in rock bands until I moved back to New York in 1985 and bought my first baritone, which was Howard Johnson’s first horn.”

Several important mentors helped Daly find her voice. “Joe Viola was one of my early teachers at Berklee. He was such a master of the saxophone I felt that everything he told me was the truth. John LaPorta helped me tremendously one time by busting me on what I needed to know to get to the next level. Howard Johnson was also supportive. After I met him, he hired me to do some great gigs and let me sub for him occasionally.”

Daly’s work with two bands helped her gain significant exposure. She was a founding member of the DIVA Jazz Orchestra and its first baritone saxophonist. “I knew [drummer] Sherrie Maricle from gigging in New York and she held auditions for a big band. I got the gig and was happily there for seven years. DIVA was a very important phase in my development as a player; it gave me confidence to move forward as a leader.” Her friendship with pianist Joel Forrester goes back over a quarter-century. “I was a booking brunches in the Village and he approached me. We loved playing together. We did millions of gigs over the next decade or more.” She has appeared on numerous Forrester CDs.

Daly’s discography as a leader is noteworthy for its diversity of sound, styles and instrumentation. She’s particularly proud of The Mary Joyce Project, which salutes an ancestor who dogsledded across the Alaskan tundra in the 30s. Two recent projects, Baritone Monk and 2648 West Grand Blvd. (the latter focusing on Motown music), are also favorites. Daly explains, “Doug Moody, who owns the North Coast Brewing Company that makes the Brother Thelonious Ale, has been an incredible supporter and produced both my CDs. Both of them got on the charts and did very well.”

During the past two decades of her career, Daly has developed such a personal sound on baritone saxophone that she is nearly always among the top five of any critics’ or readers’ poll. Yet she is a bit modest about her success: “I think everybody’s sound comes from what they hear in their head and practice. Sometimes I think that people don’t know that many baritone saxophonists. It is a more rarified instrument. There are an abundance of terrific baritone players around.”

While Daly has recorded a number of CDs as a leader, she acknowledges it is harder to keep a band working. “I haven’t worked as much as I’m used to so I’m having lots of jam sessions at my space, where I have a piano, bass and drums. So many great players come over it’s been really exciting. One of the groupings is pianist Silvano Monasterios, bassist Chip Jackson and drummer Ian Fruman. We had a great session and I ended up saying, ‘Let’s do a gig.’ Hopefully lots more will happen with these guys and others who come to play.”

She has also been rehearsing frequently with The Zodiac Sax Quartet. “We play the music of composer Charlie Waters [alto], with Ras Moshe on tenor and Lee Odom on soprano sax. Charlie’s compositions are always searching and wonderful. The group has a strong avant garde background, as well as other things. It’s a saxophone quartet, not just free blowing, but the openness in it is really nice and all the sensibilities of the players interact beautifully. These days I’m doing a wide variety of jazz.

‘I’m playing free jazz, which is a strong part of my roots, but I also love straightahead. Because the financial situation is not strong anywhere in jazz right now, I’ve freed myself up to play what I want and with people I like playing with. If we have a chance to record some stuff, these are projects that mean very much to me. I feel like a big part of my life is to enjoy. Some friends have passed away or gotten sick. One of my oldest friends said, ‘Because I can, I must.’ So I want to play as much as possible and enjoy life. At this stage in my life, the music is for the music’s sake, rather than me wrestling with, ‘I don’t have a gig on Saturday night.’”

In addition to projects in various stages of development, Daly is enthusiastic about a session already in the can. “I made a record with Joel Forrester a few years ago of his compositions. I paid for it; it was in honor of us playing together for 25 years. It’s probably our favorite with some of our ‘greatest hits’. Peter Grant is on drums and Dave Hofstra on bass. At some point I want to put that out. I worked with a talented songwriter, Dorothy Rickus, in a rock band back in the ‘80s. I listened to some of her old tapes and talked to her about writing some songs together or taking some of the ones we had and treating them differently, jazzing them up a little. I have a feeling that we will work together again.”

Daly has also turned some of her attention to jazz journalism. She explains, “I’ve been writing interviews for DownBeat. I try to pick people I know who deserve more attention. Most recently it was [guitarist] Vic Juris, a terrific player who’s been in the trenches and played for so long. I wrote a feature on [saxophonist] Ralph Moore, who told me about a shooting at a Harlem club where he was performing. Everyone dove for cover or ran to the back. The bartender was taken to the hospital, the cops came, locked the doors, interviewed everyone, then left. Then they played two more sets! It was the greatest story and they cut it out.”

Recommended Listening:
- DIVA — Something’s Coming (Perfect Sound, 1995)
- Joel Forrester & People Like Us — In Heaven (Koch, 1997)
- Claire Daly — Saving Love (Koch-Daily Bread, 1998)
- Claire Daly (with Solar) — Heaven Help Us All (Daily Bread, 2004)
- Claire Daly — Mary Joyce Project: Nothing to Lose (Daily Bread, 2011)
- Claire Daly — Baritone Monk (Northcoast Brewing, 2012)

For more information, visit clairedalymusic.com. Daly is at New York City Baha’i Center Jan. 16th with her quartet and Downtown Music Gallery Jan. 21st with the Zodiac Quartet. See Calendar.

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To say that multi-instrumentalist Tyshawn Sorey is on a roll could just be the understatement of 2017. He released his highly acclaimed Versimilitude (Pi). And last summer at the Ojai Music Festival he gave the world premiere of his work Josephine Baker: A Portrait (performing on piano and drums with a handpicked orchestra) and also performed and conducted his composition The Inner Spectrum of Variables, a gorgeous chamber work that challenged and dazzled those in attendance. As if that weren’t enough, he tore up the stage playing drums in the Vijay Iyer Sextet.

Sorey began working as an assistant professor at Wesleyan University last fall; one month later he was awarded the prestigious MacArthur Foundation Award known as the “Genius Grant”. It’s a fitting moniker; almost everyone he’s collaborated with raves about his staggering musicality. “Tyshawn is one of the most inspiring musicians I’ve ever worked with,” says Michael Dessen, trombonist and Associate Professor at UC Irvine. “As an improviser and composer, he has an astonishing ability to internalize and retain extremely complex music information and not just for the sake of complexity or virtuosity but always in the service of an integrated creative expression. His music moves across many extremes but always with an incredible feeling of intensity, a deep focus on and commitment to what is happening in that moment.” Although he didn’t come from a musical family, Sorey, blessed with a photographic memory, was always drawn to music. “I remember at the age of two or three, hearing music and knowing that I wanted to be some kind of musician,” Sorey recalled. A piano at church became his first instrument. “I started just sort of plucking things out—picking things up by ear. I’d be in church, listening to hymns and trying to play them back. After church there was a reception downstairs and I would try to play the piano and people would try and kick me off because they didn’t want to hear that. But then, I got to the point where I could repeat a hymn that I heard upstairs and play it back downstairs. That surprised a lot of people, because I didn’t read music at the time. That kind of led to everything else—just being able to pick things up like that.”

The precocious youngster couldn’t wait to get into music at school. “I started playing trombone when I was like eight years old. That’s when I learned to read music. But I was always fooling around with pots and pans. There was no way to study drumset at the school I was attending so I decided on trombone because I liked the sound. It was sort of unusual. I didn’t know a lot of students who were attracted to that. Finally, my parents got me my first drumset when I was 14.” Those three pursuits continue to resonate with Sorey, whose roots as a multi-instrumentalist were sown before he turned 15. “Later on, I got into the music of the AACM. I was exposed to the European Art Music tradition, composers like Beethoven and Bach, but not many composers of the 20th century. This I kind of had to find out on my own. But the idea of the black composer was never even mentioned. Anthony was someone that I really began to check out in my teenage years. He showed me that as a black composer, you do have a voice and it’s important that whatever you do you have to believe in it. If you do that you will find your course even if you have to do it alone.”

He began working with his mentor around 2001 for Trillium E, the first studio recording of Braxton’s multi-level opera. “He stressed the idea of the black composer was all about self-definition—instead of letting others define my work for me. And I was already having some issues with that. People started to ask, ‘Is it jazz? Is it classical? Is it too cerebral? Does it not swing?’ Those are the same battles Braxton faced. In Braxton I saw a kindred spirit.”

The music of Braxton, Muhal Richard Abrams, Roscoe Mitchell and other AACM pioneers would continue to have a profound influence on multiple levels. “He stressed the idea of the black composer was all about self-definition—instead of letting others define my work for me. And I was already having some issues with that. People started to ask, ‘Is it jazz? Is it classical? Is it too cerebral? Does it not swing?’”

Sorey had admired the music of composer/multi-instrumentalist Anthony Braxton for years before they actually met. Braxton would prove to be an inspiration on multiple levels. “I had no idea that there were black composers,” Sorey said. “I had never heard of that. I was exposed to the European Art Music tradition, composers like Beethoven and Bach, but not many composers of the 20th century. This I kind of had to find out on my own. But the idea of the black composer was never even mentioned. Anthony was someone that I really began to check out in my teenage years. He showed me that as a black composer, you do have a voice and it’s important that whatever you do you have to believe in it. If you do that you will find your course even if you have to do it alone.”

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Sorey studied composition with me and sponsored his doctoral dissertation in music composition at Columbia University,” recalls Fred Lerdahl, Fritz Reiner Professor of Musical Composition at Columbia University. “It was immediately apparent that he was a fabulously gifted musician. He pursues his art with great integrity and independence and he is constantly growing. He is an exceptional composer and performer with a significant career ahead of him.”

The music of Braxton, Muhal Richard Abrams, Roscoe Mitchell and other AACM pioneers would continue to have a profound influence on multiple levels. “Braxton really taught me to document and define my work as much as possible—meaning to write essays about it—and to express myself in interviews for the true representation of myself as possible. I learned that from [composer/trombonist] George Lewis as well; to take control. If I hadn’t done that back then, I doubt I would be in the position that I’m in today. They both taught me how to persevere in the process of being myself and becoming myself as well, because that’s something that comes with time. I just want to express my compositional voice. I wasn’t out to make some big statement. I just want to produce the work that appealed to me. What I’ve decided to do with my music was far different than what I’ve done with Vijay Iyer or Steve Coleman or Steve Lehman, where my role as a drummer is to play some ‘killing’ stuff or whatever; I wasn’t only interested in that. I’d rather focus on these other interests in my own music, since I was already playing more as a ‘drummer’ per se, in these other contexts.”

“I don’t perform so much now, but I love operating in the same space with Tyshawn’s incisive intelligence, empathy and sensitivity, as well as his dynamic performative personality,” says Lewis, Edwin H. Case Professor of American Music at Columbia University. “Most gratifying to me is his ability to hear the larger picture while operating on the fly in improvising and interpretative situations and his ability to transform himself and his sound in accordance with the demands of the composition and the moment, rather than imposing a fixed sense of himself and his personal voice in every situation. Tyshawn was an obviously great choice to receive a MacArthur Fellowship. The range of his work is already breathtaking and the effect of his work goes deeper and deeper over the years.”

Sorey didn’t quit his job at Wesleyan after winning the MacArthur grant; in fact, he’s really enjoying the work. “Right now, I’m teaching two courses which are about to end, unfortunately, because they are really fun. The first is called Real-Time Autoschediasms for Electroacoustic Orchestra. We meet regularly and utilize a hybrid system of conducting languages employed by Butch Morris and Anthony Braxton. We work on some of the issues that come up in conducted improvisations. The other course that I teach is called Creative Improvised Music Since 1959. We deal with a lot of the developments that have taken place in America, Europe and Asia from that point. It’s kind of a social science course in a way. A lot of these developments were pushed to the side. Many of these jazz history courses gloss over this. By the time they get to John Coltrane or Ornette Coleman, there’s only two weeks of class left! That’s a problem for me. There are many sub-facets of fusion, for example, that don’t get talked about. John Zorn is another example. For me, it’s not enough to play one Masada album and move on—you really need to have two or three classes to talk about John Zorn. Steve Coleman’s music is another area that never gets talked about at all. Of course you can’t cover everything, but I try to cover as much as I can. My course covers a lot of things that get left out of the upper echelons of academia. This music isn’t frozen in time. I want people to know that the music is still alive today and it’s still progressing.”


Recommended Listening:
- Steve Lehman Octet—
  - Travail, Transformation, and Flow (Pi, 2008)
  - Tyshawn Sorey—Koan (482 Music, 2009)
- John Escreet—
  - Sound, Space and Structures (Sunnyside, 2013)
- Tyshawn Sorey—Versimilitude (Pi, 2016)
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The Peppermint Ballroom in Orange, NJ was a large banquet hall with a one-step-up stage against one of the long walls of the rectangular space. It was attached to The Peppermint Lounge, a popular watering hole in the Newark suburb. One of the significant jazz events the Ballroom hosted almost annually in the ‘70s and ‘80s was a concert, usually on a Saturday or Sunday afternoon, by Rhoda Scott, who was based in Paris, France. Scott was widely known then—and still is—as the “Barefoot Organist,” playing the Hammond B3 organ or today sometimes its digital equivalent (C3 or BX-3) and manipulating the bass pedals shoeless.

In the early ‘60s, Scott led a trio that was popular on the urban jazz club (aka “chitlin’ club”) circuit in Manhattan, where she began playing organ, at the Westminster Choir School and Masters degrees in music. She had already begun teaching on the urban jazz club (aka “chitlin’ club”) circuit in New York. She was a frequent performer in the band, called Lee Smith’s Hi-Larks. Since Smith had a factory job during the week, Scott was persuaded by club owners to go out on her own, first forming a band with Hi-Larks’ singer Larry O’Neill, then the trio. After that first gig, the club’s booker told the leader she was an organ player, not really a pianist and he bought a small organ for her to play in the band, called Lee Smith’s Hi-Larks. Since Smith had a factory job during the week, Scott was persuaded by club owners to go out on her own, first forming a band with Hi-Larks’ singer Larry O’Neill, then the trio.

In 1967, after earning her Masters degree at Manhattan, Scott went to France to study composition with Nadia Boulanger. Then in 1968 she went back to France as a jazz organ player and was booked into the Paris suburb of Saint-Germain. The club was called the 39 Club Saint-Germain. The club’s booker was Raoul Saint-Yves, a singer and actor who became her manager after they were married. Bilboquet has remained her Paris base throughout her career.

That career blossomed in Europe, as she became one of the continent’s well-known jazz attractions, especially in France and Hungary. Scott recorded regularly for France’s Barclay Records and in the mid ‘70s came to New York to make an LP with the then-Thad Jones Mel Lewis Jazz Orchestra (now the Vanguard Jazz Orchestra): Rhoda Scott in New York. In 1983 she recorded an album, Negro Spirituals - Chantés Et Interprétés À L’Orgue Hammond Par Rhoda Scott, playing organ and singing French translations by French novelist Marguerite Yourcenar. Soon choir directors in Europe were asking Scott to bring the spirituals to their churches and play them with their choirs, opening up a new concertizing avenue.

Saint-Yves died in 2008 and since then Scott has divided her time between France and metro New Jersey. She talked on the phone from Martinique, where she was appearing with her Lady Quartet, a group with three French jazzwomen: Julie Saury (drums), Geraldine Laurent (alto saxophone) and Sophie Alour (tenor saxophone).

“I came back to the States in 2011 to go the Rutgers University in Newark for a Masters of Art in Jazz History and Research,” she said. “My thesis was on jazz organist Lou Bennett, who was very popular in the ’50s but became so obsessed with fine-tuning organs he was supposed to be playing on that he had to abandon performing. I earned my degree in May 2014.”

As about the fortunies of jazz organ since she began performing, Scott said she can’t help but notice the increasing respect and popularity of the instrument in this new millennium. “When I was first playing,” she said, “it wasn’t very popular in jazz circles outside of black urban clubs, the ‘chitlin’ circuit’. It was more respected as a jazz instrument in France when I moved there. And I always had to bring my own Hammond B3 to my gigs. But in the last decade I don’t have to travel with my own organ anymore. There’s always a good one provided, either an actual B3 or one of the digital versions. Those sampling [digital] versions are so good, jazz listeners can’t tell the difference. I have a hard time myself.”

Scott is looking forward to celebrating her 80th birthday anniversary in early July with concerts and a tour both here and in Europe.  

Recommended Listening:
- Rhoda Scott—Hey! Hey! Hey! (Tru-Sound, 1962)
- Rhoda Scott/Daniel Humair—Take A Ladder (Rhoda Scott a l’orgue Hammond) (Barclay, 1968)
- Rhoda Scott (with Thad Jones & Mel Lewis)—In New York (Barclay-Verve, 1976)
- Rhoda Scott—Alone (Verve, 1986)
- Rhoda Scott—Felin’ the Groove (Verve, 1993)
- Rhoda Scott—Encore, Encore, Encore (Sunnyside, 2002)

Page was born in Dallas, Texas 110 years ago on Jan. 27th. Mostly through the ‘20s he played in his home state, taking gigs where he could find them, even playing in circuses and minstrel shows. Page was also a talented blues singer, learning his craft by playing backup and touring with Ma Rainey, Bessie Smith and Ida Cox. In 1928 he joined bassist Walter Page’s (no relation) Blue Devils, a band formed in Oklahoma City. It was here that Hot Lips became known as a virtuosic vocal and trumpet soloist, with a powerful ability for leadership. In 1931 he moved on to Bennie Moten’s Kansas City band, staying with the group until the pianist’s sudden and untimely death in 1935. Soon after, Joe Glaser, Louis Armstrong’s manager, heard him play in Kansas City where he’d been freelancing and also playing in the Hedington Count Basie band. Glaser signed Page as a solo artist, recording him for the Victor label. Glaser’s motives in signing Page have been well examined; Armstrong was having lip problems and once he had recovered, Glaser gave Page perfunctory attention.

In 1936, Page moved to New York City, leading large bands of up to 30 musicians, recording with the group until the pianist’s sudden and untimely death in 1935. Soon after, Joe Glaser, Louis Armstrong’s manager, heard him play in Kansas City where he’d been freelancing and also playing in the Hedington Count Basie band. Glaser signed Page as a solo artist, recording him for the Victor label. Glaser’s motives in signing Page have been well examined; Armstrong was having lip problems and once he had recovered, Glaser gave Page perfunctory attention.

