NEW YORK@NIGHT

INTERVIEW: LENI STERN

ARTIST FEATURE: SHERYL BAILEY

ON THE COVER: MARY HALVORSON

ENCORE: MONNETTE SUDLER

LEST WE FORGET: MARY OSBORNE

LABEL SPOTLIGHT: THE BEAK DOCTOR

VOXNEWS

OBITUARIES

IN MEMORIAM: ROSWELL RUDD

CD REVIEWS

MISCELLANY

EVENT CALENDAR

FEBRUARY 2018—ISSUE 190

This issue marks our first dedicated to the guitar since October 2011. However, a quick scan of the features will show that this is not the typical testosterone-drenched fare, with the instrument used as a stand-in for a certain piece of genitalia. No, the guitar is no longer the sole province of men, even in the jazz world, which is still one of the last outposts of gender inequality in the music industry. We are also happy that this issue isn’t being done in March for Women’s History Month as it demonstrates that gender celebration shouldn’t be limited to a single page of the calendar. (We do give the guys some love in a special CD Review section on pgs. 16-19.)

Mary Halvorson (On The Cover) is the second musician to go in these pages from a Listen Up (our former column on up-and-comers) to an Artist Feature to a Cover subject; she continues her ascent with a curated week at The Stone. Leni Stern (Interview) has taken jazz on the road, mixing it liberally with the musics of the world; she will appear at various locations. Sheryl Bailey (Artist Feature) has been an NYC mainstay for 20 years and plays all around town. And going a bit further back, we explore the careers of Philly stalwart Monnette Sudler (Encore) and the late pioneer Mary Osborne (Lest We Forget), who died in 1992.

On The Cover: Mary Halvorson (Peter Gannushkin/DOWNTOWNMUSIC.NET)

In Correction: In last month’s NY@Night on Bill Easley, the saxophonist played “Stompin’ at the Savoy”, not “The Continental”; Cover story Tsyhawn Sorey received his first drumkit from his grandfather, not his parents, and first recorded with Anthony Braxton in 2002, not on Trillium E, which was from 2010; in the 2017 In Memoriam list, the name should have been John Buckingham; in Best of 2017, Vic Juris played in place of an ailing John Abercrombie in the Inspired Jim Hall tribute; and in On This Day, Eric Kloss’ Doors was released on Cobblestone.

All rights reserved. Reproduction without permission strictly prohibited. All material copyrights property of the authors.
JOE LOUIS "PIANO, VOCALS AND DRUM FRENZY" FEBRUARY 1 - 4

JOSE JAMES: THE DREAMER’S 10TH ANNIVERSARY FEBRUARY 5 - 8

ROY HARGROVE FEBRUARY 20 - 25

KERMIT RUFFINS & THE BBQ SWINGERS MARDI GRAS CELEBRATION FEBRUARY 9 - 11

MACEO PARKER FEBRUARY 27 - MARCH 4

JOOLS HOLLAND "PIANO, VOCALS AND DRUM FRENZY" FEBRUARY 1 - 4

LATE NIGHTS

GABRIEL ROYAL FEBRUARY 3 • SKYZZO W/LIVE BAND - "IN CELEBRATION OF US" OFFICIAL ALBUM RELEASE FEBRUARY 9 & 10

CHRIS TURNER FEBRUARY 16 • SMOKE DZA WITH LIVE BAND SOUL'D U OUT FEBRUARY 17 • ROY HARGROVE FEBRUARY 23 & 24

TELECHARGE.COM

TERMS, CONDITIONS AND RESTRICTIONS APPLY

@bluenotenyc

131 WEST 3RD STREET NEW YORK CITY • 212.475.8592 • WWW.BLUENOTEJAZZ.COM

TWO SHOWS NIGHTLY 8PM & 10:30PM • FRIDAY & SATURDAY LATE NIGHTS: 12:30AM

SPECIAL SUNDAY JAZZ BRUNCH $39.50 INCLUDES BRUNCH, MUSIC & COCKTAIL

JAZZ FOR KIDS WITH THE JAZZ STANDARD YOUTH ORCHESTRA EVERY SUNDAY 2PM [EXCEPT 2/4] - DIRECTED BY DAVID ORourke

JAZZ STANDARD

"VENUE OF THE YEAR" 2017 - "TOP 10 VENUES IMPACTING NY MUSIC SCENE TODAY" - NY MAGAZINE

THU-SUN FEB 1-4

jamison ross

THU FEB 1

Rick LoLla - Christie PattishAll
CorY irvan - Barry stephenson

TUE FEB 6

John Guarna Quartet

THU FEB 8

John Raymond & Real FeelS

THU FEB 15-18

Gerald Clayton Quartet

THU-SUN 2/15-18

SPECIAL GUESTS: Joel Ross/12/16-2/16; YoVonn Terry/12/17-2/16;
Natt Brewer/12/16-2/16; Yondui Terry/12/17-2/16; Greg Calvaire/12/16;
Gabriel Lugo/12/16-2/16; Madeleine Parise/12/16; Shelley Hirsch/12/16; Gordon Haywood/12/16; Bryan Leary/12/16; Vivian Marenco/12/16;ばかり川/12/16; Chris Spellman/12/16; Colin Stranahan/12/16;

Valentine’s Day with Kate McGarry THE SUBJECT TONIGHT IS LOVE

THU FEB 15-18

Gerald Clayton Quartet

THU-SUN 2/15-18

SPECIAL GUESTS: Joel Ross/12/16-2/16; YoVonn Terry/12/17-2/16;
Natt Brewer/12/16-2/16; Yondui Terry/12/17-2/16; Greg Calvaire/12/16;
Gabriel Lugo/12/16-2/16; Madeleine Parise/12/16; Shelley Hirsch/12/16; Gordon Haywood/12/16; Bryan Leary/12/16; Vivian Marenco/12/16;ばかり川/12/16; Chris Spellman/12/16; Colin Stranahan/12/16;
Justice Is Compassion—the six-week festival held in December and January at Arts for Art outpost Clemente Soto Velez—is probably New York’s most community-oriented music happening, recalling the spirit of loft jazz and similar downtown encounters. The penultimate evening (Jan. 11th) began with guitarist On Ka’a Davis’ trio; he was joined for two pieces by electric bassist Dhalio House and drummer Lami Istrefi, Jr., the latter also making use of Jackson Krall’s sculpted bell installation in addition to drumkit and hand percussion. Davis is an ecstatic player out of the Black Rock tradition and his telescoping lines and distorted, close-valued strums echo saxophonic squalls and in the densest parts Istrefi’s tendency to fill in available space upended the potential for detail. That suppleness was found in the following set, drummer Nasheet Waits and poet-vocalist-performance artist Julie Ezelle Patton in a tour through spontaneity and empathy. Waits beginning unaccompanied and channeling Max Roach, Andrew Cyrille, Denis Charles and later Ed Blackwell and Kenny Clarke. Patton’s poem-songs developed out of word fragments and sounds with humor and rigorous, dry complexity and at times the pair seemed more like a reeds-percussion duo. The evening closed with a powerful post-Coltrane arc led by drummer Gerald Cleaver, with saxophonist Chris Potter, pianist David Virelles and bassist Trevor Dunn, invoking halcyon all-night sessions at Studio We and Sunrise Studios. —Clifford Allen

Mike Stern’s regular Monday night (Jan 8th) residency at 55Bar didn’t begin auspiciously: the PA system was feeding back, his pre-amp wasn’t behaving, requiring ongoing adjustments and, at the end of the first number, a string broke on a new guitar he was trying out. Moreover, he’s still recovering from an accident last July that broke both arms and left nerve damage in his right (picking) hand. Backed by bassist Edmond Gilmore and drummer Richie Morales, Stern had begun with “Alone Together”, one of his standby standards, initial frustration transforming (visibly and audibly) into inspiration as, during the outro blowing section, he finally exacted a satisfactory sound from his recalcitrant equipment. That’s when his string broke. To cover the time, Gilmore played a solo cover of Jaco Pastorius’ “A Portrait of Tracy”, followed by a string-popping funk jam with Morales. Stern, apologetic but undaunted, soon returned for “Avenue B”, a catchy calypso theme with heavy riffs, capped by an eardrum-rattling drum solo. “All You Need”, equally catchy in an AfroPop vein, saw Stern scatting the falsetto melody, then lofting his solo to an exciting plateau, which ended with a dramatic drop-off. Two young, tough-toned tenor saxophonists—Ye Huang and Danny Walsh—joined for the slow-funking “A Wing and a Prayer” and the up-uptempo “Straight, No Chaser”. Stern graciously cheered on his guest horns before delivering mighty solos of his own. By then, all was forgiven. —Tom Greenland

Can an audience be too captivated to move? That was the question posed and perhaps answered by pianist Vijay Iyer’s sextet and their stand at Birdland in early January. Joined by trumpeter Graham Haynes, alto saxophonist Steve Lehman, tenor saxophonist Mark Shim, bassist Stephan Crump and drummer Tyshawn Sorey and performing in support of their newest ECM disc Far From Over, the group meted out an unflagging groove for the second set of their Jan. 10th performance. Bookended by low rhapsodic solo piano filaments, the group presented a suite of works that rollicked and swung with an ass-shaking insistency. Across several interlocked transitions; and while a preconception of aridness isn’t unfounded, the economical shove of Sorey’s kit and Crump’s gutsy motoring helped grant this music aural space upended the potential for detail. That suppleness was found in the following set, drummer Nasheet Waits and poet-vocalist-performance artist Julie Ezelle Patton in a tour through spontaneity and empathy. Waits beginning unaccompanied and channeling Max Roach, Andrew Cyrille, Denis Charles and later Ed Blackwell and Kenny Clarke. Patton’s poem-songs developed out of word fragments and sounds with humor and rigorous, dry complexity and at times the pair seemed more like a reeds-percussion duo. The evening closed with a powerful post-Coltrane arc led by drummer Gerald Cleaver, with saxophonist Chris Potter, pianist David Virelles and bassist Trevor Dunn, invoking halcyon all-night sessions at Studio We and Sunrise Studios. —Clifford Allen