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of a revolution for the Portuguese jazz scene.” That first festival was wildly ambitious. Pedro Costa of Clean Feed, the firebrand of free jazz in Portugal, helped to get it off the ground. The first glimmers of a JACC label can be traced to the JACC CD series released by Clean Feed beginning in 2004, including Coimbra concerts by Steve Lehman, Michael Attias and Daniel Levin, among others. Eventually JACC launched its own label.

JACC was also releasing major work from some of Portugal’s leading musicians. Among those early releases, Portugal’s most creative singer, Maria João, took part in the band Zero Sum’s Electrodóméstico, an unusual combination of rhythmic scat and electronics. Rodrigo Amado’s Motion Trio with guest trombonist Jeb Bishop recorded Burning Live at Jazz Ao Centro in 2011 and it was a breakthrough for a Portuguese free jazz band, the line-up including bassist Hernâni Faustino and drummer Gabriel Ferreira, who have developed international reputations through their work in Red Trio.

Pereira is particularly pleased with developments in the last five years: “Since we were finally able to open our own performance space Sala João Brazil, things have changed considerably. We finally had the structure for a coherent educational service and we could finally promote artistic residencies to support the work of Portuguese and international musicians. Most importantly, this independent cultural space serves as a meeting point for performance arts, allowing for a sustained project, which not only promotes jazz and improvised music but contributes to the artistic and social development of the neighborhood.”

The work the label has done with new artists has been particularly fruitful; witness the eponymous debut recording of the band Slow Is Possible, a young sextet creating a kind of densely cinematic chamber music compounded of cello, electric guitar and reeds.

(Continued on page 50)
IN MEMORIAM

Jon Hendricks, the vocalist who was one-third of groundbreaking trio Lambert, Hendricks & Ross (LHR), active from 1957-62 (later Lambert, Hendricks & Bavan), to go along with his own albums and work alongside Duke Ellington, Thelonious Monk, Art Blaney, Stan Getz, Bobby McFerrin and Wynton Marsalis, died Nov. 22nd at 96.

Hendricks was born in Newark, Ohio on Sep. 16th, 1921, eventually settling with his family in Toledo. He began singing as a child, getting professional gigs on radio as a teenager, and was under the tutelage of native Toledan pianist Art Tatum. It was there that alto saxophonist Charlie Parker saw him perform and encouraged his move to New York. Once there, Hendricks connected with fellow vocalists Dave Lambert (four years his senior) and Annie Ross (born in London in 1930) to form LHR and record the seminal voice album Sing a Song of Basie (ABC-Paramount, 1957) featuring Basie band members Freddie Green (guitar) and Sonny Payne (drums) and Hendricks-penned lyrics for ten Basie band numbers. Hendricks would write lyrics to pieces by Ellington, Monk, Antonio Carlos Jobim, Quincy Jones, even Kimray-Korsakov’s “Schererzade” and Rachmaninov’s “Piano Concerto No. 2.” LHR went on to record several prize-worthy albums for ABC-Paramount, Roulette, Pacific, Columbia and RCA Victor and continued for a couple of years with Yolande Bavan taking over for Ross before Lambert’s tragic death in 1966. Though the group did not invent the improvisatory singing style known as vocalise, they were its first major proponent and were highly influential on generations of jazz vocalists who followed.

Hendricks’ career as a leader began shortly after the formation of LHR, starting with A Good Git-Together (Pacific Jazz, 1959) and continuing through the mid ’60s with releases on Columbia, Roulette, Reprise, Arista, Enja, Muse and Telarc. He also appeared as a guest performer over the decades, most recently on the 2015 debut album of Amy London/Darmon Meyer/Deuel Pramuk/Holli Ross The Royal Bopsters Project, directly inspired by LHR, and had his lyrics performed by vocalists such as Sachal Vasandani, Abbey Lincoln, Karrin Allyson and Giacomo Gates.

As a jazz musician, I would like to be remembered as a poet. That’s the highest level, because poetry is the highest use of the word...The language that one speaks is poetry. So if I can be remembered as a poet, I’ll be happy.”

Jon Hendricks

BY ANDREY HENKIN

GEORGE AVAKIAN


PAUL BUCKMASTER

(Jun. 13, 1946—Nov. 7, 2017) The English music-instrumentalist’s later work was in the pop and rock world as an arranger but his early career was marked by leading avant-jazz band The Chitinous Ensemble, arranging for Miles Davis On The Corner and appearances with Stomu Yamashta and Neil Ardley. Buckmaster died Nov. 7th at 71.

JOHN COATES, JR.

(Feb. 17th, 1938—Nov. 22nd, 2017) The pianist debuted as a leader in Savoy but was also a go-to drummer for hundreds of albums on local label Omniscord in the 70s-80s. Coates died Nov. 22nd at 79.

WENDELL EUGENE

(Oct. 12th, 1923—Nov. 7th, 2017) The trombonist was a staple in his native New Orleans’ traditional jazz scene, working with Paul Barbarin, Papa French, Olympia Brass Band and Professor Longhair. Eugene died Nov. 7th at 94.

MEL MARTIN

(Jun. 7th 1942—Nov. 17th, 2017) The saxophonist was part of the early ’90s tribute group Bebop & Beyond and recorded with Bill Summers, Mark Soskin, George Cables, Freddy Cole and Pete Escovedo. Martin died Nov. 17th at 75.

BOBBY MATOS

(Jul. 24th, 1941—Nov. 11th, 2017) The percussionist had a few albums on Cubop and credits under Bobby Hutcherson, Pacho And His Latin Soul Brothers and Dave Pike. Matos died Nov. 11th at 76.

DELLA REESE

(Jul. 6th, 1931—Nov. 19th, 2017) The gospel and pop vocalist had forays into soul-jazz singing on albums for Jubilee, ABC and RCA Victor in the late ’50s-mid ’60s and guesting with the Duke Ellington Orchestra in 1962. Reese died Nov. 19th at 86.

BEN RILEY

(Jul. 17, 1933—Nov. 18th, 2017) The drummer was most closely associated with Thelonious Monk, having worked with the pianist from 1964-68, co-founding the Monk tribute band Sphere (active from 1982-2002) and leading his own Monk Legacy band, but was also a go-to drummer for hundreds of sessions from 1958 onwards. Riley died Nov. 18th at 84.

SOL SCHLINGER

(Oct. 6th, 1926—Nov. 7th, 2017) The baritone saxophonist had recording credits from the ’50s onwards with Benny Goodman, Al Cohn, Urie Green, Teo Macero, Teddy Charles, Manny Albam, George Russell, Mundell Lowe, Arrondo Peraza, Ruby Braff and many others. Schlinger died in November at 91.
Introduces a reinvigorated 11th House, the guitarist’s release by Coryell is made doubly sad by the fact it Phil Miller and Bern Nix all died, with Larry Coryell jazz guitar as can be remembered: John McLaughlin Brecker’s electrified trumpet adds dramatic quality. makes Animal look like a swing drummer and is resplendent in his rock-informed lines, Mouzon sound dated, the musicianship redeems them. Coryell on the album. The best are Coryell’s “Mr. Miyake” and Brecker’s pieces bridging that gap, the slickest tunes while Mouzon’s contributions are the perky, tightly-pieces are the most interesting, full of twisty sections, genre are to be found within these 63 minutes. Coryell’s All the successes, tropes and excesses of the fusion acoustic guitarist Dennis Haklar, who guested on it. Grace”); Brecker a pair; and Lee a song co-written with Julian stepping into Mandel’s role. As was the case Mandel were the only permanent members with 1976. Coryell, Mouzon and keyboard player Mike Mandel holds down a quartet with bassist Rob Langereis and Dolphy and bassist Jacques Schols that was among the recordings Last Date pianist Misha Mengelberg and drummer Han Bennink also holds some performative and visual aspects lost on disc—some sticks-on-thighs antics opposite gorgeous interplay between bass and piano on “The Laughing Dwarf”, for example. One has to be careful not to compare Quartet-NL too heavily to a band that came and went over 50 years ago with few recorded traces and the most compelling aspects of this group occur when the foursome take risks with their romance. For more information, visit icorchestra.com

Steppin’ Out (with WDR Big Band Cologne) Steps Ahead (Sunnyside) by Brian Charette

Steps Ahead has been compared to Art Blakey’s Jazz Messengers in the way that many budding jazz stars passed through on their way to stardom. The band was formed in 1979 and on Steppin’ Out, classics are reimagined with colorful orchestrations from Michael Abene and Germany’s WDR Big Band. In contrast to other Steps recordings, tight fusion production has given way to a much more straightahead jazz sound. This is very obvious in the sound of the drums on opener “Pools”. Steve Smith’s playing is spare, sans unnecessary fusion chaps. On this CD, the masterful drummer uses incredible taste and lets the music dictate his parts. Bassist Tom Kennedy is the perfect foil for Smith, with economical sounds and flashes of color in just the right spots, on full display in the 5/8 jam “Oops!”

Abene’s fugal introduction to “Sarah’s Touch” demonstrates his masterful orchestration and whether the section is an intro, coda or solo background, the WDR big band provides the perfect intermezzo, as when muted brass sets the mood for horn trading with the unobtrusive chords of Chuck Loeb, who died Jul. 31st at 61. Mainieri shows great range, gentle low bars and his titles often reflected that as well). Also included is trombonist George Lewis’ excellent “Balladi”, the second track on “Familytalk, 5 and if Abrams only appears on two of the four tracks, it’s well worth revisiting nevertheless. Plunging into the box, we hear how fantastically jazzy he could be in Sightsong, the duo album with Favors. We hear a theatrically that puts him in the camp of early Art Ensemble of Chicago records on “Balladi”, the second track on J-QCA+19, with an AACM allstar ensemble (McCull, saxophonists Anthony Braxton and Henry Threadgill and bassist Leonard Jones) contributing to layers of off-mic vocals. And we hear in a number of tracks, both solo and group, Abrams’ surprising synthesizer work. Volume 2 wasn’t meant to be a thorough retrospective. But it is as good a place to start as any for a composer and innovator who still holds surprises, no matter how many times you’ve listened. For more information, visit camjazz.com

For more information, visit savoyjazz.com

For more information, visit icorchestra.com

Volume 2: The Complete Remastered Recordings on Black Saint & Soul Note

Muhul Richard Abrams (Black Saint/Soul Note - CAM Jazz)

The story of the founding of AACM is repeated often enough that it’s codified into legend: pianists Muhul Richard Abrams and Jodie Christian, drummer Steve McCall and trumpeter Phil Cohran, having come together in Abrams’ Experimental Band, met to lay the groundwork for what would be an independent organization for the production and promotion of creative jazz on Chicago’s South Side. As an organization committed to egalitarianism and self-determination, Abrams’ clear role as the spiritual godfather of the organization never quite seems to fit so tidily into the timeline. But before there was an organization, he was the bandleader and before there were bands, he was their leader. Those of us outside his inner circle might be wise not to mourn his passing Oct. 29th at the age of 87 so much as to marvel at the sphere of influence he held over innovative jazz for more than 50 years. It’s only natural to go back and revisit an artist’s discography once we’re aware that they’ll no longer be actively contributing to it. Italian label CAM Jazz has made that fairly easy by doing with its ongoing repackaging of the Black Saint and Soul Note catalogs into affordable, artist-specific boxes. The first of two Abrams boxes came out in 2012, with the erroneous claim of being “complete”. This second set completes the collection and is labeled “Volume 2” (even though Volume 1 wasn’t marked as such). Also, perhaps unexpectedly, Volume 2 includes albums where Abrams was a guest on someone else’s session. Added to these missteps is the fact that the CAM releases never actually seem to be remastered (there’s no clear upgrade from the Black Saint digital discs), but now is not a time to quibble. Now is a time to listen.

A little less than half of Abrams’ output (depending on how one counts “with” and “special guest” appearances) was issued by Black Saint, so the survey is hardly thin on material, but those records are among his most exciting and most innovative. Included in the second volume are duo albums with bassist Malachi Favors, violinist Leroy Jenkins, saxophonist Roscoe Mitchell and pianist Amina Claudine Myers. The ensemble albums include 1-QCA+19, Colors in Thirty-third, Familytalk and Song for All (a painter as well as a musician, his covers often depicted his visual artistry and his titles often reflected that as well). Also included is trombonist George Lewis’ excellent Shadowgraph, 5 and if Abrams only appears on two of the four tracks, it’s well worth revisiting nevertheless.
Tenor saxophonist Eric Alexander, now 49, has never pretended to be an innovator but continues to excel as a saxophonist, leader and composer on _Song of No Regrets_.

This recording finds Alexander mostly leading a quintet of David Hazeltine (piano), John Webber (bass), Joe Farnsworth (drums) and Alex Diaz on Latin percussion. The latter’s work is especially apt on two Brazilian songs (Sergio Mendes’ ‘title track and the Jorge Ben standard “Mas Que Nada”) and a pair of Alexander originals: introspective ballad “Corazón Perdido” (which means “Lost Heart” in Spanish and draws on the Afro-Cuban bolero tradition) and John Coltrane-ish “Grinder.” The funky “Boom Zoom” also has some Latin appeal, but via soul-jazz. And the influence of soul-jazz asserts itself as well on “Cede’s Shack,” a Farnsworth blues.

Trumpeter Jon Faddis is the featured guest on Hazeltine’s “Here’s the Thing” and a lyrical performance of Stevie Wonder’s “These Three Words” and his interaction with Alexander on those selections recalls Freddie Hubbard’s CTI recordings of the early ’70s. A major hit for The 5th Dimension in 1967, “Up, Up and Away” is a definitive example of sunshine pop (good-natured, AM radio-oriented ’60s-’70s soft rock and pop-soul) yet Alexander transforms the song into something suggesting the mellower side of Coltrane and Pharoah Sanders.

Alexander showed much promise when he was featured on organ player Charles Earland’s Unforgettable in 1991 and recorded his first album as a leader, Straight Up, for Delmark Records the following year. The big-toned saxophonist has only gotten better since then and is in strong form throughout _Song of No Regrets_.

For more information, visit jazzdepot.com. Alexander is at Birdland Jan. 2nd-4th. See Calendar.

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The Jamaican-born pianist Monty Alexander was in his late 20s in 1971 when he recorded _Here Comes The Sun_, recently reissued, and it shows. The album is an impressively virtuosic feat, but you get the sense that Alexander is trying to stuff everything he knows into a fiercely rhythmic. The arrangement of the Gershwin’s “Love Walked In” is stupefyingly torturous, for example, and a couple of calypso tracks, “Montevideo” and “Brown Skin Girl”, let Alexander flex his Caribbean bona fides. Still, on “Brown Skin Girl”, he can’t help but quote Sonny Rollins’ calypso-inspired “St. Thomas” and the ending is somewhat canned, as is a glib cover of Miles Davis’ “So What”, along with the title track, a funk cover of the George Harrison tune.

_Here Comes The Sun_, however, isn’t all about flash and fleet fingers and filigree. Alexander is a deft and tender ballad player, as on “Where Is Love” from the musical _Oliver!_, and he slows down considerably on his own composition “This Dream of Mine”, which he plays solo. For the most part, though, the album feels like the product of a time when jazz piano trios were more outwardly flashy and extroverted. Now, the most respected and promising jazz pianists are quieter and more contemplative players, less beholden to rhythm and harmony, actively seeking out tension. But contemplation can be its own form of showiness, especially on stage, and perhaps Alexander understood that more than others.


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The Roma people for centuries led a transient existence throughout Europe not of their own making. The culture they carried was adapted to the local terrain as much as the Roma adopted the sights and sounds about them. Their traditional music included the cimbalom, a voice distinctly Romani that remains commonplace in Romania and Hungary. This instrument is constructed of a square sound box containing courses of strings struck with mallets. Roots of the instrument include the Persian santur while Western interpretations such as the psaltery and hammered dulcimer are also closely related. But the cimbalom, uniquely, has pedal-controlled dampers, allowing for far greater emotion and command of performance practice.

Traditional notwithstanding, Miklós Lukács’ approach to the cimbalom is wholly unique and utterly virtuosic. In 1999, after years of classical study and performance in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored to play jazz at its most modern, casting a new language for the instrument in Budapest, he endeavored 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Miklós Lukács’ skills are magically evident on Cimbalom Unlimited, a trio with bassist Larry Grenadier and drummer Eric Harland recalling piano-centered bands of Sun Ra, McCoy Tyner and other rebels who burst through ensemble confines. In Lukács’ hands, the cimbalom, through blurring runs, blue smears, advanced harmonies and stunning accents, is richly, excavating.

Album opener “Balkan Winds”, an uptempo jazz, features all of this and can be called post-Don Pullen, post-world music in the best possible way. The band also burns through “Act 3” and yet the stirring, impressionistic qualities of “Lullaby for an Unborn Child” and “Dawn Song”, the latter of which is a hushed pastorale, exposes the rawness, the folk core of the cimbalom. It’s downright haunting. Through it all, Harland emotes like Elvin Jones, alternately turning the beat on its head or tickling wind chimes effervescently. And the mellifluous Grenadier, out front on some selections, seems to thrive on the woody, resonant sound of his instrument and its wondrous blend with the smoking strings of the leader.

For more information, visit bmcrecordings.hu. Grenadier is at Village Vanguard Jan. 2nd-7th. Harland is at Metropolitan Museum of Art, Grace R. Rogers Auditorium Jan. 26th with Charles Lloyd. See Calendar.
Almost two years have passed since Chicago reed player Ken Vandermark’s 2016 residency at The Stone, where he presented a dozen different lineups. A glance at Vandermark’s website reveals 15 active bands, alongside a host of dormant entities, so in his case the challenge must have been what to leave out. Working units of various vintages furnish the three discs considered here, two of which did make the cut.

In fact Construct 1: The Stone documents the U.S. premiere of the DEK Trio, one of the newest of Vandermark’s outfits, during the aforementioned residency. The acronym draws on the first names of the drummer Didi Kern, pianist Elisabeth Harnik and Vandermark. It’s not only in instrumentation that the band invokes such illustrious forebears as the ‘60s Cecil Taylor Unit and the still-extend Schlippenbach Trio. Particularly on “Contact Table”, the first of two lengthy improvisations, the high-octane waves of clattering invention make a strong statement of intent.