Dr. Lonnie Smith, besides being a consummate organ player, is a master of making connections, possessed of an offhand yet palpable charisma that routinely elevates his concerts from mere gigs to transformative experiences. His early set at Jazz Standard (Jan. 11th) was no exception. Resplendent in a long, tapering snowy beard set off by a black turban and suit, blessed with some of the most animated eyes in the jazz business, Smith regaled the crowd with stories of angels as guitarist Jonathan Kreisberg hastily changed a broken string. Slowly, surely, the set was up and running with “Back Track”, then turned up the funk for a cover of “50 Ways to Leave Your Lover”, during which Kreisberg’s burning runs and lucid melodies came to the fore. Smith’s gossamer touch on the tender “On a Misty Night” echoed Melvin Rhyne’s work with Wes Montgomery while Kreisberg shone once again for a cover of “50 Ways to Leave Your Lover”, during which Kreisberg’s burning runs and lucid melodies came to the fore. Smith’s gossamer touch on the tender “On a Misty Night” echoed Melvin Rhyne’s work with Wes Montgomery while Kreisberg shone once again; and Danny Walsh—joined for the slow-funking “A Wing and a Prayer” and the up-uptempo “Straight, No Chaser”. Stern graciously cheered on his guest horns before delivering mighty solos of his own. By then, all was forgiven.

On Ka’a Davis @ Clemente Soto Velez Cultural Center

On Ka’a Davis @ Clemente Soto Velez Cultural Center
Following a weekend with drummer Ali Jackson’s band at Dizzy’s Club and an afternoon recording session with Mike LeDonne’s Groover Quartet, Peter Bernstein settled into Mezzrow (Jan. 8th) for a relaxed Monday evening, playing guitar duets with Lage Lund. Seated side by side, Bernstein, eyes closed peering downward, and Lund, unblinking gazing upward, engaged in a series of intimate improvisations, exchanging solos as ifbst each was approving chances at moments of unexpected harmonic confluence and striking melodic inventions. Bernstein got things started with a tender solo introduction to “Who Can I Turn To,” brightening the tempo with the entrance of Lund, who smashed bare harmonic underpinnings before switching roles. This set the tone for the rest of the evening’s interpretations of jazz classics and Great American Songbook standards, which highlighted each player’s appealing lyricism. Swinging straightahead on Bobby Hutcherson’s “Teddyl” and slow and sweet on “We’ll Be Together Again”, the duo wrapped their sounds around each other, so as to sound as one, while on Wayne Shorter’s Jazz Messenger-era waltz “United” they exchanged a series of inventive lines in a manner worthy of that song’s title. A stirring reading of guitarist Fred Lacey’s Coltrane-associated “Theme For Ernie” was followed by a lively rendition of “You Stepped Out Of A Dream” before the set closed with a nod to Wes Montgomery. Milt Jackson blues, “S.K.J.”. – Russ Masto

February marks the final month of programming at The Stone, founded by John Zorn in April 2005. Over the past year, Zorn has partnered with The New School, presenting concerts under the banner of The Stone at The New School on weekends. Starting Feb. 27th, programming will take place six nights a week at the new location. For more information, visit thestoneny.com.

The ASCAP Foundation has announced the recipients of the 2018 Herb Alpert Young Jazz Composer Awards: Lucas Apostoleris, Mariel Austin, Benjamin Barson, Enrico Bergamini, Owen Broder, Estar Cohen, Alexander Huntville, Glenn Knific, Sura McDonald, Zacharia Rich, Elijah Shiffer, Billy Test, Garrett Wingfield, Sam Wolsak and Drew Zerreba. For more information, visit ascap.compress/2018/01/01-18-herb-alpert-award-recipients.

Trumpeter Tom Rainey has announced the 2018 Subscriber Series UPLIFT, featuring music composed and played by an ensemble of Douglas, Joe Lovano, Mary Halvorson, Julian Lage, Bill Laswell and Ian Chang and focusing on timely issues such as ‘voting rights, racial equality, women’s rights, LGBTQ rights, welcoming immigrants, wealth equality, diplomacy, science and education, humanities and culture, sensible gun laws, love of our environment and our culture, love for each other.” For more information and to sign up, visit greenleafmusic.com/subscriber-series-2018-uplift.

Prior to the Juilliard Jazz Orchestra’s concert dedicated to pianist/composer Mary Lou Williams at the school’s Peter Jay Sharp Theater (Feb. 8th), there will be a panel discussion on the influence of her work. For more information, visit juilliard.edu.

The Robert D. Bielecki Foundation has announced its most recent spate of grants. Included among the largesse are: a $25,000 three-year renewable grant in support of the “Braxton75” project—a two-year initiative building up to Anthony Braxton’s 75th birthday celebration in June 2020; and a $3,000 grant in support of a forthcoming AUM Fidelity recording by Daniel Carter, Matthew Shipp and William Parker. For more information, visit rdbf.org.

Photographer and recording engineer Jimmy Katz announced the launching of Giant Step Arts with two nights of performances by Johnathan Blake at The Jazz Gallery last month. The non-profit organization will present concerts, facilitate live recordings, produce short films and create gallery exhibitions with the goal of giving musicians “the support they need for their most creative work.” For more information, visit jimmykatz.com.

As a complement to his blog Do The Math, pianist Ethan Iverson has launched Do The Gig, which will provide listings of concerts and reviews of performances. For more information, visit dothebigignc.com.

The Los Angeles Armstrong House Museum has announced the American Jazz Heritage Series, which will be hosted by Director Myrna Baez Cogswell. Also, the second volume of the Louis Armstrong Legacy Series, produced in partnership with Dot Time Records, has been released, with previously unissued recordings from 1951, recorded by Armstrong in New York City, issued on August 1st. In 1955, Armstrong recorded his iconic song “What A Wonderful World”, celebrating the 50th Anniversary of Armstrong’s iconic song (reviewed in our October 2017 issue) has been extended through the first half of 2018. For more information, visit louisarmstronghouse.org.

Submit news to info@nycjazzrecord.com

THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2018 5
When Leni Stern recorded her first album as a leader, Clairvoyant (Passport, 1985), she established herself as a lyrical and melodic jazz-rock fusion guitarist whose influences included Pat Metheny, John McLaughlin, Bill Frisell and Jim Hall. Stern has embraced everything from pop-rock to world music and her exploration of West African rhythms continues on her latest recording 3, due out in April on her LSR label. It features Stern on guitar, ngoni (a traditional West African string instrument) and vocals and spotlights her working trio of bassist Mamadou Ba and percussionist Alioune Faye. Born Magdalena Thora in Munich, Germany, Stern moved to Boston in 1977 to attend Berklee College of Music and has been based in New York City since 1981. Stern discussed her passion for African music and some of the highlights of her long career in a recent interview.

Interview

LENI STERN

BY ALEX HENDERSON

unlike your last album, Dakar Suite, from 2016—it maintains a strong Senegalese influence.

LS: The compositions are based on African rhythms. Two-thirds of the trio are from Senegal. So, the album has a very strong West African influence. And all jazz does come from Africa, originally.

TNYCJR: One of the songs, “Colombiano”, has some South American influence as well.

LS: South America was very heavily influenced by African rhythms because the Spanish guys could not have conquered South America without the African slaves. The African rhythms came to South America and “Colombiano” is actually an homage to a Colombian percussionist, Samuel Torres, who comes and sits in with my band sometimes. We would say, “Samuel Torres, the Colombiano, is going to come and play with us today.” Also, “Colombiano” is a tribute to the influence of Africa in South America and the Colombian sense of melody and harmonic movement. We just did a tour of South America and we really strongly felt the connection to African music.

TNYCJR: What was the inspiration for “Khavare”?

LS: Khavare literally means party. The song uses a traditional rhythm of Senegal called mbalax and it’s called “Khavare” because anywhere in the world you find Senegalese people, you find sabar parties—even here in New York. Actually, all over the world. It starts usually at midnight and they dance until the sun comes up. That’s what inspired that song “Khavare”: the Senegalese sabar parties that go all night long. You have to play your drums six hours or so. The rhythm of “Khavare” is based on the call to the sabar party. That’s how you start a sabar party: with that kind of rhythm and that kind of call.

TNYCJR: And “Wakhma”?

LS: The scale used on “Wakhma” is a little bit Arabic. In Mali, they sing so many beautiful love songs that have that type of Arabic scale, which you find in Spanish music also. In Spain, flamenco is based on Arabic scales as well and “Wakhma” is played on the ngoni and is dedicated to that scale. I tried to create one of those longing songs that shows the Arabic influence on West Africa. The Moors conquered West Africa and brought Islam to West Africa; Islam is not the original African religion.

TNYCJR: Another track is “Barambai”.

LS: Barambai is the name of a rhythm and it’s the rhythm that is traditionally played in Africa at the ceremony for the naming of a baby. In Africa, after a baby is born, they wait ten days—or like two weeks—before they decide which aunt or uncle that baby is going to be named after. Then there is a party where the name of the baby is announced. You have drinks, presents, cakes and food at the baby-naming ceremony. And when I learned the ngoni in Africa, I played at those parties.

TNYCJR: How about “Spell”?

LS: There are original spells that I learned in Africa. I was initiated into the African traditions. They don’t just teach you how to play the ngoni; you have to learn the whole tradition. And I studied all that...being a

CONTINUED ON PAGE 42
**ARTIST FEATURE**

**SHERYL BAILEY**

BY ELLIOTT SIMON

Genre and context neither define nor confine guitarist Sheryl Bailey. Like all great jazz guitarists, she navigates a melody along a fascinating route from beginning to end. Elegant interplay with bassist Harvie S, burning releases with her Hammond B3 organ trio, blistering hop runs and cutting edge world music partly define her but as an Associate Professor at Berklee College of Music and with respected online and offline curricula she is influencing generations of young guitarists.

As a teenager Bailey convinced her mother, a pianist and church organ player, to let her learn guitar. Pittsburgh’s WYEP, Sonny Rollins, Charlie Parker and Wes Montgomery soon changed her life: “I heard Wes and it was just this incredible thing,” Bailey recalls. Now a fixture on the NYC jazz scene, Bailey is rooted in a Pittsburgh jazz guitar tradition, which included lessons with guitarist John Maione, Mark Koch and Joe Negri and seeing Joe Pass and Tal Farlow in concert.