Vandermark and Harnik generate extreme visceral exhilaration as they lock into a glorious high-velocity colouquy of reiterated skronk and hammered notes. After such a bravura start inevitably the momentum subsides as rattling percussion and squeaking clarinet multiphonics come to the fore, underpinned by a tolling bell-like keystroke. But before long increasingly assertive clarinet sets out a rallying cry and we are back into the initial gambit, with fractious tenor back in the frame. As a threesome they call on a wide range of options: Harnik hails from a contemporary classical background while Kern has roots in experimental rock and depending on which way Vandermark leans, that informs the direction they take. “Stop The Clocks” is, if anything, more direct than the opener. But nonetheless lurching drums avoid messing with emotive tenor cries, creating unresolved tension while energetic repeated piano kernels suggest minimalism.

Recorded at Krock’s Asceticism (the name of the venue), the scene of manic significant events for Vandermark, Escalator represents the recorded debut of a fiery co-operative trio completed by Ukrainian bassist Mark Tokar (part of Vandermark’s Resonance Ensemble) and German drummer Klaus Kugel. The driving fire music of the opening “13 Lines” establishes the template for the five pieces. It bursts out of the gate with an accelerating tenor saxophone riff, urgent almost walking bassline and pulsing cymbals, presaging incantatory overflowing from Vandermark, before halting on a dime. “Automatic Suite” begins with more reserve. Bass clarinet alternates between percolating flutters, sustained tones and squirreling falsetto, amid a soundscape derived from buzzy twangs and metallic washes. However, when Vandermark switches to baritone, it’s clear this is only going to end one way as he ramps up to red-lining intensity. Indeed, Vandermark seems especially to favor broad strokes and R&B-derived figures, delivered with a wide vibrato and mantra-like fervor. But with form-seeking improvisers like Harnik and Tokar, the fast-and-the-furious passages turn into something more satisfying than a blowing date while sacrificing none of the excitement. Vandermark maintains a particularly responsive dialogue with Tokar throughout, well-evidenced by the briefing of squalling clarinet piping with rapid sawing during the striking introduction to ‘End Numbers’. Tokar’s tenor, in particular, destabilizes breezy baritone balladry with splintering bow work, prompting a further bout of sermonizing, as the band exits in the manner in which it entered.

Another longstanding outfit, which also featured at The Stone, is Made To Break, who recorded Trébuchet, their eighth release, in the studio at the end of a North American tour. The sleeve contains the slightly cryptic information that the three compositions are by Vandermark, but the music is improvised by the four members. That’s a reference to Vandermark’s modular approach, which means that the compositional framework can be reconfigured afresh for every performance. The result is multi-part pieces characterized by sudden gear shifts, created either by instruments dropping in or seemingly telepathic moves in and out of charts ranging across jazz, funk, contemporary and improv territories. One of the other distinctive traits of this group is the electronics of Christof Kurzmann, whose ppqool audio software proves a maverick presence. At times his electronic crackle and pop serves to undercut the reflective chamber mood, but elsewhere he actively deconstructs, as when real-time processing of wailing baritone evokes a swarm of demented bees in a wonderfully stirring passage at the conclusion of “Hydroplane”. He pulls a similar stunt early in “Contact Sheet”, repurposing a sleek tenor phrasing to supply a horn obbligato before maximum the distortion. With his ferocious riffing, incisive dovetailing counterpoint and innovative textures it’s easy to see why electric bassist Jasper Stadhouders is on board while longtime Vandermark drumming associate Tim Daisy negotiates the instantaneous shifts between modes with aplomb.

There is a clear sense here that the individuals sublimate themselves to the ensemble.

For more information, visit audiographicrocords.com, nottovo.com and trost.at. Vandermark is at The Stone Jan. 2nd-7th and 24th. See Calendar.

Tenor saxophonist JD Allen has made a string of acclaimed trio albums with only bass and drums, a format popularized by tenor saxophonist Sonny Rollins. But unlike the often-expansive Rollins, Allen has hewn closer to a leaner standard. His last album, Americana, also on Savant, featured his trio of bassist Gregg August and drummer Rudy Royston playing concise tracks based on the blues or standard song forms. He changes direction here, opting for a less-structured approach with a different kind of sparseness: themes and structures flowing from brief tunes based on modes rather than chord progressions. Allen has also added a fourth member to his group, guitarist Liberty Ellman. Allen says that for this outing he changed his mouthpiece because he “wanted a ‘street sound’, a blue collar sound that’s closer to the blues and the important folk element of the music.” So even though on “Street Lights” he does a nice job of playing the parallel formal structures, his solos continue to be informed by traditions, his playing structured by his innate sense of story-telling, a penchant for logical progression of melodic line even when using only modes in the absence of much chordal or formal structure.

The seven tracks are unique and individual, from the processionals of “Sitting Bull”, sticks-driven hyper-swing of “Heureux” and the theme doubled by arc bass title track giving way to fleet solo trades by tenor and guitar to the change-up to brushes on leisurely “Sancho Panza”. Ellman complements Allen’s leavings with a mellow tone, laying down judicious, supportive chords behind the saxophone solos, his own suggesting a similarly narrative goal.

This may be “free” music according to Allen, based on modes, but it is as bluesy and classically in the jazz tradition as Miles Davis’ Kind of Blue.

For more information, visit jazzdepot.com. Allen is at Jazz Standard Jan. 4th-7th with Orrin Evans and Weill Recital Hall Jan. 11th with Lisa Hilton. See Calendar.

Clarinetist Eddie Daniels and pianist/composer Roger Kellaway first recognized their musical and personal compatibility nearly 30 years ago at a “Highlights in Jazz” concert, which soon led to gigs, a studio recording (the former’s Memos from Paradise featuring the latter’s songs and arrangements) and a live date at the Village Vanguard on Nov. 26th, 1988. Fortunately, George Klabin was on hand to capture the excitement via a single mic placed on a front-row table. Although the recording, which had lain around for three decades, lacks the clarity and separation possible with better technology, the tangible vitality and creativity of the set more than compensate for lower fidelity.

Now available as Just Friends: Live at the Village Vanguard, the album contains two originals by each co-leader plus the titular cover track. Daniels and Kellaway are both consummate technicians, on apparently unrehearsed, fantastically co-ordinated 48th. For a formation of the respective instruments, allowing for a sense of free-flowing inspiration between them, that one will easily follow where the other may choose to lead, no matter how circuitous the path. The music—dense, fast, prolific—nonetheless retains ample breathing room amid the onslaught of notes.

Daniels, the busiest of all, demonstrates astounding control of his horn and a strong debt to his classical background while never letting his chops dominate his ideas. Kellaway, possessing the precise, incisive attack of Oscar Peterson coupled with a compositional and orchestral approach to the keyboard, often leaves spaces where little expected. Buster Williams and Al Foster, two of the finest rhythm players of the time, are routinely excellent; their solos on the title track (which opens with a taste of free improv) and frenetic “The Spice Man” are album highpoints.

More than a time capsule, the concert recording, as Kellaway aptly observes in the liner notes, is “jam-packed with imagination and a feeling of life’s spirit.”

For more information, visit resonancerecords.org. Kellaway is at Mezzrow Jan. 5th-6th and Jazz at Kitano Jan. 12th-13th. See Calendar.
There is something special about an artist’s first release as a leader, when his or her name appears prominently on the cover, making the statement: “Here I am, world! Please listen!” Three exciting debuts reveal the individual within the collective.

Bassist André Lachance, a significant force on the vibrant Vancouver scene for two-and-a-half decades, has, since 2010, maintained a sideline as a guitarist with a group of similarly forceful locals: keyboard player Brad Turner, Moog bass chiefly responsible for the distinctive Rhodes tones, the less conventional addition of balanced against Turner’s equally metallic (Fender) the leader’s warm but edgy (Fender) Telecaster tone

Challenge guitarist with a group of similarly forceful locals: decades, has, since 2010, maintained a sideline as a
debuts reveal the individual within the collective. “Here I am, world! Please listen!” Three exciting
to its challenges and fuels the leader’s fertile imagination.

“Breathing Torso”, credited to the trio, has an improvisatory feel due to its many twists and lack of theme; Werner’s creative use of synthesizer and electric piano in addition to grand piano are fueled by the equally free-spirited contributions of Weidenmueller and Hoenig. Sammy Cahn-Axel Stordahl-Paul Weston’s “I Should Care” is another frequently performed standard, transformed here from its typical ballad setting into darting postbop, Werner stretching out its theme over the driving rhythm section. A third standard, Ralph Rainger-Leo Robin’s “If I Should Lose You”, finds Werner taking a bit more of a conventional approach, though on his own terms, with superb brushwork in the first half and a tasty drum solo as the centerpiece of this masterful performance. The finale, “Mechanical Arm”, is also credited to the trio. Hoenig’s introductory vamp sets the stage for adventurous solos, and revealed in their brightest facets.

André Lachance (s/r)

Kenny Werner Trio (Pirouet)

Pianist Kenny Werner has been often acclaimed as a distinctive soloist, composer and arranger, honored with major awards, grants and commissioned projects. This session with his longtime trio of bassist Johannes Weidenmueller and drummer Ari Hoenig is full of challenge and restraint, positive and negative space. Working together, Werner stretches out its standard, transformed here from its typical ballad, giving it new life with his inventive touch. The title track is a playfully complex number, no...
There’s a thin line between bop and Broadway; after all, the standards in the mainstream jazz repertoire mostly come from shows. The relationship between the two was perhaps strongest back when jazz doubled as American popular music—these days the two are more distant.

What we have here are CDs that attempt to reconcile the partners. Both Amy London and Lauren Kinhan are very strong jazz singers well acquainted with pop and theater. This is, in fact, Kinhan’s first album of standards after three sets of originals.

Both have worked with New York Voices, love Nancy Wilson’s work with Cannonball Adderley, are jazz educators and sing Harold Arlen-Truman Capote’s “A Sleepin’ Be”—though quite differently. And the weakest cuts on both albums are their title tracks.

Lauren Kinhan’s “A Sleepin’ Bee,” with a group featuring pianist Andy Ezrin, was recorded in 2017. She comes alive on material that skirts the genre’s delimiter and lovely lyric. Wilson sang the first verse over a walking bass but the Johnny Hartman version is hard to beat.

Most of Kinhan’s album swings just fine, with Ingrid Jensen’s trumpet standing out on several tracks. Those theatrical impulses are mostly sublimated, but on Frank Loesser’s “Never Will I Marry” she switches from a light Latin pop feel to faster hard swinging (with scat) halfway through. The same tempo change happens on Richard Rodgers-Oscar Hammerstein’s “Happy Talk”. A bit schizophrenic, but still effective.

Amy London has a big voice and should have more recordings under her own name. Bridges is made up of two sessions from the ‘80s and one from 1990, shelved after a Concord record deal fell through. Despite three different bands and dates years apart, the record coheres because of London’s consistent approach.

An exception to what is mostly a straightahead jazz date is Milton Nascimento’s title track, with Gene Lees’ English lyrics. With the “la la” backup vocals and pianist Fred Hersch’s pop arrangement (Victor Lewis sounds like he’s playing synth drums), this doesn’t swing. London herself sounds fine, though. Her own “This Time” is poppy too and lyrics like “This time you make me want to spread my wings and fly” would have gotten her kicked out of the Brill Building.

Everything else is first-rate and there’s great support from musicians who were around back then, including Hersch, Dr. Lonnie Smith (catch his organ solo on Bill Carey-Carl Fischer’s “You’ve Changed”), guitarist Jack Wilkins, bassist Harvie S, saxophonist Bob Mintzer and vocalist/saxophonist Darmon Meader (who stands out on “I’m in the Mood for Love/Moody’s Mood”, James Moody’s take on the Jimmy McHugh-Dorothy Fields standard). The album gets credit for including a lot of music—15 tracks, with great takes of Harry Warren-Johnny Burke’s “Devil May Care”, Benjamin Weisman-Dorothy Wayne-Marilyn Garrett’s “The Night Has A Thousand Eyes”, John Coltrane’s “Naima” and more.

London nails her jazz credentials to the door with Oscar Pettiford-Ronny Whyte’s “Bohemia After Dark”, channeling the stupendous Annie Ross on a vocal take of the Cannonball Adderley classic (with her own added vocalese). It makes a good introduction to London’s recent Royal Bopsters Project with fellow vocalists Meader, Dylan Pramuk and Holli Ross, which merges pop, Southern soul and jazz, as much indebted to Aretha Franklin as Wilson, but still works. After all, Wilson sang it just this way in 1964.

Kinhan’s take on the title track is fairly percussive and the strong rhythms somewhat fragment Capote’s delicate and lovely lyric. Wilson sang the first verse over a walking bass but the Johnny Hartman version is hard to beat.

I Saw Today?”, a melodramatic he-done-her-wrong cousin of June Christy’s big hit “Something Cool”. Wilson sang the hell out of it and so does Kinhan.

Another highlight is Don Raye-Gene de Paul’s “You Don’t Know What Love Is”, which gets straight to the emotional core of the song. Kinhan sounds wounded; she was born to sing ballads and Ezrin—her foil on several solo and New York Voices projects—has total empathy. Oddly, another ballad, Mel Tormé-Robert Wells’ “Born to Be Blue”, veers back to Broadway and isn’t as expressive. Jimmy Williams-Larry Harrison’s “(You Don’t Know) How Glad I Am” merges pop, Southern soul and jazz, as much indebted to Aretha Franklin as Wilson, but still works. After all, Wilson sang it just this way in 1964.

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An exception to what is mostly a straightahead
Michele Franzini has made his mark on the jazz scene of his native Italy. His latest album with countryman bassist Roberto Mattei and American drummer Rudy Royston may draw more American attention his way.

There’s no coincidence that Thelonious Monk’s “H_ROUND” is covered—the pianist seems to be an important inspiration for Franzini, who has aspects of Monk’s wryly lyrical quality, heavy touch and economy of notes but thoroughly ingrained into his approach. Franzini puts those to work in a context of elegance and leisureliness, as one can tell even from a cursory listen to opener “When You Push A Sliding Door”. He paces himself and Royston is a great foil, as he makes with a shimer here, a rolling beat there and a thundering crash to reflect (or offset) Franzini’s careful methodology. Mattei strums self-effacingly, anchoring and buoying the trio. Another original, “Groove and Chords”, is a deceptively easygoing swinger, slightly recalling Vince Guaraldi’s music for the Peanuts cartoons, if we were to observe a slightly Charlie Brown. It’s a fascinating mix of moods, cheeky and happy-go-lucky yet with a touch of pensiveness brought on by subtle change in tempo. Royston comes off as especially joyful here, a quasi-Western gallop brought on by mini-thunderclaps. The most striking piece is “Samba Dobrado”, Franzini pursuing the gorgeous rhapsodic musings of Keith Jarrett and that piece is “Samba Dobrado”, Franzini pursuing the gorgeous rhapsodic musings of Keith Jarrett and that gorgeous rhapsodic musings of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarrett and that gorgeous rhapsodic musing of Keith Jarret
Dr. Lonnie Smith, who turned 75 in 2017, first gained attention during 1966-67 when he was part of George Benson’s quartet and recorded Alligator Bogaloo with Lou Donaldson. He started leading his own record dates in 1967, including five for the Blue Note label during 1968-70. The drop in popularity of the organ during the ‘70s resulted in him recording much less often and doubling on synthesizer for much of a decade. However, in the years since the organ made a comeback in the mid ‘80s, Smith has been much more prominent and made a triumphant return to the Blue Note label in 2015 after a 45-year ‘vacation’. While most of Smith’s recent albums have featured him with larger groups, All In My Mind is a live set from the Jazz Standard during last summer’s 75th birthday celebration with his regular trio. Guitarist Jonathan Kreisberg first joined Smith in 2010 and drummer Johnathan Blake has been a regular since 2015.

All In My Mind opens with Wayne Shorter’s “Juju”, taken as a heated jazz waltz with intense guitar and organ solos driven by Blake. After that stirring beginning, “Devika” is a brooding strut featuring emotional statements by Kreisberg and Smith. Paul Simon’s “50 Ways To Leave Your Lover” is given a New Orleans-inspired rhythm by guest drummer Joe Dyson and Smith plays ominous lines behind fluent guitar before becoming exuberant; the fadeout by Dyson is quite effective.

Tadd Dameron’s “On A Misty Night” is surprisingly taken as a ballad rather than at its usual cooking tempo, which brings out some unexpected beauty from the melody. “Alhambra” is atmospheric for its first five minutes, setting an introspective yet dramatic mood, which is eventually punctured by the jubilant playing of the trio when it finally cuts loose. In contrast is the eerie and mysterious-sounding vocal by Alicia Olatuja on the title track, which leads to a thunderous statement by Smith and a second very passionate vocal. The CD concludes joyfully with the most conventional and hardest-swingin of the set, Freddie Hubbard’s “Up Jumped Spring”.

All In My Mind gives listeners a particularly strong all-round set by the distinctive Smith, who is still very much in his creative prime.

For more information, visit bluenote.com. This project is at Jazz Standard Jan. 11th-14th. See Calendar.

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Guitarist Rez Abbasi has been steadily ascending into the upper echelon of modern instrumentalists for the past several years and this disc signals another watersheds moment. Unfiltered Universe features a band of Rudresh Mahanthappa (alto saxophone), Vijay Iyer (piano), Johannes Weidennueller (bass), Dan Weiss (drums) and Elizabeth Michael (cello) for a bracing set of melodically intricate and rhythmically charged originals with room for exploratory solos from the principals.

"Propensity" kicks off the program with an edgy Abbasi obligation, setting up a roiling essay by Mahanthappa, who doesn’t tone down his typically intense performance just because it’s someone else’s record. Abbasi’s solo burns with purposeful conviction, balanced well against Iyer’s everlence contribution—where right-hand fingers fly over a minefield of dissonant clusters. Somewhat slower in the sonic mix, cello offers rich counterpoint. Weiss’ precise ride cymbal articulation lights the path for the rest of the ensemble on the title track, an expansive orchestral theme with many moods, united by pulse and yielding showcase moments for the leader, Iyer and Mahanthappa, who seems to step back from the microphone for most of his solo.

"Thoughts" is one of the strongest tracks. It features the leader alone and is over in less than two minutes, but heavily processed guitar walls in a way that recalls John McLaughlin’s blistering work on the often overlooked Inner Worlds. “Think-ing” has a joyous anthem feel—there’s a tricky rhythmic property happening only making it more fascinating. Everyone trades melodic statements and with a cast like this one, the results are predictably breathtaking. The whole group dials it down a little so that Weidennueller can be heard and he delivers a gloriously woody statement.

Mahanthappa really lights a fire on “Disagree to Agree”, a kind of angular approach to ‘70s funk-fusion that brings out the basher in Weiss whileAbbasi responds with a smoldering legato that proves he’s earned his spot among the very finest guitarists of our time.

For more information, visit whirlwindrecordings.com. Abbasi is at 204th Yearly Ballesee Jan. 12th with Rudresh Mahanthappa and Zinc Bar Jan. 13th as a leader, both as part of Winter Jazzfest. See Calendar.

Coltrane Raga Tribute
Brooklyn Raga Massive (s/t)
by Elliott Simon

Releases from both John and Alice Coltrane in the ’60s and ’70s separately focused on Indian music to attain unparalleled spirituality. On this exceptional download-only program from the Brooklyn Raga Massive, recorded live at two separate Brooklyn venues, harp, piano, saxophone, bass, guitar, violin and drums intricately and seamlessly blend with sitar, tabla, Carnatic violin and bansuri (flute) for an excursion toward illumination worthy of both musicians.

The playing order intersperses four tunes from Alice among five from John, ending with the jointly composed “Living Space”. This reviewer, however, likewise appreciated listening to the tunes in their original chronological order. That way, things begin as they should in “Africa” and “India” with both these tunes given superbly measured treatments. The former is a wonderfully integrative exotic expedition as saxophonist Pawan Benjamin, sitar player Abhik Mukherjee and harpist Brandee Younger chart a course magnificently grounded by bassist Michael Gam. The latter begins as an unhurried invitation to the subcontinent from sitar and Jay Gandhi’s bansuri before pianist Marc Cary morphs it into a jaazty jout.

Melismatic details from Gandhi and violinists Trina Basu and Arun Ramamurthy on “Alabama” cry out for all murdered innocents while “After the Rain” and “Central Park West” gorgeously cleanse. In this context, the Alice Coltrane compositions are the session’s most spiritually compelling, Younger superbly capturing the floating ascent that is such a gripping aspect of these works. Her harp prays with violin on session opener “Blue Nile” and invokes the band’s collective soul in search of the infinite on “Journey in Satchidananda”.

“Prema” benefits most visibly from electric guitarist Ben Tyree’s Mahavishnu John McLaughlin-inspired suplications. “Living Space” is a fitting closer as a suitably inspired invocation, setting up an exit to driving piano and Eric Dolphy-like bansuri.

For more information, visit brooklynragamassive.org. An Alice Coltrane tribute led by Rez Abbasi is at Le Poisson Rouge Jan. 14th as part of Winter Jazzfest. See Calendar.
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Mary Halvorson has covered a broad spectrum in becoming the most celebrated member of her generation of guitarists. These releases place her in the midst of an exploration of repertoire produced by Nate Wooley for Sound American and a chapter in John Zorn’s long-running Masada projects.

New American Songbooks was conceived as an investigation into the contemporary meaning of the songbook, as opposed to the traditional (Great?) American Songbook, a vague collection of Tin Pan Alley and Broadway tunes largely closed to fresh input for 60 years. Halvorson, Colorado cornet player Ron Miles and California drummer Greg Saunier (founder of the highly creative Deerhoof) were invited to pick and arrange songs they thought apt. The goal: “to build a set of music they think should be an essential part of the American song experience.”

It’s a conversation around wildly eclectic material, ranging from TV (Partridge Family’s “I Woke Up in Love This Morning”) and film music (“Luke and Leia” from Return of the Jedi) to contemporary jazz (Gary Peacock’s “Vignette”). Halvorson has an affinity with singer-songwriters, picking up on a dissonant thread in Fiona Apple’s “Jonathan” and Elliott Smith’s “Last Call”, something that clearly resonates with Miles, who arranged Smith’s “Everything Means Nothing to Me” as well as classic jazz. Saunier is the most eclectic, coming up with Vincent Persichetti’s “Symphony for Winds”, a work best known to high school concert bands, and a mini-suite of failed pop songs from The Beach Boys, Survivor and Empress Of.

The work is genuinely thought-provoking: few musicians in the current jazz world are as flexible and creative as Halvorson and Miles and Saunier proves to be as inventively provocative. The Songbook is a thoughtful concept and the group’s purposeful cohesion and arrangement of the works into close orbit, with no sense of satire in the mix.

Paimon is the final episode in John Zorn’s Masada Book Two, begun in 2004. It’s hard to imagine a better conclusion to the series. Halvorson’s quartet of fellow guitarist Miles Okazaki, bassist Drew Gress and drummer Tomas Fujiwara is an inspired combination, the music marked by a lightness of touch and conivial virtuosity, emphasizing a tunefulness common to much of Zorn’s 21st century music as well as a fondness for unlikely idiomatic touches, like Latin rhythms underscored more exotic modes. Themes and variations are clearly balanced and there’s a keen sense of compressed energy, with the quartet delivering 10 tunes in a brisk 41 minutes.

Halvorson and Okazaki create a conversational dynamic, balancing traditional jazz guitar sonorities and contemporary electronics. The former’s fondness for electronic pitch mutation bubbles up in the opening “Chaskiel” but the possibilities are soon shared, with an overdriven amp pressing “Benel” forward. The music achieves its finest moments when the guitarist combine the possibilities of electronics, pitch-bending and polyrhythms, building tension and drama on “Yeqon” and heightened complexity and interest on “Uzza”.

Gress and Fujiwara are far from passengers on this trip to imagined terrains, creating resilient foundations and adding exemplary stimulus and commentary. It’s evident everywhere, including the deeply reflective moments of “Ruhiel” and concluding “Rachmiah”, somber pieces touched by an inner light.

For more information, visit soundamerican.org and tzadik.com. Halvorson is at The Stone Jan. 17th, 30th and 31st. See Calendar.

In the late ‘70s, pianist Cedar Walton (who would have turned 84 this month) led a highly regarded quartet—by those still paying attention to high-level, traditionalist hardbop during the Dark Times—called Eastern Rebellion, with saxophonist George Coleman, bassist Sam Jones and drummer Billy Higgins. In the liner notes to this CD, the band is jokingly referred to as “Western Rebellion” since they were assembled for a string of West Coast tour dates. Walton is joined by tenor saxophonist Manny Boyd, trombonist Steve Turre, electric bassist Tony Dumas and drummer Ralph Penland and the evidence presented suggests this group could have become just as highly regarded.

The setlist, recorded during a five-night stand at San Francisco’s Keystone Korner, includes four Walton originals—“Jacob’s Ladder”, “Charmed Circle”, “Precious Mountain” and “March of the Fishman”—alongside versions of the standards “For All We Know” and “I Didn’t Know What Time It Was”, each performed without the horns, and an adaptation of Stevie Wonder’s “Another Star” that is one of the best arguments for disco-jazz fusion ever laid to tape; yes, even better than Sonny Rollins’ “Disco Monk”. Walton shifts back and forth between piano and Fender Rhodes, depending on the tune, but Dumas is plugged in at all times and mixed surprisingly loud. He and Penland lock in tight, swinging as hard as they can and strutting when the mood strikes. The drummer is not recorded as well as he could be, unfortunately; his solo on “March of the Fishman” should be thunderous, but it sounds like a bootleg instead. Boyd is a forceful if not particularly individualistic saxophonist—his solos have a lot of power, but it would be impossible to pick him out under blindfold-test conditions. Turre, though, has the rich, full sound that’s made him a first-call sideman for decades and when the two horns lock in and harmonize, it’s like being sung a lullaby by a hurricane. And Walton is simply fantastic, his gospel-meets-hardbop style in full flower throughout.

For more information, visit alessarecords.at. Menza is at Jazz at Kitano Jan. 19th-30th and Smalls Jan. 23rd. See Calendar.
Pianist Richard X Bennett, originally from Toronto, but now a vital creator in a variety of settings in New York, has birthed two new recordings—one with a trio and the same trio augmented by two saxophonists—that are unabashedly joyous, groove-centric and, one could say, spiritually danceable. Inspired by a study of music in India, early passion for South African pianist Abdullah Ibrahim, love of the theatrical and a great sense of fun, Bennett emerges as a singularly inventive artist.

The foundation is, of course, the generous and broad environment Bennett creates as pianist and arranger, but then there are the players he’s invited to share and expand his vision. The trio, with Adam Armstrong (bass) and Alex Wyatt (drums), have things to themselves on What Is Now. And what a variety of textures and sound pictures they fashion. It’s instructive to see what they do with the only non-Bennett original here, the classic “Over the Rainbow”. It’s never been done as an insistent doo-wop waltz before but the trio finds not only raucous fun but also the essential, inviting nature of the tune; Armstrong plucks with thrumming soul in his brief spot. There’s something similarly soulful in every song; “Vital Grace” is a gentle hymn; “Go Against the Tide” is playful in the way that suggests Vince Guaraldi or the music from clever animation; “Sefrou Soul” suggests the influence of Ibrahim; “Around We Go” feels like soul-jazz; “Silhouette” is another waltz, moodier and pulsating with emotion; “Bittersweet Success” opens with a simple yet elegant shuffle groove but expands over the length of the tune to become larger in scope; and “The Camel” calls to mind another dance. Bennett as pianist shines on every track.

The quintet on Experiments with Truth is another story altogether. Well, actually, not exactly. The rhythms, pulses and lines come from Indian music and the sterling trio is joined by Lisa Parrott (baritone and alto) and Matt Parker (tenor and soprano), but the force, manifestation of ideas and sense of humor in and among the spiritual all link this to the trio recording. And there is a wide variety of mood and texture, which, as in the trio date, suggest a real effort to paint pictures and not show off technique or ability (though those are certainly well-formed in all of these players).

“Where He Walked” is based on a raga, but is a long-formed groove piece in which Parrott and Parker find their funky place in the ensemble and as soloists. “Portrait in Sepia” is a gorgeous kind of Indian jazz tone poem with Parrott presenting mystical swagger in the theme; the two-part “Durga Suite” evokes a warrior goddess, hypnotically as a protector and, more boisterously, as an almost R&B destroyer. There’s great humor in the swaggering “Say Om 108 Times”, the unison horns calling to mind a funky blues tune but also the wailing of a saxophone choir. “Where He Walked” is a deliciously slow and sensuous tune that also honors a raga—Raga Marwa—retaining this meditative like tone with saxophones quietly chirping and piano steady underneath. The title track closes things out with a tune originally played with North Indian classical musicians and is arranged here in a jaunty and daring jazz context. These pieces perfectly blend the sublime with the riotous.

For more information, visit ropeadope.com. Bennett’s quintet is at Rockwood Music Hall Stage 3 Jan. 24th. See Calendar.

Roscoe Mitchell continues his textural elaborations of the ‘Conversations’ recordings. “Ride the Wind” is in collaboration with the Montreal-Toronto Art Orchestra. The ensemble consists of 6 woodwind, piano, vibraphone, tuba, 2 each of trumpet, trombone, viola, string bass and drums. Mitchell joins the orchestra on soprano saxophone for “They Rode for Them - Part Two”. The ensemble had 4 days of rehearsal, concerts in Montreal and Toronto before venturing into the recording studio.
When saxophonists Roscoe Mitchell and Anthony Braxton came together in December 1976 to record an album of duets for the Sackville label, they were already known quantities in the post-New Thing avant garde. A decade had passed since Mitchell became the first member of Chicago’s seminal AACM to release a record under his name and it had almost been as long since Braxton’s groundbreaking *For Alto*, the first solo saxophone album ever released. Chicago label Delmark had thrown itself behind the early efforts of the AACM, with these and other important releases and continues to do so with this reissue of that Sackville duo.

The fact that Mitchell and Braxton were both accomplished composers and instrumentalists makes this a standout session. While titularly Mitchell’s album, it’s divided between his compositions on the first side of the original LP and Braxton’s on the second. What’s immediately apparent is what strong voices—as composers and improvisers—each of the men has always had, from Mitchell’s long, serpentine lines and sparse pointillism to Braxton’s marches, unison pronouncements and quizzical dialogues.

The seven tracks here (plus a previously unreleased alternate take) show what a deep understanding they have of building music over playing solos. The music exists outside the usual jazz realms of comping, varying themes and hot-dogging. Each of them is outfitted with a range of horns from flutes to low-end saxophones, so the spectrum of sound isn’t stuck in the midrange. It’s a rewarding listen beginning to end.

Mitchell is an ever-inventive scribe and on *Discussions* he crafts a layered and variegated approach to structure and improvisation for large ensemble. The compositions were conceived for an appearance at the 2016 Tectonics Festival in Iceland, featuring charts derived from transcriptions of improvisations from *Conversations*, a 2014 album by Mitchell, pianist Craig Taborn and drummer Kikanju Baku. Those improvisations, in turn, were informed by Mitchell’s unaccompanied 2013 album *Sustain and Run*. Mitchell the bandleader, composer and improviser end up, in a sense, collapsed into one. His spontaneous saxophone solos are filtered through a trio of improvisers and then charted for an ensemble of 19 improvisers, including James Fei on electronics, William Winant on percussion and the leader heard exclusively on sopranino (and in a couple of lovely duets with flutist Wilfrido Terrazas).

The high point of the album is the sixth of the eight tracks, “Frenzy House”, which takes as its starting point a phrase that is nearly baroque in its filigree and turns it and shapes it and contradicts it until it becomes something that, well, befits the title. But those seven minutes are more apex than hit single. The whole album works as a stunning and unexpected suite, hiding, redefining and recontextualizing phrases across a field of players quick to act and react.

Mitchell is, quite simply, one of the best improvising saxophonists around. These two albums, recorded a full 40 years apart, show him (in case it need showing again) to be a remarkable sonic architect as well.

For more information, visit widehive.com and delmark.com. Mitchell is at Zankel Hall Jan. 27th with Matthew Shipp. See Calendar.
David Virelles understands that to make music of the future, one must delve into the past. Somewhere in the middle we find Gnosis. On his third album as leader for ECM, Virelles polishes the mirror of his Cuban roots, also as a prism of the chamber music sensibilities that informed his training under such composition teachers as Henry Threadgill. One couldn’t dream of a better assembly of musicians than the brotherhood of rhythm makers and guiding voice of poet/percussionist Román Díaz to bring these wonders to fruition. Bassist Thomas Morgan, flutist Allison Loggins-Hull and a modest string section complete the puzzle.

Each of the album’s 18 originals could be the start of another album. In this context, they work as one body. Whether in Virelles’ six solo piano pieces— including lyrical “De Ida y Vuelta I” and delicate “Dos” (arranged by Threadgill) – or in ensemble forays such as “Del Tabaco y el Azúcar” and “Tierra”, Virelles renders every dissonance an initiation into life. His pianism, especially in “Fittí Ñongo”, is ecstatic yet ponderous and speaks of an artist who understands the preciousness of time.

Morgan and Loggins-Hull are key players, balancing the pull and push of anchor and sail. Like a ship, Gnosis indeed needs water to give it purpose, even as those same oceans pose the constant threat of drowning. Virelles’ awareness of this tension sets his music apart by way of an organic postcolonial philosophy. Through it all, Díaz is the voice of land when sky is all we’ve ever known. His call and response in the ambient “Erume Kondó” is one of the profoundest things to grace these ears in a long time and speaks to what Díaz himself calls the “reciprocal language” of secrecy. According to Virelles, the album’s title “in this context refers to an ancient collective reservoir of knowledge.” Here, then, is the light of a star that died long ago but whose patterns are still perceptible, rewoven here and now under a new name as an offering to the unborn.

For more information, visit ecmrecords.com. This project is at Jazz Standard Jan. 30th-31st. See Calendar.

This reissue celebrates Funny Face, which has sometimes been called the last of the Golden Age of MGM musicals. Except it was made at Paramount and not MGM. Originally it was a 1927 musical starring Fred Astaire and his sister Adele with a completely different plot. The 1957 Funny Face is a total fantasy of love, high fashion and Paris under the aegis of director Stanley Donen (Singin’ in the Rain) and the visual wit of iconic fashion photographer Richard Avedon. Anchored by a quartet of George and Ira Gershwin gems from the 1927 show plus first-rank special material by Roger Edens among others, the incomparable Astaire is teamed with the enchanting gamine Audrey Hepburn, who died 25 years ago this month, and the effervescient panache of nightclub star Kay Thompson.

Composed 30 years before the film was made, the Gershwin’s music was still in 1957—and remains today—as fresh as ever. Given a song like “He Loves and She Loves”, we get the full lifting range of Astaire’s acute jazz sensibility. Small wonder that all the composers of his time wanted him to introduce their songs, although Astaire himself was known to have been dismissive of his vocalizing. So much for self-assessment. A composer and jazz drummer himself, Astaire has a voice that is infectious with high spirits whatever he sings or is heard dancing to, as with the title tune. Under Thompson’s hip and swinging tutelage, she and Hepburn make something delightful out of Roger Edens-Leonard Gershe’s “On How to Be Lovely”.