As such, Bailey advocates for melody in composition. “I grew up in a family of professional musicians singing tunes for fun. My mother was an amazing pianist and those songs are part of my childhood, so I find a melody that touches you and the way I write is harmonizing melodies but it’s always about the melody first.” In performance though Bailey views melody, harmony and rhythm as equal partners. As she puts it, “I pay attention to all three aspects at all times. One of my favorite musicians in the world is Chick Corea, who is the epitome of that. I listen to him and resultant group dynamic, Bailey’s compositional skill is on display on the trio’s releases. If you have never heard Bailey’s B3 trio, Live @ The Fat Cat (Pure Music, 2005) is a great intro to all of these elements in a sizzling live setting.

Bailey loves the NYC jazz milieu and it allows her to cut across genres. Klezmer clarinetist David Krakauer, Afrojazz bassist Richard Bona and AfroPolka percussionist Maciej Schejbal invite Bailey in and she is electric in these contexts, putting her imprint on these ethnic musics. A proponent of preserving the NYC jazz community, Bailey can be found in the audience catching someone else’s gig in her precious free time. “What’s great about NYC is if I have a night free to go out and hear music I can hear amazing stuff and be inspired, but also when you go out you’re participating in the community, which is important socially.

Among the multiple milieus within which she champions her instrument, Bailey holds a special place for her tribute to the late guitarist Emily Remler (A New Promise, MCC, 2009). As a teenager, Bailey was in the audience when Remler played the University of Pittsburgh Jazz Festival and later took a lesson with her, which proved to be inspirational. Released on the 20th anniversary of Remler’s death and recorded at the Manchester Craftsmen’s Guild in Pittsburgh, the album finds Bailey soaring over and running with the 16-piece Pittsburgh Jazz Orchestra.

“I met [producer] Marty Ashby,” she offers. “He was very close friends with Emily Remler and we were sitting there talking and he has this beautiful oil painting behind his desk [of Emily]. And I said let’s do something for Emily. That was it, he just lit up. So then, it was that’s what we’re doing. It took some time because he had to get all the music arranged and he had a couple of my tunes and then obviously a couple of Emily’s tunes and a couple of standards and we just went in and did it. It was an amazing experience.” Amazing and also one in which Bailey felt Remler’s presence: “We were looking over her tune ‘Mocha Spice’ and we had this song book on the music stand just to check the melody. This whole session was really intense, I mean it was deep and that recording stands out in my mind. At the end of the session I turned over the book and I realized the cover of that song book had a picture of Emily and that it had been sitting there the whole time and I just nudged Marty and I said look at that, she was here with us all day. There was definitely something going on with that session and we felt like we had been visited and got her approval.”

Plucky Strum, Bailey’s latest project with Harvie S, is somewhat of a departure with its focus on acoustic guitar. Bailey remembers that, “One of my favorite recordings was one of his called In a Different Light [Blue Moon, 1990], which is all guitar players [Mike Stern, Mick Goodrick, Leni Stern, John Scofield and Gene Bertoncini]. I was playing with [guitarist] Jack Wilkins up at a gig and Harvie walked in. Jack and I were in our little trance and Harvie said, ‘Oh my God we just got to get together and play.’ So I got this acoustic guitar and we started playing with no amp and it just felt so good.

“I love his writing and fortunately he loves my writing and we decided to go in a studio and capture this. The second release came out [Departure, Whaling City, 2017 after an eponymous 2015 debut] and we just played it at Mezzrow and Jazz at Kitano and we’re going to Japan in May. We’re working on some new stuff and hopefully there’ll be a third installment of Plucky Strum. There’s no one else I’d rather play duo with, he’s just there for you.”

And thankfully Sheryl Bailey is there also, to carry on and expand the jazz guitar tradition.

**Bar Next Door**

(at La Lanterna)

129 MacDougal Street

212-399-3945 / lanternacaffe.net

Manhattan’s Premier Jazz Listening Room

Traditional Jazz with a Modern Twist

Dining & Premium Bar

**JAZZ VESPERS**

SUNDAYS AT 5 PM

2/4: IKE STURM QUARTET

2/11: ANGELO DILORETO

2/18: MELISSA STYLIANOUI WITH MAGOS HERRERA

2/25: MELISSA STYLIANOUI WITH THEO BLECKMANN

**MIDDAY JAZZ MIDTOWN**

WEDNESDAYS AT 1 PM

2/7: HAROLD MABERN

2/21: DANNY BACHER

2/28: RUSS KASSOFF BIG BAND FEATURING CATHERINE DUPUIS

**SAINT PETER’S CHURCH**

619 Lexington Ave @ 54th Street

saintpeters.org

**Recommended Listening:**

- Sheryl Bailey – Live @ The Fat Cat (Pure, 2005)
- Sheryl Bailey – A New Promise (MCC, 2009)
- Sheryl Bailey – Meeting of Minds (Cellar Live, 2013)
- Plucky Strum (Sheryl Bailey/Harvie S) – Departure (Whaling City Sound, 2017)
Barely off the plane following an Italian tour with Marc Ribot’s Young Philadelphians, Mary Halvorson is already preparing for the next gig. The guitarist’s reputation is built upon a race of increasingly faster laps, a veritable cyclone of a career. A glance at her prolific discography—some 80 album credits over a 15-year period—offers evidence of the pace she keeps. And yet, Halvorson remains New England nonplussed: “It was very hard,” she recalled with a laugh. To become fully immersed in the environment, she read the book *Forces in Motion: The Music and Thoughts of Anthony Braxton* by Graham Lock and Braxton’s writings on Tri-Centric philosophy (described as “a unique musical system that celebrates the concept of global creativity and our shared humanity”). “It’s very rich and complex, plus he’s always coming up with new musical systems. I was overwhelmed and had to practice constantly; this is how I learned to sight-read,” she explained with enthusiastic recollection.