Generally a motion picture recording contains only the vocal numbers. The entire feeling of the production is here with bits of the dialogue that lead into the songs, the dance music and some of the witty production is here with bits of the dialogue that lead into the songs, the dance music and some of the witty

For more information, visit vervemusicgroup.com

(CD REVIEWS CONTINUED ON PAGE 28)
ALBUMS OF THE YEAR

ANTHONY BRAXTON — Solo (Victoriaville) 2017 (Viceto)
PHILIPP GERSCHLAUER/DAVID FICZYNSKI — Mikrojazz: Neue Expressionistische Musik (RareNoise)
CHARLES LLOYD NEW QUARTET — Passport (Blue Note)
THE NECKS — Unfold (Ideological Organ)
SAM NEWSOME/JEAN-MICHEL PILC — Sol (Rune Grammofon)
ARUÁN ORTIZ — Cuñatamish (Intakt)
WADADA LEO SMITH — Solo: Reflections and Meditations on Monk (TUM)
GÜNTER “BABY” SOMMER — Le Piccolo Ché (Live at Theater Gütersloh) (Intuition)
TYSHAWN SOREY — Verisimilitude (Pi)
GEHARD ULLMANN/Oliver POTRAZT/ERIC SCHAEPER — Das Konzertat (WhyPlayJazz)
— Laurence Donohue-Greene

JAIME BRANCH — Fly or Die (International Anthem)
JOANA GAMA/LUIS FERNANDES/RICARDO JACINTO — Harmonies (Clean Feed)
MADE TO BREAK — Tribuchet (Frost)
MATT MITCHELL — ferage (Screewgun)
REFLECTIONS IN COSMO — Eponymous (RareNoise)
TOMMY SMITH — Embodifying the Light (Sparactus)
GEHARD ULLMANN/Oliver POTRAZT/ERIC SCHAEPER — Das Konzertat (WhyPlayJazz)
PAUL VAN GYSESEM/CHRIS JORIS/
PATRICK DE GROOTE — Boundless (El Negocito)
VARIOUS ARTISTS — Sky Music: A Tribute to Terje Rypdal (Rune Grammofon)
MARS WILLIAMS — An Apter Xmas (Soul What)
— Andy Henkin

BILL CHARLAP WITH CAROL SLOANE — January 11th, Jazz Standard
REGGIE NICHOLSON BRASS CONCEPT — Vincent Chmurek, Nabate Isles, Jose Doria, Stafford Hunter — February 4th, Sistas’ Place
ED NEUMEISTER SOLO — February 7th, Zürcher Gallery
SPANISH FLY — Steven Bernstein, Marcus Rojas, David Tronzo — March 31st, The Stone
NATE WOOLEY/KEN VANDERMARK — May 16th, Issue Project Room
RAOUL BJÖRKENHEIMJOE FONDÁ/GERALD CLEAVER — June 5th, Zürcher Gallery
BROOKLYN RAGA MASSIVE — Marc Cary, Brandee Younger, Sannier Gupta, Jay Gandhi, Neel Murgai, Arun Ramamurthy, Trina Bau, Pasin Benjamin, Amati Preminnasuhrina, Michael Gam and guest Nicholas Peyton — June 23rd, BRC Celebrate Brooklyn! Festival, Prospect Park Bandshell

CHICO FREEMAN PLUS TET — Anthony Wonsey, Cast Tails, Kenny Davis, Billy Hart — October 19th, Village Vanguard
SCOTT ROBINSON HELIOTONES — Philip Harper, Frank Lacy, Gary Varness, Pat Leary, Matt Wilson and guest Frank Kimbrough — October 31st, Jazz Standard
— Laurence Donohue-Greene

MUSICIANS OF THE YEAR

JOHN MCLAUDIN (guitar)
MATT MITCHELL (piano)
ROSCOE MITCHELL (reeds)
THELONIOUS MONK (piano)
TYSHAWN SOREY (drums)

VENUES OF THE YEAR

ISSUE PROJECT ROOM (Downtown Brooklyn)
JAZZ STANDARD (Gramercy)
THE STONE AT THE NEW SCHOOL (West Village)
VILLAGE VANGUARD (West Village)
ZÜRCHER GALLERY (East Village)

CONCERTS OF THE YEAR

DARCY JAMES ARGUE’S SECRET SOCIETY — Academy (Liver Jazz) — January 6th, Winter Jazzfest, SubCulture
MIN XIAO-FEN/SATO SHI TAKEISHI — February 4th, Brooklyn Conservatory of Music
INSPIRED — CELEBRATING JIM HALL — Peter Bernstein, Vic Juris, Lage Lund, Rale Micic — May 22nd, Blue Note
BARRY GOLSON AND JIMMY HEATH — Jeremy Pelt, Bill Charlap, David Vonn, Kenny Washington — July 19th, 92nd Street Y Jazz in July
SEXMOB WITH GUESTS JOHN MEDESKI, NELS CLINE — May 19th, 92nd Street Y Jazz in July
JOHN MCLAUDIN AND JIMMY HERRING — Gary Husband, Jason Crosby, Matt Slocum, Etienne M’Bappe, Kevin Scott, Jeff Sipe, Ranjit Barot — November 3rd, Town Hall
TODD CAPP CLARINET CHOIR — Sigalas Kapsalis, Guillermo Gregorio, Patrick Holmes, Michael Lyle — November 19th, Downtown Music Gallery
DANILO PÉREZ PANAMONK — Bees Street, Cory Ln, Carrington — November 30th, jazz Standard
— Andy Henkin

LABELS OF THE YEAR

BLUE NOTE (bluenote.net)
CLEAN FEED (cleanfeed-records.com)
ECM (ecmrecords.com)
INTAKT (intaktrec.ch)
PI (pirecords.com)

HONORABLE MENTION

alt.timers — CRISPR (s/r) • Barry Altschul & The 3Dom Factor — Live in Krakow (Not Two) • Amok Amor — We Know Not What We Do (Intakt) • Annya Arts Quartet — Beyond (Eclipse Music) • Bobby Bradford/Hafez Modirzadeh — Live at the Magic Triangle (NoBusiness) • Brooklyn Ragas — Cage/Diabelli (Pi)
Cortez/London Underground — A Night Walking Through Mirrors (Cuneiform)
Tommy Smith — Embodifying the Light (Sparactus)
GEBHARD ULLMANN/Oliver POTRAZT/ERIC SCHAEPER — Das Konzertat (WhyPlayJazz)
Paul Van Gysesem/Chris Joris/
Patrick De Groote — Boundless (El Negocito)
VARIOUS ARTISTS — Sky Music: A Tribute to Terje Rypdal (Rune Grammofon)
Mars Williams — An Apter Xmas (Soul What)
— Andy Henkin
Pianist Sonny Clark (Conrad Yeatis Clark; born 1931 and died 55 years ago this month) was a musician who defined hardbop and especially the Blue Note sound in the late ’50s-early ’60s. His touch was elegant and light, with economically applied filigree and fizzy bounce, rooted in gospel and the blues.

Clark recorded over 80 sessions, including with notables like saxophonists Art Pepper, Dexter Gordon, Jackie McLean, Tina Brooks and John Coltrane, as well as with clarinetist Buddy DeFranco and trombonist Bennie Green. All but one of his LPs as a leader—six in his lifetime, as well as numerous posthumous releases—were recorded for Blue Note, the most well-regarded of which featured a horn-heavy frontline. But it’s his smattering of trio albums (and quartets with guitarist Grant Green) that offer a clear window into his individual approach.

In January 1960, Clark entered Bell Studios with the support of bassist George Duvivier and drummer Max Roach to cut a program of eight originals for Time Records, founded by Bob Shad and known for easy listening and space-age bachelor pad releases but also with a robust jazz series and an equally strong (if small) catalog of postwar composers (Cage, Stockhausen, et al.). Eponymously titled at first, The Sonny Clark Trio is quite rare in its original format, though it was reissued with Roach’s name at the top of the marquee a few years later. Tompkins Square has brought these recordings back to life with a surprisingly air and rich remaster and the addition of a second LP’s worth of alternate takes.

The opening “Minor Meeting” certainly captures the work-song pirouettes endemic to Clark’s approach and was recorded with a range of frontline partners across his sessionography, this its only trio reading. Concise and punchy, Clark and company open up with supple bash, left hand mated to copper and snare while Duvivier’s robust pulse is unflagging. Clark follows the breeze of saxophonic lines, even working Sonny Rollins’ “St. Thomas” into his solo, but the brashness of earthly fours between piano and drums give credence to the fact that this is a rhythm player’s tournament.

The second side begins with “Blues Blue”. Clark’s legacy, with new liner notes and a high-quality pressing. The only caveat (other than the absence of Clark’s legacy, with new liner notes and a high-quality pressing. The only caveat (other than the absence of

For more information, visit tompkinssquare.com

World Broadcast Recordings (1955)

Peggy Lee (Audiophile)

by Thomas Conrad

This two-CD set is a glimpse into the shadows of history. It is 1955. Stereo LPs won’t happen for another year. Peggy Lee, born Norma Engstrom, is 33, in her prime, making hit records for Capitol and Decca. Today the only one everybody remembers is “Fever”, Lee’s signature act of vocal carnality. We all saw her sing it on television when she was no longer young but still sexy, as only a rough-around-the-edges, voluptuous platinum blond from North Dakota can be.

According to James Gavin’s biography (Is That All There Is?: The Strange Life of Peggy Lee), Lee, who died 16 years ago this month, was an alcoholic, prescription drug abuser before it was fashionable, chain smoker, rampant consumer of food and men and a pathologic liar. She was also one of the hardest working singers in America. In February and August of 1955, she spent four afternoons at a studio in Hollywood. She was there for a company called World Program Service to transcribe songs for syndication to radio stations. In 14 hours over four days, she laid down 49 tracks, most around two minutes, in one or two takes.

She was not really a jazz singer. She rarely improvised. But she was a seductive artist who created an aura of intimacy around every song. Her phrasing was impeccable and she swung without seeming to try. These recordings are the purest, most jazz-inflected music she ever made. They received brief radio play and then resided for decades, forgotten, on 16-inch radio discs. Gathered together in one place, they are a unique immersion in Lee’s magic. The 49 evergreens, in their condensed versions, fly by in dizzying succession. The ballads are best. Her sparse interpretations are nonchalant and flawless. On “My Romance”, “Autumn in New York” and “What’s New”, it is like Lee is licking your ear.

With archival releases, it is all about the package. Gavin’s liner notes are valuable. But the discographical documentation leaves many unanswered questions. And the sound (the name of the record label notwithstanding) is vague and cloudy. The sound makes 1955 feel even longer ago and further away than it is.

For more information, visit jazzology.com
People of a certain age will recall when an older generation mourned, “When will the big bands come back?” but by then enough time had passed since their five-cent subway rides to the Paramount that nostalgia seemed fruitless. Though post-WWII jazz composers conjured artful, expansive visions of the big band, good mainstream swing of utterly genuine intent has been rare. But in the presence of Frank Perowsky’s 16-piece Jazz Orchestra, it’s a new/old day.

As opposed to the parody hipsters of the Big Bad Voodoo Daddy variety or buttoned-down sounds of Jazz at Lincoln Center, Perowsky’s ensemble is the natural extension to the later Count Basie and Woody Herman bands as well as that of Thad Jones and Mel Lewis: cool, hot, stately swinging and contemporary. As opposed to the parody hipsters of the Big Bad Bitches Brew era or buttoned-down sounds of Jazz at Lincoln Center, Perowsky’s ensemble is the natural extension to the later Count Basie and Woody Herman bands as well as that of Thad Jones and Mel Lewis: cool, hot, stately swinging and contemporary.

Now released on vinyl (and/or as a download), this music was recorded ten years ago, the result of Brown Brothers Records’ Jake Cohn augmenting a trio of musicians—trumponist Wyckiffe Gordon, trumpeter Jeremy Pelt and drummer Kendrick Scott—he had hired to accompany Swedish singer/harpist Malin Johansson at a NYC club gig. He added bassist Derrick Hodge and vibraphonist/pianist Warren Wolf to create The Co-Op. Each musician contributed a composition, with Gordon and Hodge responsible for two each.

Although the 12-inch disc is a throwback, the recording itself took full use of technology perfected years after the introduction of the LP format, such as overdubbing and electronic effects. Pelt makes extensive use of echo and wah-wah pedal, especially on his own piece “Jake’s Dilemma”, a track inspired by Bitches Brew-era Miles Davis. He also uses electronic effects extensively on Scott’s “Journey”.

The A-side begins with an ensemble take of Gordon’s “Simplicity”, a ruminative, modal, impressionistic theme with variations mostly from Wolf’s keyboards and vibraphone, horns functioning as a reflective choir. Wolf is featured on the B-side trio track, Hodge’s “Now Or Never”, marimba soloing over a bass-drums hip-hop rhythm. Wolf’s “Katrina” has a vibraphone and bass section bookending an ensemble midtempo swing part with solos from all but Scott. Gordon’s two pieces are the highlights. “The Theme” has horns prancing over a funky-bright beat, solos from Pelt and Wolf (vibraphone) and a vamping out-chorus with tandem soloing from flugelhorn and trombone. Gordon goes it alone on the rollicking B-side closer “Okay!”, overdubbing five parts, four trombones and one that is mostly trombone mouthpiece. It has an infectious, Big Easy second-line feel, making for a perfect finale.

For more information, visit jazzkey.com. The Perowskys are at Korzo Jan. 9th. See Calendar.
Pianist Danny Grissett has made his presence felt since he relocated to New York City in 2003, making contributions to Tom Harrell’s bands and appearing on CDs by Jeremy Pelt, Vincent Herring, Anne Mette Iversen and others. All of his previous recordings were released in Europe so Remembrance (in memory of his late elder brother) is his American leader debut. Grissett put together a strong group of saxophonist Dayna Stephens, bassist Vicente Archer and veteran drummer Bill Stewart and a creative playlist, mixing familiar and obscure jazz works with his impressive originals. Grissett’s lively opener is a novel treatment of Dizzy Gillespie’s “Woody ‘N You”, in which his chord substitutions give the piece a very different flavor behind Stephens’ exploratory tenor, the pianist sharing bop chops aplenty in his feature. His young son’s voice helps introduce “Lament For Bobby”, which is by no means a mournful elegy to his brother but rather a driving postbop chart with just a touch of wistfulness, buoyed by his engaging solo and Stephens’ vocal-like soprano.

Grissett’s inventive, introduction to Duke Ellington’s “Prelude To A Kiss” is a new dimension to this ‘40s ballad, as lush tenor adds a feeling of longing and elegant piano is complemented by subdued bass and whispering brushes. Thelonious Monk’s “Gallop” is one of his infrequently played tunes, but the band perfectly negotiates its demanding line before adding a twist, an extended, brilliant solo by Stewart. There’s an underlying feeling of unease permeating tenor saxophonist Wayne Escoffery’s new Sunnyside album, its first studio recording with his superb quartet of pianist David Kikoski, bassist Ugonna Okegwo and drummer Ralph Peterson. Part of that may be the creative tension between the 42-year-old London native’s mainstream and more progressive instincts, reflecting the inside/outside jazz duality of his mentor, the great Jackie McLean. Part of it is also his intention to address the growing “vortex of hate and bigotry” in America, especially its impact on his young son. Escoffery, an educator who currently holds the lofty title of Lecturer in Jazz Improvisation at Yale University, deals with these issues indirectly, with evocative postbop compositions and passionate, emotionally raw playing. But the sense of anger and the desire for healing come through.

Vortex contains mostly originals by Escoffery, plus one from Peterson, one by Escoffery’s longtime employer Tom Harrell and one standard, “To the Ends of the Earth”. Escoffery has a classic, big tenor sound and highly developed improvising skills that place him in the line of modern tenor giants like Sonny Rollins, John Coltrane and Joe Henderson.

On the opening title tune, for example, he evokes Rollins with dizzying, breakneck soloing while “Judgement” (co-written by Peterson) exudes the spiritual longing and rich, cascading sound of Coltrane. “The Devil’s Den” is perhaps the most memorable tune, with its darting Spanish theme and daredevil improvisations from Escoffery and Kikoski, who matches the leader’s intensity when he gets his turn. Escoffery pushes the envelope even further with his impressively athletic and agile turns on “Tears for Carolyn”.

Escoffery isn’t exactly a trailblazer, more an amalgamator of previous styles who puts them together in a fresh way. Vortex finds him in a searching, contemplative mood, posing serious, thoughtful questions and producing some of his best music ever.

For more information, visit jazzzdog.com. Grissett is at Village Vanguard Jan. 9th-14th and 16th-21st with Tom Harrell. See Calendar.

For more information, visit pirecordings.com. Shyu is at The Jazz Gallery Jan. 24th and The Stone Jan. 26th-27th. See Calendar.
During his long career Antonio Sanchez has shown himself to be an exceptionally versatile drummer. While his Grammy-winning/Oscar-disqualified soundtrack to the 2014 Academy Award-winning film Birdman has brought him unprecedented notoriety, nothing in his list of credits will prepare listeners for this new endeavor. Sanchez proclaiming, “We are the bad hombres and xenophobic and racist rhetoric against Mexicans and born Sanchez to the current U.S. president’s home studio, the album is a response by Mexico City-drumming and studio production. Recorded in his Hombre is a solo effort melding electronica, jazz drumming and ambient keyboards. The track ends with the distorted voice of Mexican stage actor Ignacio Lopez Tarso, orating in Spanish the Mexican Revolution saga “Benito Canales” over the scratchy sounds of an old Mariachi band record and a hypnotic drum vamp and ambient keyboards. The track ends with the distorted voice of Sanchez proclaiming, “We are the bad hombres and we’re not getting out.”

Erroll Garner (1923-77) was one of the great individualists of jazz. His piano playing was immediately recognizable, filled with joyful chords and spontaneous ideas while always keeping the melody close by. He rarely looked at his hands while he played and, as he gazed elsewhere, the music often seemed to flow through him. Since Garner was a dominant player (very unlike the interactive Bill Evans), his rhythm section’s main role was to keep the music swinging and solid behind him.

A Reunion Tribute brings back half of Garner’s last band, his 1970-77 quartet with bassist Ernest McCarty. Jr. and drummer Jimmie Smith. While Garner and conga player Jose Mangual are no longer with us, their places are taken by the late Geri Allen and Noel Quintana, respectively. The quartet performs three songs from the 1971 album Gemini, a few numbers part of Garner’s 1955 classic Concert By The Sea and three standards Garner enjoyed.

Recorded July 27-28, 2016, this may be one of Allen’s final recordings; she passed away exactly 11 months later. Allen was involved in the Erroll Garner Jazz Project in her last years as one of several pianists who revived his repertoire. While A Reunion Tribute has more solo space for the sidemen (particularly McCarty) than they ever had with Garner, Allen’s musical personality is a key aspect of these performances. She hints at Garner briefly in places but mostly plays in her own style. On some of the selections, her close interplay with the rhythm section and contrasts of sound and silence are much closer to Ahmad Jamal. Her sensitive playing on slow versions of “Autumn Leaves” and “It Could Happen To You” are particularly memorable. As a tribute to Garner and an unintentional Allen memorial, this CD is a success.

For more information, visit camjazz.com. A Geri Allen tribute is at New School Tishman Auditorium Jan. 15th as part of Winter Jazzfest. See Calendar.
Among cultural artifacts, 2017 may have begun with George Saunders’ *Lincoln in the Bardo*, a novel in which the late president visits his dead son in a cemetery where other dead discuss the visitation as their torments and compulsions carry on as they did in life. Wadada Leo Smith’s latest CDs might be conjoined as a similar event to conclude the year.

Solo trumpet CDs still aren’t common and most employ extended techniques to alter tone and add counterpoint: Smith’s naked trumpet appears on Reflections and Meditations on Monk dressed only in its burnished brass luster, an occasional Harmon mute and a warm, embracing silence that seems to expand it and which carries, like a pool of auditory light, into his pauses. There are four Monk pieces here, all from his ballad repertoire and each is gorgeous: “Ruby, My Dear” and “Crepuscule with Nellie” are played open; “Reflections” and “Round Midnight” muted. They’re long for ballad performances—from almost six to over nine minutes—but sustained by their depth of sound and expressive form, a keen attention to their melodic shapes as well as their harmonies. The same absolute attention extends to Smith’s own pieces, visionary apperceptions of Monk’s spirit, like “Monk and Five Point Ring at the Five Spot Café”, with its stark ascending scale, or “Adagio…”, played twice and as pensive in its second turn as any Monk ballad. Somehow, listening to the sudden turns and twists of “Monk and Bud Powell at Shea Stadium - A Mystery”, the title makes perfect sense.

*Najwa* continues Smith’s fascination with the electric guitar. There are four guitarist present—Michael Gregory Jackson, Henry Kaiser, Brandon Ross and Smith’s grandson Lamar Smith, along with bassist Bill Laswell, drummer Pheeroan akLaff and percussionist Adam Rudolph. It’s impossible not to notice the specter of Miles Davis’ electric years, but Smith is singing out to others as well. Of five pieces, the first four are each dedicated to a different musical figure: Ornette Coleman, John Coltrane, Ronald Shannon Jackson and Billie Holiday.

Smith’s sharply defined single-note blasts and stretched-out melodic figures are often set amid cool electrified data and dense, pulsing percussion. There are echoes of blues, a strong part of Smith’s intention here: his comments in the liner notes focus on the influence of his stepfather, blues guitarist and singer Alex “Little Bill” Wallace. While there are occasional acoustic moments (notably on the title track and “Lady Day…”), the guitars usually float on a sea of acoustic moments (notably on the title track and “…Lady Day…”), played twice and as pensive in its second turn as any Monk ballad. Somehow, listening to the sudden turns and twists of “Monk and Bud Powell at Shea Stadium - A Mystery”, the title makes perfect sense.

The opening “Ornette Coleman's Harmolodic Sonic Hieroglyphic Forms: A Resonance Change in the Millennium” begins with a free-bopish, fragmentary line, perhaps clear homage. Momentary textures evolve and pulse here and elsewhere, but it’s the sense of the continuum—the trance—that prevails, even when the drumming comes to the fore in the Jackson homage.

Smith creates the feeling that he is calling up the spirits of great musicians passed, his own distinct lines conversing with theirs. These two CDs are as close as one can get to successful séances.
Born on Christmas Eve, just like Lemmy, Swedish tenor saxophonist Bernt Rosengren is 80. He’s made close to two dozen albums and is the only musician to win the Gyllene Skivan (Golden Disc) award, given out by Sweden’s oldest jazz magazine, five times. He appeared on Don Cherry’s classic 1968 album Eternal Rhythm and was part of the Baden-Baden Free Jazz Orchestra, conducted by trumpeter Lester Bowie, on the 1970 album Gittin’ To Know Y’all, recently remastered and reissued by MPS. He was also chosen by pianist/composer Krzysztof Komeda for the score to Roman Polanski’s film Knife in the Water in 1962.

Songs lives up to its title; it’s a melody-focused set of tunes, many of which are well known to jazz fans and a few of which are more obscure, all performed by a swinging hardbop quartet of pianist Stefan Gustafson, bassist Hans Backenroth and drummer Bengt Stark. This is the fourth release in just under a decade by the group and their long collective relationship is audible in every note.

The tunes run the gamut from an opening version of Miles Davis’ “Solar” to “Billy’s Bossa” and “Love & Peace”, both by Horace Parlan (with whom Rosengren worked in the ’80s) to standards like “The Things We Did Last Summer” and “ Tenderly”. No matter how familiar a composition may be the quartet find a way to make it their own. The bowed bass solo on the deeply bluesy reading of Percy Mayfield’s “Please Send Me Someone to Love” is fantastic, bringing the music into an unexpected zone recalling Paul Chambers’ work with the Miles Davis quintet of the ’50s, yet is still somehow modern. Backenroth picks up the bow again on an actual Chambers composition, “Tale of the Fingers”, zooming around like a falcon as Stark brush-slaps the kit and Gustafson tosses the odd piano note like a kid skipping rocks on a pond. Rosengren combines the Swedish principle of “lagom” (a kind of Nordic equivalent to Zen) with a genuine feel for the blues and a seemingly bottomless knowledge of jazz history, making this a low-key but highly enjoyable collection of songs.

For more information, visit pb7.se

Kevin Sun has created a challenging, academic yet intensely thoughtful set of pieces derived and inspired, though not slavishly, from solos of past saxophone masters. Sun and his sympathetic partners, bassist Walter Stinson and drummer Matt Honor, offer improvisations reflecting a group ethic and individual creation.

Sun has a sound on the tenor that, no matter how intense or dark the music, remains bright and airy. So, for openers, on “Transaccidentation”, in a rolling 15/8 meter, the elements—fragments of a Charlie Parker tune, delicate yet insistant bass and drums and breathly persuasive saxophone—coalesce into a unified statement. Sun also manages to invoke players like Art Pepper and Stan Getz.

The leader wrote all but three of the tunes and they are showcases for both his instrumental prowess and ability to compose for three voices. “Three Ravens” and “Bittergreen” are deemed here ‘negative re-harmonizations’ of the chestnuts “Lover” and “Sweet Georgia Brown”, respectively. The striking thing is that the source material is worked into a setting where it all sounds new.

“One Never Knows Now”, leading into “Does One, Now Does One, Now Does”, are the group improvisations and the former features the leader on the C melody saxophone, an early jazz instrument that was considered ungainly but used most notably by Frankie Trumbauer. The sound helps the tunes sound freer, more unusual. The C melody returns for the album’s biggest surprise, “All of Me”. The tunes almost all have aural challenges—staggering meters of “Ballroom Dancing”; abstraction in time and melody in clarinet-led “Loading Screens” and “Deliver the Keys”—but the inventiveness of the trio bring them to places listeners can explore.

For more information, visit endectomorph.com. This project is at Club Bonafide Jan. 9th and The Jazz Gallery Jan. 31st. See Calendar.
By 1992, when this music was recorded, Bailey had been stateside a number of times, though the sidelong pieces here are the first recorded duo performances between the guitarist and Goodman’s piano interior explorations. While Bailey worked with a range of improvising pianists, duos are few. Aside from a 2001 recording with Agustí Fernández, the most famous such meeting was with Cecil Taylor in 1988 (Pliasticien Mit Wüster, FMP). Having more in common with key-avoidant explorers than those under Taylor’s purview, Goodman turns the instrument into an Aeolian harp (à la Henry Cowell), seemingly bending wire and wood into arcing, interlocked forms, which play out as related improvisations rather than rhythmic constructs. Bailey’s volume pedal-actuated feedback and grungy, jagged progressions quickly fragment from the outset into skittering, garage-y runs and muted, prickled clusters, the threesome embracing alternate worldviews of resonance and flattish commentary, sometimes twisting their words with assists from electricity and preparation.

The guitarist may be the more formal player, teasing out discursive songlike rudiments before situational grotesqueries take over. On the second side, Goodman employs a range of metal objects and vibrating devices, enhancing the palette even further, rendering Bailey’s technique nearly primitive by comparison before the latter unleashes amplified howls to quash an orchestral clamor. This is an excellent, often combative duo no student of free improv should be without.

For more information, visit thebeakdoctor.com

IN PRINT

Good Morning Blues: The Autobiography of Count Basie (as told to Albert Murray) (University of Minnesota Press)
by Anna Steegmann

This memoir of the influential jazz pianist, bandleader, composer and icon of big band jazz is a must-read for die-hard Basie fans. Other readers will also get their money’s worth. The book was ten years in the making and Count Basie (1904-1984) did not live to see its initial publication by Random House in 1985.

The renowned jazz historian Albert Murray (1904-2013), the author of 13 books, recorded Basie’s life story from his childhood in Red Bank, New Jersey, where his parents paid 25 cents for their son’s piano lessons, to his early struggles as a musician.

We learn about his endless touring across the U.S., Europe, Asia and Australia, his failures, triumphs, comebacks and rise to world fame. The book is told in chronological order except for the opening chapter. Murray suggested starting with Basie’s time in Oklahoma with bassist Walter Page’s Blue Devils when he discovers his calling as a jazz pianist and no longer just wants to be in show business.

Reading the memoir feels like a long visit with your favorite great-uncle, who is an excellent raconteur and can bring a world gone by to life: pongee suits and dance halls; movie theaters with live musical entertainment; and pool rooms where musicians hung out and networked.

You learn the impressions that Count Basie remembers every song, every town and every musician he ever met. He seems to have known everyone in jazz and show business. He’s prickly-stricken by fellow musicians’ talent (for example fellow pianist Art Tatum), which makes for hilarious anecdotes.

You learn a lot about Count Basie’s life, but you’ll miss a lot too. You won’t find him showing off or gossiping. He doesn’t settle scores. He doesn’t tell you much about the challenges of traveling in the Jim Crow South. He won’t tell you why his first marriage failed and his second succeeded. “That’s all I’m going to say about that,” he says leaving you hungry for more.

For more information, visit upress.umn.edu
Barry Altschul, who turns 75 this month, is one of the great drummers of jazz, including work with Paul Bley in the ‘60s, his role in Circle and the subsequent years in tandem with Dave Holland in both Anthony Braxton’s ‘70s quartets and the Sam Rivers Trio. His playing balances drive and precision, the former achieved in part through his control of sound, a miracle of compressed energy that provides a varied weave of rhythms and sudden quiet explosions to ignite the music. He can be rambunctious with exactitude.

3Dom Factor grows from earlier associations: bassist Joe Fonda was a member of the FAB Trio, completed by the late violinist Billy Bang, while Altschul first teamed with Jon Irabagon to drive the monumental Foxy (2010), the saxophonist’s 80-minute, one-track homage to Coltrane, Rollins and the limit of the CD’s capacity. This live set from Kraków’s Alchemia has comparable energy, but segmented into shorter, more diverse units.

Altschul’s provisional themes sometimes pay homage to other master drummers—hence, “Martin’s Stew” and “For Papa Jo, Klook and Philly Too”. After an introductory homage from the leader, the former goes straight to the band’s core identity, a precipitous bounds, seems to be the raison d’etre of this track, although it’s all been done better before, starting with the Art Ensemble of Chicago over half a century ago.

Tenor saxophonist Tony Malaby goes south, way south, on this venture into free-form jazz recorded in Argentina with two natives, guitarist Juan Pablo Arredonda and drummer Carto Brandan. Clocking in at just over a half hour, the album features only three tracks, the first much longer than the other two combined. “Artifact” is 18 minutes of over-diffuse ramblings, veering off into free jazz territory after a theme-like head, Malaby producing a wide variety of tones and timbres from honking and squeals to overflowing and high trills. Arredonda ranges widely on guitar too, from chattering amplified lines to unamped metallic tingles while Brandan employs hands, sticks, brushes and bundles in a plethora of drum/percussion sounds. Sound, its depths and bounds, seems to be the raison d’etre of this track, although it’s all been done better before, starting with the Art Ensemble of Chicago over half a century ago.

The two other tracks are much shorter and more focused. “Remolino” undoes from a heraldic theme, Brandan beginning with hands on toms and cymbals and moving to sticks and full drumkit as the tempo accelerates under an emphatic tenor solo, morphing into a trio colloquy as the ideas in the theme reemerge and coalesce in a satisfying conclusion. “Tres”, the last track, reminds us that the drummer is South American, as Brandan opens with a 90-second solo on the Brazilian cuica drum, switching to brushes on drumkit under a lyrical guitar solo flowing into a baseline behind Malaby’s concluding, ballad-like solo.

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Danny Stiles, whose 20-year deathiversary was December 2017, could have been a contender. A superb swing/bop trumpeter who always woke up sessions, Stiles had an impressive résumé. He worked with Woody Herman, Gerry Mulligan Concert Jazz Band and Thad Jones/Mel Lewis Orchestra in addition to being on many New York recordings in the ‘60s-70s. In the early ‘70s he was a key soloist with trombonist Bill Watrous’ Manhattan Refuge Orchestra.

Stiles’ best albums were the five that he made with Watrous for Famous Door (now owned by GHB/ Jazzology and released on their Progressive subsidiary). Unfortunately Stiles had a much lower profile after 1978 when he made his last recording. He moved to Florida, became discouraged by his career and life and committed suicide on Dec. 29th, 1997. 1974’s “In Tandem” is arguably Stiles’ finest recording.

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Calling the Netherlands’ Willem Breuker a saxophonist and/or bandleader is akin to calling Charlie Parker “some Kansas City cat that played the sax.” Breuker was one of the crucial figures of the ‘60s European avant garde jazz scene and a co-founder of the still-active Dutch collective The Instant Composers Pool (ICP) with fellow avant icons Han Bennink and Misha Mengelberg. He was also an early member of seminal Euro-avant combos Globe Unity Orchestra and Gunter Hampel Group. He was on the ground floor of players in Europe establishing their very own school/approach/identity in avant garde jazz, setting themselves apart from the American players in their midst.

Breuker was a reed player, composer and arranger (also occasional singer) and from 1974-2010 led his Kollektief, an ever-evolving little big band whose concerts were often events in that the presentation of music—his own and others—as modern 20th century theater. This writer was fortunate to see the band perform twice—at one of their shows the entire group would do costume changes ON-STAGE while scarcely missing the proverbial beat, launching into affectionate satires of the conventions of bebop and avant garde jazz.

While Breuker and his hepcats could swing hard and wail outward bound, his original compositions drew inspiration from classical, theater and circus music as well as the jazz and Great American Songbook spheres. His originals could be catchy and lovably goofy as the best Carl Stalling music for classic Warner Brothers cartoons and as classy as Scott Joplin and Duke Ellington.

Out of the Box: a comprehensive 11-CD overview of the history of the Kollektief, including a couple of years the band continued after Breuker’s 2010 death (Breuker told his band they could use his name for only two years after his passing) and features such band stalwarts as bassist Arjen Corter, trombonist Bernard Hunnekink the latter pair compiling this anthology, trumpeters Andy Altenfelder and Boy Raaymakers and drummer Willem Van Manen.

The discs’ presentation is not chronological, instead divided into categories like “Songs and More” and “Plays and Movies”. “Animal Locomotion” from Disc Three (“Plays and Movies”) can best be described as animated, a suite of alternately twittering, pensive and driving melodies paying tribute to Scott Joplin, Igor Stravinsky and George Gershwin (whose “Rhapsody in Blue” is covered here). The next selection is “De Geile Beer”, a rowdy jump-blues with a heavy shuffle beat.
This is one of three 45s singer Carmen McRae recorded to begin 1953. While the other two, done on Jan. 2nd-3rd, featured her fronting either the Sy Oliver or Larry Elgart Orchestras, this date is a smaller affair with an accomplished band of Matt Matthews (accordian, two years after moving from his native Holland), Herbie Mann (flute and tenor saxophone), Mundell Lowe (guitar), Wendell Marshall (bass) and Kenny Clarke (drums) playing Oscar Hammerstein-Sigmund Romberg’s “Wanting You” and the Gershwin’s “A Foggy Day”.

ON THIS DAY

WANTING YOU / A FOGGY DAY

Carmen McRae [Star Dust]

January 1st, 1953

Decades before Joyce Alexander and Francisco Carbonillo, blind saxophonist Eric Kloss was the original jazz of his “early” years into more adventurous fare. Joining him are onetime Pucho Latin Soul Brother Neeli Creque (keyboards), erstwhile Horace Silver bassist Gene Taylor and keyboardist Michael Urbaniak. "January 14

Eric Kloss (Cobblestone)

January 1st, 1972

Drummer Ronald Shannon Jackson and Ahmad Jamal were to the mid ’60s, concurrent with his membership in Jamal’s Liberation. The band had a revolving membership over the years. The iteration from this concert at Greenwich House Music School (released 13 years after the fact) is comprised of guitarists Vernon Reid and Cary Demigis, bassists Melvin Gibbs and Reggie Washington, drummer Henry Scott and soprano saxophonist Eric Person for six funk-soul-jazz Jackson originals.

Orchestra led by.