While working with Braxton, Halvorson was also studying guitar with Joe Morris and playing summer jazz gigs in Boston restaurants with trumpeter Peter Evans. She was also introduced to the latter-day new jazz gigs in Boston restaurants with trumpeter Peter Evans. She was also introduced to Mike Pride and began a long-standing musical relationship with pianist Thurston Moore, a key figure in the alternative rock and punk scenes of the 1980s. Together with bassist Trevor Dunn and drummer Matt Keating, they formed the Mary Halvorson Trio, which has since released several albums, including *Convallaria* (Firehouse 12, 2014) and *Crackleknob* (Hatology, 2006). Their music is characterized by its inventiveness and willingness to push the boundaries of traditional jazz.

Halvorson’s music is known for its virtuosity and complexity, with a particular emphasis on improvisation and composition. Her work has been featured on numerous albums and live performances, and she has collaborated with a wide range of musicians, including Anthony Braxton, Joe Morris, and Thurston Moore.

Mary Halvorson has been a part of the jazz scene for over a decade, and her music continues to evolve and influence others. She is known for her creativity and willingness to take risks, and her music has been celebrated for its boldness and technical skill.

Recommended Listening:
- **Mary Halvorson/Anthony Braxton** – *Live at the Royal Festival Hall* (London) 2004 (Leo, 2004)
- **Mary Halvorson/Reuben Radding/Nate Wooley** – *Crackleknob* (Hatology, 2006)
- **Mary Halvorson Trio** – *Dragon’s Head* (Firehouse 12, 2008)
- **Mary Halvorson/Kirk Knuffke/Matt Wilson** – *Stirfry* (Relative Pitch, 2011)
- **Mary Halvorson/Meltpaint** (Firehouse 12, 2014)
- **Thumbscrew** – *Convallaria* (Cuneiform, 2015)
THE BEAK DOCTOR

Suggests

THESE NEW RELEASES

& Limited Editions

BD 9

IN THIS LAND ALL THE BIRDS WORE HATS AND SPURS

Greg Goodman: Piano • John Gruntfest: Saxophone

BD 10

EXTRACTING FISH-BONES FROM THE BACK OF THE DESPOILER

Derek Bailey: Electric Guitar • Greg Goodman: Objets d’intérieur

thebeakdoctor.com
The arc of Monnette Sudler’s life and career could be called a path towards freedom, one that involves acute political consciousness as well as a personal journey in which forgiveness has sustained her and made her music more diverse, inclusive and vital. In her Philadelphia home, she plays, teaches and continues to seek new ways to express herself.

There was music in Sudler’s life from her earliest days; her parents both played and an aunt introduced her to music. In her youth, she was exposed to a range of musicians, including Nat King Cole, whose music she adored. Sudler’s parents encouraged her to explore different genres and styles, and she soon developed a love for jazz.

As she grew older, Sudler began to seek new ways to express herself through her music. She played in various ensembles and began to perform at local venues, including clubs and jazz festivals. She also started teaching music, which allowed her to share her passion with others and inspire them to pursue their own musical paths.

In the 1970s, Sudler moved to Philadelphia to pursue her music career more seriously. She began to play with some of the leading jazz musicians of the time, including pianist Oliver Collins and drummer Sunny Murray, and became involved in the Philadelphia music scene.

Sudler has held on to music and continued to play, write and teach even in the face of adversity. If you hear a rap musician or a South African instrumentalist or rhythm or a poet in her music, it’s always offered with a sense of openness and willingness to absorb and explore new ideas. She has continued to perform and record music, and her music has become more diverse, inclusive and vital.

Sudler’s music reflects her political consciousness as well as her personal journey. Her music has been described as a rare lung disease and a double lung transplant. But, the indefatigable Sudler says, “My recovery was rapid and without complications. My friends, family and music community were amazingly supportive.”

And, Sudler says, “My health is good, I am traveling, enjoying my grandchildren and am looking forward to playing and recording more.”

**Recommended Listening:**

- **FEBRUARY 2018**
- **Encore**
- **Mary Osborne**
- **10 FEBRUARY 2018**
- **The New York City Jazz Record**

---

**Mary Osborne**

One of the top bebop-oriented guitarists to emerge during the ‘40s and a major player in the ‘50s, Mary Osborne has been largely forgotten. She was the only major female jazz guitarist prior to the ‘70s, but that fact almost seems irrelevant. Osborne was simply one of the finest guitarists around.

She was born as Mary Orsborn on Jul. 17th, 1921 in Minot, North Dakota. Her mother sang and father was a barber by day and a guitarist-bandleader at night. Osborne, started on ukulele at four and played banjo in her father’s string band by ten. By 15, she played acoustic guitar, violin and bass in a trio in addition to vocals and tap dancing, performing twice a week on her own radio program. Early inspirations were Django Reinhardt, Eddie Lang and Dick McDonough.