THE NEW YORK CITY JAZZ RECORD | JANUARY 2018 37
**Monday, January 1**

- Christine Tinob Triu with Phil Robinson, Peter Brandt
  Bar Next Door 8:30, 10:30 pm $12
- Swingin' Workshop Jazz Orchestra with guests Tom McCanty, Dave Peters, Mike Poreka, Dave Watkins
  Blue Note 9, 11 pm $30
- John Colianni Big Band
  Birdland 9, 11 pm $40
- Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell
  Zinc Bar 9, 11 pm $40

**Tuesday, January 2**

- Ben Monder Trio with Theo Blackman, Ben Monder, Satoshi Tatsuki
  Zinc Bar 8, 10:30 pm $30
- Alan Kwan Trio with Evan Gregor, Curtis Graham Nowosad, Tal Yahalom Trio with Lisa Hopper, Tom Rayne
  Birdland 9, 11 pm $40
- Jeff Miles, Jared Schonig; Song Yi Jeon, Vitor Gonçalves, Rogério Boccato
  Zinc Bar 9, 11 pm $40

**Wednesday, January 3**

- Emily Braden Quartet
  Village Vanguard 8, 10:30 pm $30
- Nels Clinie Trio with Chris Lightcap, Tom Rainey
  Zinc Bar 9, 11 pm $40
- Monty Alexander
  Birdland 9, 11 pm $40
- Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell
  Village Vanguard 8, 10:30 pm $30
- Eric Lewis
  Village Vanguard 8, 10:30 pm $30

**Thursday, January 4**

- Peter Amors Trio with Trevor Brown, Tim Talowa, Andrew Van Tassel Trio with Ranville Markowitz, Col Stratton
  Birdland 8:30, 10:30 pm $12
- Thalia
  Birdland 9, 11 pm $40
- Monty Alexander
  Birdland 9, 11 pm $40
- Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell
  Village Vanguard 8, 10:30 pm $30
- Ralph Lauro Quartet with Dave Laurna, Alex Szy, Mike Carano
  Ca'sattoga 9, 11 pm $10

**Friday, January 5**

- John Ellis and Double Wide
  Bar Lune 9:30, 10 pm $10
- Pasquale Grasso Trio with Art Robard, Keith Bahia
  Birdland 9, 11 pm $40
- Monty Alexander
  Birdland 9, 11 pm $40
- Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell
  Village Vanguard 8, 10:30 pm $30

**January 3 – JEN Convention, Dallas, TX**
**January 11 – Sheen Center, 7 PM Pre Show Q&A, 8 PM Concert, NYC**
**February 17 – The Nash, Phoenix, AZ**
**March 27 – Mezzrow, NYC**
**April 15 – The Coastier Theatre, Canmore, BC**

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**Monday, January 1**

- **Christine Tinob Triu with Phil Robinson, Peter Brandt**
  Bar Next Door 8:30, 10:30 pm $12
- **Swingin’ Workshop Jazz Orchestra with guests Tom McCanty, Dave Peters, Mike Poreka, Dave Watkins**
  Blue Note 9, 11 pm $30
- **John Colianni Big Band**
  Birdland 9, 11 pm $40
- **Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell**
  Zinc Bar 9, 11 pm $40

**Tuesday, January 2**

- **Ben Monder Trio with Theo Blackman, Ben Monder, Satoshi Tatsuki**
  Zinc Bar 8, 10:30 pm $30
- **Alan Kwan Trio with Evan Gregor, Curtis Graham Nowosad, Tal Yahalom Trio with Lisa Hopper, Tom Rayne**
  Birdland 9, 11 pm $40
- **Jeff Miles, Jared Schonig; Song Yi Jeon, Vitor Gonçalves, Rogério Boccato**
  Zinc Bar 9, 11 pm $40

**Wednesday, January 3**

- **Emily Braden Quartet**
  Village Vanguard 8, 10:30 pm $30
- **Nels Clinie Trio with Chris Lightcap, Tom Rainey**
  Zinc Bar 9, 11 pm $40
- **Monty Alexander**
  Birdland 9, 11 pm $40
- **Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell**
  Village Vanguard 8, 10:30 pm $30
- **Eric Lewis**
  Village Vanguard 8, 10:30 pm $30

**Thursday, January 4**

- **Peter Amors Trio with Trevor Brown, Tim Talowa, Andrew Van Tassel Trio with Ranville Markowitz, Col Stratton**
  Birdland 8:30, 10:30 pm $12
- **Thalia**
  Birdland 9, 11 pm $40
- **Monty Alexander**
  Birdland 9, 11 pm $40
- **Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell**
  Village Vanguard 8, 10:30 pm $30
- **Ralph Lauro Quartet with Dave Laurna, Alex Szy, Mike Carano**
  Ca’sattoga 9, 11 pm $10

**Friday, January 5**

- **John Ellis and Double Wide**
  Bar Lune 9:30, 10 pm $10
- **Pasquale Grasso Trio with Art Robard, Keith Bahia**
  Birdland 9, 11 pm $40
- **Monty Alexander**
  Birdland 9, 11 pm $40
- **Chris Bood with Geoffrey Keezer, Rachel Eckroth, Leonardo Amado, Reggie Hamilton, Lee Pearson, Sy, Caroline Campbell**
  Village Vanguard 8, 10:30 pm $30
Saturday, January 6

- Paul Bollenbeck Trio with Ugomo Okewo, Tommy Campbell
- Veronica Swift
- Monty Alexander
- Chris Booth with Geoffrey Keezer, Rashid Ibrahimi, Leonardo Amoredo, Reggie Hamilton, Lee Pearson, Sy Smith, Carolee West
- Jackie Gage Quintet with guest Marc Cary

The Call in $15


Claro Soto-Velez Cultural Center 7 pm $20

- Michiko Fukumoto
- Kazuo Makita and Kouryudo: Combo Banjo 7:30, 9:30 pm $40
- All Jackson Quartet with Ryan Held, Peter Bernstein, Omri Akiva
- Douglass Club 7:30, 9:30 pm $45
- Douglass Club 9:15 pm $20

Friday, January 5

- Charles Anthony Bryant
- The Levin Brothers: Pete and Tony Levin, with Erik Lawrence, Jeff Siegel
- Ira Segal
- Livio Almeida Band

Sunday, January 7

- Giddler Green solo 403 Gallery 2 pm $10
- Ken Pepowski Quartet 6 pm $30
- Yotam Silberman's Alona Braslavski with Maucha Adnet

Blue Note 11:30 am to 3 pm $35, $50

- Chris Booth with Geoffrey Keezer, Rashid Ibrahimi, Leonardo Amoredo, Reggie Hamilton, Lee Pearson, Sy Smith, Carolee West
- Ronin All with Eli Yamin and Friends

for 11-17 year olds

Gordon's Grand Street Stompers

Cavatappo Grill 7 pm $15

Bar Next Door 6:30, 8:30, 10:30 pm $12

Wednesday, January 10

- Mike Stem with Edmond Gilmour, Richie Morgan
- Mike Moreno Quartet
- Cole Davis Trio with Jon Knutson, Comfortable, Carlos Santana Trio with Joe Cohn, Zaid Nasim
- Gabrielle Strobel/Bowitch
- Damon Smith, Tom Rainey
- AronนามNakorn,Mi, Zach Swanson, Joe Herbstman, Steven Gandy, Sandy Erwin, Kevin Rice, Brian Gorder, Shoko Nagi, Ben Comby, Robert Gray, Tom Marder, Peter Michalowski, Steve Swel, Ken Flinn, Michael T.A. Thompson, Shoko Nagi, Jonathan Goldberger, Sabina Takabatake

Budweiser Public House 7 pm $10

- Michael Sarin and The Big Cholones
- Michael Blanco Quintet with Rich Perry, Aaron Goldberg, Clairence Penn
- Latinia Radio Big Band
- Ahh Mukiender, Noel Goold Quartet. Billy Kaye Jam

- Peter Bernstein
- Brian Jackson
- Aaron Goldberg
- Aki Hayashi Quartet with Shal Mease, Julius Winfield, Jonathan Barbour Group

- Steve Koon 70th Birthday Celebration

- Visiting workshop "How to Make the Bends and Tone Your Horn" from 11 to 1 pm

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Thursday, January 11

- Chris Bergen Band with Ellis Hooks
  Bar Lunatico 8:30, 10 pm $10
- Vaughn Stroby Trio with Carl Delaware, Alex Ris, Jeff McGaughy Trio with Marcus Vando, Rodrigo Ribeiro
  Bar Lunatico 9:30, 11:30 pm, 2 pm $10
- Veronica Swift
- Vijay Iyer Sextet with Graham Haynes, Steve Lehman, Mark Shim, Stephan Crump, Tyshawn Sorey
- Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchinson
- Blue Note 8, 10:30 pm $45

-Pasquale Grasso Quartet
- On K’s Davis Trio with Joshua Redman, James Carter, Mark Shim, Graham Haynes
- Dan Filmary Quartet - Joe’s
- George Garzone/Colin Branson: Glenn Zeltzer, Nick Rosato, Colin Branson
- Cornelia Street 7:30, 9:30 pm $10
- Pedro Markstaller/Alfredo Rodriguez
- George Garzone/Colin Branson: Glenn Zeltzer, Nick Rosato, Colin Branson
- The Bitter End 6:30 pm $60-95
- Bill Goodrow Trio: Birthday Bash with Jon Babcock, Evon Gregor
- Jazz at KLöne 7:30, 9:30 pm
- Darcy James Argue’s Secret Society
- The Jazz Gallery 7:30, 9:30 pm $25
- Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake
- Jazz Standard 7:30, 11 pm $30

- Winter Jazzfest: Josh James Celebrates Bill Withers with Sullivan Fortner, Reid Anderson, William Parker, Matthew Shipp, SterlingWalker, Shahed Noor
- Aaron Stevie: Josh Lawrence and Color Theory with Caleb Curtis, Brent White, Jamil Nader
- George Garzone/Colin Branson: Glenn Zeltzer, Nick Rosato, Colin Branson
- The Bitter End 6:30 pm $60-95
- Winter Jazzfest: François Moutin/Kavita Shah with guest Sheila Jordan;
- Billy Harper Quintet with Freddie Hendice, Francesco Tricolini, Kwang Kang, Aaron Scott
- Winter Jazzfest: Sullivan Fortner Trio with Burrows Truks, Jeremy Clements; Sons of Kronen: Shakira Hutchins, Trench Cos, Thomas Siner, Eddie Hack, Donny McCaslin with Jason Lindner, Nate Wood, Keith Giallorenz, Jeff Taylor
- Donny McCaslin with Jason Lindner, Nathan Caine, Jeff Taylor
- Dr. Lonnie Smith Trio with Jonathan Kreisberg, Johnathan Blake


Friday, January 12

- Tiga Jean Baptiste
- Bar Lunatico 8, 10 pm $10
- Miguel Velez Trio with Or Banyan, Reuben Rogers, Dan Filmary
- Bar Lunatico 7:30, 9:30, 11:30 pm $12
- Oli Wadsworth
- BB King’s Blues Bar 7:30, 10 pm $55
- Mike Sheehe, John O’Keeffe, Harry Davis
- Stavros Ephavakos Lab 7:30 pm $8
- Joe Pinoo Quintet

- Brian Sanders
- Rose Theater 8 pm $50-155
- Steve Dalachinsky/Marcos Campello
- Smalls 7:30, 10 pm $20
- Gary Bartz
- Silvana 6 pm
- Jimmie Barnes
- Zankel Hall 7:30 pm $35-45
- Steve Dalachinsky/Marcos Campello
- ShapeShifter Lab 7 pm $8
- Joe Pinoo Quintet

- Winter Jazzfest: Jason Robinson’s New York City at Dizzy’s Club
- Winter Jazzfest: Alexis Cuadrado’s The Immigrant with Roman Fields, Marcus Strickland, Adam PONTI, Ray King, Miles Mosley, Nathan Kornel, Emily Spouge, Mike Shower, Aziz Caprione, The Standards: Chad Poling, John Menahan, Steve Roden; Sara Serpa’s Recognition with Zenora Panta, Ingrid Laubrock, Brandon Ross For Living Loves with Stonny Takasaki; Stephanie Richmond, FL, Peter Apstein’s Sparkle with Natalie Creese, JR, Bill Wyland, Ben Kolla, Charles Ferguson and guest Bill Laswell
- Winter Jazzfest: Anna Webers’ Triple Threat with Matt Michel, John Hollenbeck:
- Cathy Smith’s We All Get Rich with Matt Michel, Daren vocalist, Marcus Schwartz, Nathone Joseph; Fat Mercy of Soulfood


- Winter Jazzfest: Ted Lins’ Groove
- Winter Jazzfest: Buika; Camila Meza and the Nectar Orchestra with Noam Wiesenberg, Ian Alcorn, Mark Shim, Leonor Pudar
- Winter Jazzfest: Amsterdam with Marla Estes, Gustavo Sinopoli, Terry Eriksen, Chris Farren
- Winter Jazzfest: Alexis Cuadrado’s The Immigrant with Roman Fields, Marcus Strickland, Adam PONTI, Ray King, Miles Mosley, Nathan Kornel, Emily Spouge, Mike Shower, Aziz Caprione, The Standards: Chad Poling, John Menahan, Steve Roden; Sara Serpa’s Recognition with Zenora Panta, Ingrid Laubrock, Brandon Ross For Living Loves with Stonny Takasaki; Stephanie Richmond, FL, Peter Apstein’s Sparkle with Natalie Creese, JR, Bill Wyland, Ben Kolla, Charles Ferguson and guest Bill Laswell
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RESUMES ARE RESPECTABLE WHO
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42 JANUARY 2018 | THE NEW YORK JAZZ RECORD
Monday, January 15

- Julhabn Tilapornpoothorn Trio with Jeong Hwan Park, Koti Alcades; Tammy Scheller Trio with Glenn Zaleski, Daniel Fish
  Bar Next Door 6:30, 8:30, 10:30 pm $12
- Kenny Harrod and Friends
  Blue Note 8, 10:30 pm $35
- Dancka and Band with Recycled Sounds; Harry Smith Trio
  Club Bonafide 7:30, 9:30 pm $10
- Seyyel: Jenny Luna, Koen Malhe, Eylon Brasell, Marcello Hanter; Zoe Christiansen, John Murdock, Adam Good, Shaw Shannahan, Philip Mayer
  Cornelia Street Underground 8, 9:30 pm $10
- Rhodes Scott Lady Quartet with Annie Mac; Giselle Lasteau, Julie Savry
  Dizzy Club 7:30, 9:30 pm $35
- George Brault; Billy Kaye Jam
  Flatirons 7:30 pm $10
- Hendrik Meurkens
  Mezzrow 9:30 pm $20
- Winter Jazzfest—A Tribute To Geri Allen: Terri Lyne Carrington, Angela Davis, Mike Sailors Jam Session
  Eric Plaks, Jorge Sylvester, Tcheser Holmes; Stephen Gauci, Sandy Ewen, Adam Lane, Keyon Harrold and Friends
  John Pizzarelli
  Alan Kwan Trio with Joel Marselach, Evan Gregor; Phil Robson Trio with Peter Brendler, Yacouba Sissoko
  Manhattan School of Music Jazz Philharmonic Orchestra
  Kendra Shank Trio with Pete McCann, Dean Johnson
  French Quarter: Perrine Mansuy with Christophe Leloil, Pierre Fenichel, Fred Pasqua; Rico Jones Quintet
  Jason Lindner’s Now Vs. Now with Panagiotis Andreou, Justin Tyson
  Philippe Soirat; Gaël Horellou/Ari Hoenig Quartet; Guilhem Flouzat Trio with John Murchison, Adam Good, Shane Shannahan, Philip Mayer; Glenn Zaleski, Daniel Foose
  Strings Attached: Jack Wilkins, Vic Juris, Ron Affif, Mark Whitfield and guest Lage Lund
  New School Tishman Auditorium 8 pm $75-100
  Blue Note 8, 10:30 pm $35
  Birdland 8:30, 11 pm $50
  Bar Lunàtico 8:30, 10 pm $10
  Silvana 6 pm
  The Stone 8:30 pm $20
  Smalls 8 pm 1 am $20
  Cornelia Street Underground 8, 9:30 pm $10
  Village Vanguard 8:30, 10:30 pm $30
  ShapeShifter Lab 7 pm
  New York City Baha’i Center 8, 9:30 pm $15
  Korzo 9, 10:30 pm
  Jazz at Kitano 8, 10 pm $17
  Dizzy’s Club 8:30, 10:30 pm $35
  ShapeShifter Lab 9 pm
  The Stone 8:30 pm $20
  City Winery 7 pm
  Cornelia Street Underground 8, 9:30 pm $10
  Village Vanguard 8:30, 10:30 pm $30
  ShapeShifter Lab 7 pm
  New York City Baha’i Center 8, 9:30 pm $15
  Korzo 9, 10:30 pm
  Jazz at Kitano 8, 10 pm $17
  Dizzy’s Club 8:30, 10:30 pm $35
  ShapeShifter Lab 9 pm
  The Stone 8:30 pm $20
  City Winery 7 pm
  CORRODIENNE presents: Joe Lee Roberts
  AVERY RYAN presents: Kevin Hays Quartet
  Matt Darriau and XALAM with Brandon Thomas, Matt Kilmer
  Curtis Hasselbring’s Cutharschestra
  Blue Note 8, 10 pm $35
  Birdland 8 pm $50
  Sunnyside 7:30 pm $10
  Bar Next Door 7:30 pm $12
  Barbès 8 pm $10
Sunday, January 21

- Shoak Nagoya’s Tokaido with Vasco Oludewo, Kenny Warren, Stonu Takashiki, Satoshibi Takashiki
- Barbaresse Jazz Band with Shshedoko; Paul Rico and guest Art Hirahara
- Satoshi Inoue NY Reunion Quartet with Toro Dodo, Noriko Ueda, Joe Strasser
- Blue Note 11:30 am 1:30 pm 2:30 pm
- Hypnotic Brass Ensemble
- VUL, Patrick Brier, Liz Kosack, Devin Gray, Eidka Opera’s Overture with Brandon Seabrook, Tony Mably, Jacob Sacks, Kenny Woodf).
- IGI Jazz House Band and Subways Moon
- Liam Miller Quartet with Santjana, Alon Reuv, Euan Pollock
- Benny Batch’s One is a Kind with Jezaz, Yoshiki Sakurahara, Emi Cohen, Alex Caffey, Joe Peti
- Zodiac Saxophone Quartet: Charles Waters, Clare Day, Leo Odim, Ras Moshe, Guillermo Gregorio
- Terry Waltz’s Gothic City Band: Brandon Lewis/Remee Cruz Jaz
- Johnathan Blake Trio with Chris Potter, Linda Oh
- Intergenerational Jam Session: Eli Yamin and Friends and Zal Jazz Youth

• Jerry Sheinman’s Missell and Moon with Nel Clarke, Todd Sickafoose, Jim Black
- James Cartwright and guest Hiske Oosterwijk, Mark Evich

Monday, January 22

- Ben Monder Trio

Bar Lucardo 8:30, 10:10 pm

Tuesday, January 23

- The Blue Dev. Charlie Bumham/Joshua Steinberg
- Joey Lamb Quartet with Parin Naroa, Josh Roberts, Prawn Saidat Trio with Daniel Durst, Conner Park
- Vincent Aversa The Story of Jazz—100 Years with Jon Faddis, Jeremy Peit, James Carter, Eric Alexander, Steve Turner, Mike Ladonne, Kenny Davis, Carl Allen, Nicolas Beaudon
- Jazz Legends For Disability Pride: Mike LeDonne, Eddie Henderson, George Coleman, Joe Lovano, Chris Potter, Benny Golson, Wayne Shorter, John Coltrane, Bill Evans, Kenny Burrell, Mike Davis, Wallace Roney, Christian McBride, John Abercrombie, Drummer
- Joe’s Pub 8 pm

Wednesday, January 24

- George Bushman’s Tony Clark
- Julian Breslin/Tromp with Jon Warren, Koko Abadeh
- Joe’s Pub 8 pm

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THE NEW YORK CITY JAZZ RECORD | JANUARY 2018 45
Friday, January 26

- **Ricardo Grilli Trio with Joe Martin, Kush Abadey**
  Bar Next Door 7:30, 11:30 pm $12

- **Vincent Herring’s The Story of Jazz—100 Years with Jeremy Pelt, Randy Brecker, James Carter, Eric Alexander, Steve Turre, Mike LeDonne, Kenny Davis, Carl Allen, Nicolas Beaud**
  Birdland 8:30, 11 pm $40