That changed in 1938 when she heard the then-unknown Charlie Christian playing with Alphonso Trent’s sextet. Osborne was entranced with his sound on the electric guitar and the single-note horn lines in his solos. She saw Christian play for a few straight nights, they talked and jammed together and Christian gave her some pointers. Osborne immediately went out and bought an electric guitar.

While still a teenager, Osborne went on the road. She worked with the Winifred McDonnell Trio, Buddy Rogers Orchestra, Dick Stabile (she met and married his trumpeter Ralph Scaffidi), Bob Chester, Terry Shand, Joe Venuti and Russ Morgan. She also played on Saturday afternoons at Minton’s Playhouse in the early ‘40s. In 1944 Osborne made her first jazz recordings, four songs with violinist Stuff Smith. After hearing bebop, she modernized her style and led a trio.

Osborne recorded 16 numbers for the Signature, Aladdin, Decca and Coral labels, including several that feature her singing, and sideperson dates with all-female groups headed by Mary Lou Williams plus sessions with Coleman Hawkins, Ethel Waters, Beryl Booker, Wynonna Harris, Big Joe Turner and Mel Tormé. In her short solos and accompanying, Osborne holds her own with these illustrious musicians.

MaryLou Williams—The Chronological: 1945-1947

(Continental-Classics, 1945-47)

Beryl Booker—The Chronological: 1946-1952

(Victor-Classics, 1946)

Clark Terry Septet/Terry Pollard Septet—

Cats vs. Chicks (A Jazz Battle of the Sexes) (MGM, 1954)

Tyree Glenn—At The Roundtable (Roulette, 1958)

Mary Osborne—A Girl and Her Guitar [Memorial | Now and Then] (Warwick-Stash, 1959/1981)

Tyree Glenn—At The Roundtable (Roulette, 1958)

Mary Lou Williams—The Chronological: 1945-1947

(Continental-Classics, 1945-47)

Beryl Booker—The Chronological: 1946-1952

(Victor-Classics, 1946)

Clark Terry Septet/Terry Pollard Septet—

Cats vs. Chicks (A Jazz Battle of the Sexes) (MGM, 1954)

Tyree Glenn—At The Roundtable (Roulette, 1958)

Mary Osborne—A Girl and Her Guitar [Memorial | Now and Then] (Warwick-Stash, 1959/1981)

While still a teenager, Osborne went on the road. She worked with the Winifred McDonnell Trio, Buddy Rogers Orchestra, Dick Stabile (she met and married his trumpeter Ralph Scaffidi), Bob Chester, Terry Shand, Joe Venuti and Russ Morgan. She also played on Saturday afternoons at Minton’s Playhouse in the early ‘40s. In 1944 Osborne made her first jazz recordings, four songs with violinist Stuff Smith. After hearing bebop, she modernized her style and led a trio.

Osborne recorded 16 numbers for the Signature, Aladdin, Decca and Coral labels, including several that feature her singing, and sideperson dates with all-female groups headed by Mary Lou Williams plus sessions with Coleman Hawkins, Ethel Waters, Beryl Booker, Wynonna Harris, Big Joe Turner and Mel Tormé. In her short solos and accompanying, Osborne holds her own with these illustrious musicians.

MaryLou Williams—The Chronological: 1945-1947

(Continental-Classics, 1945-47)

Beryl Booker—The Chronological: 1946-1952

(Victor-Classics, 1946)

Clark Terry Septet/Terry Pollard Septet—

Cats vs. Chicks (A Jazz Battle of the Sexes) (MGM, 1954)

Tyree Glenn—At The Roundtable (Roulette, 1958)

Mary Osborne—A Girl and Her Guitar [Memorial | Now and Then] (Warwick-Stash, 1959/1981)

While still a teenager, Osborne went on the road. She worked with the Winifred McDonnell Trio, Buddy Rogers Orchestra, Dick Stabile (she met and married his trumpeter Ralph Scaffidi), Bob Chester, Terry Shand, Joe Venuti and Russ Morgan. She also played on Saturday afternoons at Minton’s Playhouse in the early ‘40s. In 1944 Osborne made her first jazz recordings, four songs with violinist Stuff Smith. After hearing bebop, she modernized her style and led a trio.

Osborne recorded 16 numbers for the Signature, Aladdin, Decca and Coral labels, including several that feature her singing, and sideperson dates with all-female groups headed by Mary Lou Williams plus sessions with Coleman Hawkins, Ethel Waters, Beryl Booker, Wynonna Harris, Big Joe Turner and Mel Tormé. In her short solos and accompanying, Osborne holds her own with these illustrious musicians.

MaryLou Williams—The Chronological: 1945-1947

(Continental-Classics, 1945-47)

Beryl Booker—The Chronological: 1946-1952

(Victor-Classics, 1946)

Clark Terry Septet/Terry Pollard Septet—

Cats vs. Chicks (A Jazz Battle of the Sexes) (MGM, 1954)

Tyree Glenn—At The Roundtable (Roulette, 1958)

Mary Osborne—A Girl and Her Guitar [Memorial | Now and Then] (Warwick-Stash, 1959/1981)

While still a teenager, Osborne went on the road. She worked with the Winifred McDonnell Trio, Buddy Rogers Orchestra, Dick Stabile (she met and married his trumpeter Ralph Scaffidi), Bob Chester, Terry Shand, Joe Venuti and Russ Morgan. She also played on Saturday afternoons at Minton’s Playhouse in the early ‘40s. In 1944 Osborne made her first jazz recordings, four songs with violinist Stuff Smith. After hearing bebop, she modernized her style and led a trio.