- **Ant Lilier Trio**
  Cleopatra's Needle 8 pm $30

- **Daiva Band**
  Club Bonafide 8 pm $30

- **Nelson Matta’s Brazilian Voyage with Craig Handy, Jay Ashby, Julian Shore, Fabiana Masili, Fernando Savi**
  Dizzy's Club 7:30, 10:30 pm $45

- **Mariel Bledstein**
  Dizzy’s Club 11:15 pm $10

- **Ken Fowler Quartet, Los Hinchados**
  The Djongo at Rosy Hotel 7:30, 10:30 pm

- **Black String:**
  Yoont-Jeong Heo, Jean Ch., Aun Lee, Min Wang Kwang
  Floating Town Hall 4 pm $14

- **Doug Wamble’s Memphis in Harlem**
  Ginny’s Supper Club 7:30, 9:30 pm

- **The Treehouse All-Stars:** Dave Frank, Richard Tabnik, Jimmy Heffler, Frank Carino, Billy Mintz
  Han NYC 9 pm

- **Robert Glasper’s Grammy Joint**
  Highline Ballroom 7 pm $30-50

- **Gene Bartoloni Trio with Melissa Stylianou, Ike Sturm**
  Jazz at Nemy 8, 10 pm $22

- **Harish Rathgavan Quartet with Immortal Williams, Micah Thomas, Jeremy Dutton**
  The Jazz Gallery 7:30, 9:30 pm $25

- **Benny Golson Quartet with Emelie Cohen, Buster Williams, Alvester Garnett**
  Jazz Standard 7:30, 9:30 pm $35

- **Charles Lloyd and The Marvels with Bill Frisell, Greg Laszlo, Reuben Rogers, Eric Harland**
  Metropolitan Museum Grace R. Rogers Aud. 7 pm $65-75

- **Rick Germanson**
  Mezzrow 8 pm $20

- **King Solomon Hicks**
  Mintons 7:30, 9:30 pm $10

- **Oscar Feldman**
  Shrine 7 pm

- **Joe Pino Quintet**
  Shuka 8 pm

- **Humana Quartet:** Joel Fahn, Peter Bernstein, Sean Smith, Leon Parker
  Alex Spiagano Quartet with Seann Blake, John Escreet, Matt Brewer, Donald Edwards;

- **Wayne Escoffery Quartet with David Kiddo, Yasushi Nakamura, Ralph Peterson**
  Smoke 7, 9, 10:30 pm $30

- **Ryuchi Sakamoto/Camille Namquet**
  The Stone at The New School 8:30 pm $30

- **Jan Shyu, Iue Mori, Trevor Dunn, Nat Mitchell, Chris Smith, Kris Davis**
  The Stone 8:30 pm $20

- **On The Corner of Bourbon, Malecon & Broadway: Arturo O’Farrill Afro Latin Jazz Orchestra**
  with guests Ellis Manale, Henry Butler, Steven Bernstein and The Hot 10 with
  Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence,
  Matt Munisteri, Brad Jones, Donald Edwards
  Symphony Space Peter Jay Sharpe Theatre 7 pm $20-40

- **Steve Wilson Quartet with Uri Caine, Ugonma Okegwo, Bill Stewart**
  Village Vanguard 8:30, 10:30 pm $30

- **Matthew Shippe Trio with Michael Blake, Newman Taylor Baker and guest**
  Roscoe Mitchell
  Zankel Hall 9 pm $42-52

- **Misha Petzetinsky Trio**
  Smoke 7:30 pm $20

Saturday, January 27

- **Iai Kissa and Telavoa**
  Birdland 8:30, 10 pm $10

- **Tobas Moshart Trio with Matt Ancewicz, Colin St动员aham**
  Bar Next Door 7:30, 9:30, 11:30 pm $12

- **Vincent Herring’s The Story of Jazz—100 Years with Jeremy Pelt, Jon Faddis, James Carter, Eric Alexander, Steve Turre, Mike LeDonne, Kenny Davis, Carl Allen, Nicolas Beaud**
  Birdland 8:30, 11 pm $40

- **Justin Less Trio**
  Dizzy’s Club 11:15 pm $10

- **Jazzmenson, Chardonnave Band with Norfleet Bartell, Les Rogers, Michael O’Brien, Tim Regassa, Tines Jean Louis, Renato**
  Club Bonafide 8:30, 11 pm $15-20

- **Nelson Matta’s Brazilian Voyage with Craig Handy, Jay Ashby, Julian Shore, Fabiana Masili, Fernando Savi**
  Dizzy’s Club 7:30, 9:30 pm $45

- **Mariel Bledstein**
  Dizzy’s Club 11:15 pm $20

- **Pedro Girardito Tango Quartet, Gerardo Corinto**
  The Djongo at Rosy Hotel 7:30, 10:30 pm

- **Cory Harris Band**
  Ginny’s Supper Club 7:30, 9:30 pm $30

- **ESP-Unit 50th Anniversary Celebration:** Stephen O’Dowd, Alan Broadbent; Kai Coggin; Miquella Yonetzawa; Masa Kamaguchi; Ken Kobayashi; Talismat; Matt Mottel/Kevin Shea with guests Matt Nelson, Ron Stabinsky
  Greenwich House Music School 7:30 pm $20

- **Joe Fiedler’s Stunt Chicken with Jeff LaRone, Sean Cary, Allison Miller**
  Beacon Brooklyn 8:30, 10 pm $15

- **Ed Laub Quartet with Harry Allen, Bill O’Connell, Marty Pizzarelli**
  Jazz at Lites 8, 10 pm $32

- **Harish Rathgavan Quartet with Immortal Williams, Micah Thomas, Jeremy Dutton**
  The Jazz Gallery 7:30, 9:30 pm $25

- **Martha Kate**
  Jazz Standard 12 pm $15

- **Steve Wilson Quartet with Uri Caine, Ugonma Okegwo, Bill Stewart**
  Village Vanguard 9:30, 10:30 pm $30

- **Ryuchi Sakamoto/Ari Yasumasa**
  The Stone at The New School 8:30 pm $30

- **Jen Shyu, Iue Mori, Trevor Dunn, Nat Mitchell, Chris Smith, Kris Davis**
  The Stone 8:30 pm $20

- **On The Corner of Bourbon, Malecon & Broadway: Arturo O’Farrill Afro Latin Jazz Orchestra**
  with guests Ellis Manale, Henry Butler, Steven Bernstein and The Hot 10 with
  Curtis Fowlkes, Charlie Burnham, Doug Wieselman, Peter Apfelbaum, Erik Lawrence,
  Matt Munisteri, Brad Jones, Donald Edwards
  Symphony Space Peter Jay Sharpe Theatre 7 pm $20-40

- **Steve Wilson Quartet with Uri Caine, Ugonma Okegwo, Bill Stewart**
  Village Vanguard 8:30, 10:30 pm $30

- **Matthew Shippe Quartet with Michael Blake, Newman Taylor Baker and guest**
  Roscoe Mitchell
  Zankel Hall 9 pm $42-52

- **Misha Petzetinsky Trio**
  Smoke 7:30 pm $20

Sunday, January 28

- **The Wiz Trio:** Westfield, Dan Looney, Jared Schorin
  Birdland 8 pm $30

- **Daniel Bennett Group with Nat Jaroff, Eddy Khamene, Matthew Feick**
  Blue Note 11:30 pm $30-40

- **Bobby Spillane’s Revenge of the Cool Note**
  Banded Salon 3 pm

- **Nelson Matta’s Brazilian Voyage with Craig Handy, Jay Ashby, Julian Shore, Fabiana Masili, Fernando Savi**
  Dizzy’s Club 7:30, 9:30 pm $35

- **Michael Vatcher/Jack Wright, Michael Foster, Ben Gerstein, Susan All, Film Van Hemmen**
  Downtown Music Gallery 6:30 pm $15

- **Emilio Teubal Trio with Ivan Barenboim, Federico Diaz**
  Old 9:30 pm $20

- **Terry Wald’s Gotham City Band; Brandon Lee, Renzo Cruz Jam**
  Fat Cat pm $1 am $10

- **Paul Jost Trio with Jim Ridl, Matthew Parker**
  North Square Lounge 12:30 pm

- **Charles Davis, Jr. Quartet with Steve Sonny Williams, Richie Clemons, David Colding**
  Russian Samovar 5 pm

- **Godwin Louis**
  Saint Peter’s Church 5 pm

- **Art Murakata Trio with Sacha Perry, Melanie Charles Quartet with Maya Kronfeld,**
  Jonathan Michel, Anwar Marshall, Ned Goold Quartet with Andrew Roretz, Reid Taylor,
  Charles Godd, Hilel Sales
  Small 4:30, 7:30, 10:30 pm $1 am $20

- **Wayne Escoffery Quartet with David Kiddo, Yasushi Nakamura, Ralph Peterson**
  Smoke 7, 9, 10:30 pm $38

- **Kris Davis, Terri Lyne Carrington, Val Jeanty**
  The Stone 8:30 pm $20

- **Steve Wilson Quartet with Uri Caine, Ugonma Okegwo, Bill Stewart**
  Village Vanguard 8:30, 10:30 pm $30

- **Rachel Thomas/Zack O’Farrell Project**
  Williamsburg Music Center 10 pm

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Monday, January 29

- Allison Miller’s Boom To Boom
- Daniel Nicholson Trio with Emiliano Lamasney, Connor Kent; Nora McCarthy Trio with Dilé Henry, Jeff Carney
- David Murray Infinity Quartet with Lafayette Gilchrist, Jaribu Shahid, Nasheet Waits
- Jonny King Trio
- Madeleine & Salomon
- Karen Tennison Quartet
- David Leon Trio with Sam Weber, Evan Hyde
- Andrew Shillito Trio with Jakob Dreyer, Strings Attached: Jack Wilkins, Vic Juris, Ron Affif, Mark Whitfield and guest

Tuesday, January 30

- Dave Leon Trio with Sam Weber, Evan Hyde; Andrew Shillito Trio with Jakob Dreyer
- Strings Attached: Jack Wilkins, Vic Juris, Ron Affif, Mark Whitfield and guest
- Ban-Monder

Wednesday, January 31

- Anna Webber’s Rectangles with Marc Hannaford, Adam Hopkins, Mark Ferber
- Erik Deutsch Band
- Sagi Kaufman Trio with Tal Yahalom, Noam Israeli
- David Murray Infinity Quartet with Lafayette Gilchrist, Jaribu Shahid, Nasheet Waits
- Roberto Gambarrini
- Ninji Kim Quartet with Jason Aron, Sangouk Jung, Jonghun Kim; Hyejin Yoon/Seolcho Lee’s Quartet
- Donny McCaslin Group
- Eric Lewis

Thursday, January 31

- John Colianni Sextet with John Simon, Matt Chertoff, Steve Johns
- Eric Plaks, Aron Nenemweth, Sandy Evans
- Jason Prover Sleigh Thieves Orchestra
- Spike Wilner Trio; Abraham Burton Quartet
- Mary Halvorson/Randy Peterson
- Andy Blanco Trio
- Donny McCaslin Group
- Eric Lewis

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to really check it out or play what is the essence of what Bird is playing, normally they fall flat because they are not thorough in listening to it. It’s just one of those things where it’s like an afterthought and if you’re really trying to learn the language then I don’t see why you wouldn’t be as thorough as possible so you would be very well grounded. Whether you want to go back to Louis Armstrong, I don’t necessarily say that you have to go back to Louis Armstrong. I’m not one that says that. I say that it’s a good idea to know the history of everything and Louis Armstrong is very important to that. I don’t necessarily think that anybody should be walking around playing “West End Blues” and justify themselves by the fact that they can or can’t play “West End Blues”.

TNYCJR: Let’s talk about you as a bandleader and composer. You have had different bands. Right now you’re touring with your Make Noise band.

JP: Right, but I don’t think about it like that. I have just the one band. I’ve had different bands, but this is the band that I’ve been putting my time towards and really with since 2015-2016... It’s with Victor Gould on piano and Jacqueline Acevedo on percussion, Vicente Archer on bass and Jonathan Barber on drums.

TNYCJR: It hasn’t been that common in the past for trumpet players to lead bands without another horn, usually a saxophone, sharing the frontline. Do you like being the only horn in the band?

JP: I kind of do now. It took me a while to really embrace that. This isn’t the first time that I’ve done a second hornless band, but I do actually like it.

TNYCJR: Do you feel like it puts a little more pressure on your composing? Are you writing specifically for that configuration, with the rhythm section flushing out the harmonies? You use both the drums and percussion as up front voices in different parts of your compositions, not always relegating them to the background.

JP: The rhythm section is really always going to flesh that [the harmonics] out for me, anyhow. I didn’t really do that much with horns when I had another one. I don’t feel any pressure at all. It’s great to just have the one line that negotiates everything that’s going on. Plus what I lose with the second horn player I gain with the percussionist, so it gives you a whole different texture and color.

TNYCJR: You’ve produced a lot of your own records and they have a narrative flow to their programming. Is that something that comes out of your film scoring head, that you’re telling a story through the process?

JP: I think that there is an influence there; there is, especially when you use the word story. When you put together a record, I always look at it as a book. You have the opening, the prologue... you have everything there, you read the whole book from cover to cover and then the end is the end. I like to have a certain type of flow for the listener, so that when they listen to something that they get charged when they’re supposed to get charged and relaxed when they’re supposed to relax.

TNYCJR: How do you measure your growth?

JP: One of the good things about having records is that you have the proof right there in front of you. So when I look at what I’ve done in the amount of time that I’ve been on the scene and recording I can easily chart my growth from the first record that I put out to the last record. And that’s something that is a healthy thing to do.

TNYCJR: What do you hear in your playing now?

JP: Oh, so much. Note choices... I think that I actually had a good amount of patience back then that just grew even better. But that’s one thing that wasn’t really missing. But certainly in my note choices and having more wisdom in the lyrics of some of the songs that I was playing. And more emotional depth for sure.

TNYCJR: Are there any people that you haven’t played with yet that you hope to get a chance to play with?

JP: I still haven’t played with Herbie [Hancock]. It feels like everybody is playing with Herbie.

TNYCJR: Well, we’ll put that out there for him. ✔

For more information, visit jeremypelt.net. Pelt is at Smalls Jan. 5th-6th as part of The SmallsLIVE Collective, Blue Note Jan. 22nd with JAZZ-AGEDDON, Birdland Jan. 23rd-27th with Vincent Herring and Dizzy’s Club Jan. 30th-31st with his quintet. See Calendar.

Recommended Listening:
• Louis Hayes and the Cannonball Legacy Band – Dreamin’ of Cannonball (TCB, 2001)
• Jeremy Pelt – Profile (Fresh Sound-New Talent, 2011)
• Jeremy Pelt – Identity (MAXJAZZ, 2005)
• Jeremy Pelt – The Talented Mr. Pelt (HighNote, 2010)
• Jeremy Pelt – Tales, Missings and Other Reveries (HighNote, 2014)
• Jeremy Pelt – Make Noise! (HighNote, 2016)

LABEL CONTINUED FROM PAGE 11

atop a rhythm section. It’s distinct work and Pereira points to the band’s recent work for Clean Feed as a sign of a broadening audience.

The label’s greatest recent success, though, is in recording two emerging stars of Portuguese improvised music, Lisbon trumpeter Luís Vicente and the Coimbra-based guitarist Marcelo dos Reis. Vicente was among those to make his debut on the label with his trio’s Outeiro in 2012 and he and dos Reis appear together as members of the free improvising quintet Fail Better!—it also includes José Miguel Pereira in his role as bassist—on Zero Sum, a taut exploratory recording from the Salão Brazil in 2015.

“I have a very good relation with JACC,” says Vicente. “They were very supportive of my work, they believed in it and still support it. They’re definitely doing a great job for the music and I’m thankful to them.” The trumpeter has also brought international groups to the label. There’s What About Sam, a quintet with French and Italian musicians who recorded Happy Meal during a residency at Salão Brazil, and Opacity, Vicente’s duo with Finnish electronic musician Jari Marjamäki heard in episodes from a tour of Portugal with various guests joining in along the way.

Dos Reis’ playing ranges through adaptations of folk idioms to a free improvising context, to classically derived virtuoso flights and microscopically detailed free improvisation. The latter arises in different contexts on two brilliant JACC CDs from 2017. STAB Quartet is a remarkable Portuguese string band of three generations of Portuguese musicians, elder Zingaro; young dos Reis and two stellar players in between, Hernã Di Faustino and cellist Miguel Mira. They’re heard together on the exemplary House Fall of Colors. The same kind of concentrated invention arises on Timeless, a CD that has dos Reis and Eve Rissler playing “unprepared and prepared” acoustic guitar and piano.

What’s next for JACC? Pereira says, “In the next few years we will concentrate on the quality and not so much on the quantity of our releases. We’ll bring together musicians from Portugal, the U.S. and other European countries, connecting scenes and their most relevant players.”

As Amado remarks, “it’s great to see that José Miguel Pereira is carrying on the amazing work done by Pedro Rocha Santos. He has made JACC Records an important part of the creative Portuguese jazz scene.” ✔

For more information, visit jacc-records.com. Artists performing this month include Job Bishop at Clemente Soto Velez Cultural Center Jan. 8th and Sara Serena at New School 2nd Floor Theater Jan. 12th as part of Winter Jazzfest. See Calendar.
DCJazzPrix, a part of DC Jazz Fest, is a national competition created to recognize and support top rising jazz band talent, and is designed to help launch and promote the careers of emerging jazz ensembles.

GRAND PRIZE
AMP Trio Featuring Tahira Clayton
Saturday, February 10 at 7:30PM;
General $30 / students, seniors $20

FINALIST
Ernest Turner Trio
Saturday, February 24 at 7:30PM;
General $30 / students, seniors $20

FINALIST
SULA
Friday, March 30, 2018 at 7:30PM;
General $30 / students, seniors $20

Addison Frei (piano), Perrin Grace (bass),
Matt Young (drums) & Tahira Clayton (Vocals)

Ernest Turner (piano/pictured), Lance Scott
(bass) & Jonathan Curry (drums)

Diego Joaquin Ramirez (drums/pictured),
Michael Mayo (vocals), Wayne Tucker (trumpet),
Asaf Yuria (sax), Caili O’Doherty (piano) & Tamir
Shmerling (bass)

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