Osborne recorded 16 numbers for the Signature, Aladdin, Decca and Coral labels, including several that feature her singing, and sideperson dates with all-female groups headed by Mary Lou Williams plus sessions with Coleman Hawkins, Ethel Waters, Beryl Booker, Wynonna Harris, Big Joe Turner and Mel Tormé. In her short solos and accompanying, Osborne holds her own with these illustrious musicians.

MaryLou Williams—The Chronological: 1945-1947

(Continental-Classics, 1945-47)

Beryl Booker—The Chronological: 1946-1952

(Victor-Classics, 1946)

Clark Terry Septet/Terry Pollard Septet—

Cats vs. Chicks (A Jazz Battle of the Sexes) (MGM, 1954)

Tyree Glenn—At The Roundtable (Roulette, 1958)

Mary Osborne—A Girl and Her Guitar [Memorial | Now and Then] (Warwick-Stash, 1959/1981)
THE BEAK DOCTOR

BY CLIFFORD ALLEN

Small labels run by musicians represent a major percentage of documented creative music and while these imprints’ rosters may be narrowly focused, taken more broadly the thrust of self-reliance presents a broad array of vanguard art. In the late ’70s, the scene in California’s Bay Area had a number of players who produced their own concerts and recordings including saxophonists Glenn Spearman and John Gruntfest, drummer Smiley Winters and the circle around the ROVA Saxophone Quartet, guitarist Henry Kaiser and pianist Greg Goodman. Larry Ochs, the “O” in ROVA, joined forces with Kaiser and Goodman to release music on two separate labels living under the same umbrella: Metalanguage and The Beak Doctor. At the time they operated collectively, sharing manufacture and distribution, with slight variations in curatorial practice. Goodman split off in the early ’80s, with The Beak Doctor continuing to release his and other cohorts’ activities into the decade and again from the late ’90s. In 2018, two new Beak Doctor vinyl editions have been released, featuring archival recordings with English guitarist Derek Bailey (Extracting Fish-Bones from the Back of the Despoper) and a set of older and newer duets with Gruntfest, combined with an original painting by the saxophonist and housed in a limited-to-100 boxed set (In This Land All The Birds Wore Hats And Spurs).

Goodman was born in San Francisco in 1946 and began playing around with the piano at age four:

“In a moment of inspiration, I began toying around with the piano at age four: the saxophonist and housed in a limited-to-100 boxed set (In This Land All The Birds Wore Hats And Spurs).”

Kaiser says, “they all, whatever their talents, were eager to jump-start some idea or action. Some of these folks are better known now but I always felt—as when I was in the circus as a clown—that many creations, even if individually presented, were group encounters.”

Larry Ochs (who had seen Goodman’s group Masks and asked to get together), Kaiser and Goodman got into the idea of releasing records: “Larry wanted the name Metalanguage [related to his wife, poet Lyn Hejinian, and his association with the Language Poetry movement] and I wanted something less academic, so chose the name The Beak Doctor, as I was intrigued with a particular period in history of The Plague in Europe.” Accordingly, Metalanguage LP’s utilized the image of a telephone while those issued as Beak Doctor titles included a graphic of a bird-masked, cloaked figure. The early records on the latter imprint all carry catalogue numbers for both labels. As Goodman relates, “all three of us worked together with different responsibilities: Larry was better at the business end, keeping the books and keeping track of who we had to chase down to collect funds owed; Henry was the paramount technical wizard and we relied often on his production skills; I was often looking after the artistic presentation and coordinating artists for the covers.”

The Beak Doctor was also notable for joining Goodman, Kaiser and the members of ROVA with improvisers from overseas—Kaiser was a committed fan of British musicians like Derek Bailey and saxophonist Evan Parker and also followed the work of Japanese artists like trumpeter Toshinori Kondo. In the mid ’70s Kaiser cemented these contacts further and went to England to link up with the figures around Incus Records and Emanem. Parker and Bailey came (CONTINUED ON PAGE 43)

A voice and a guitar. No musical pairing is more romantic. The shared vibratory feel, the natural balance between the two, the intimacy of the musical dialogue—no wonder one in four Americans ranked the guitar as no wonder one in four Americans ranked the guitar as no wonder one in four Americans ranked the guitar as the sexiest instrument to play in an (admittedly old) 60 Minutes/Vanity Fair survey. Songbook singers have always appreciated the gentle strains of the soft guitar: Ella Fitzgerald’s long-time musical partnership with guitarist Joe Pass gave us some of her most introspective tunes; Diana Krall’s husky contralto, backed by guitarist Russell Malone’s near-psiychic comping, has broken countless hearts; and Nina Simone created an immutable musical legacy under the guidance of her guitarist/bandleader Al Schackman.

Singer Kate McGarr and guitarist husband Keith McGarr are two interwoven collaborations—an oeuvre that makes full use of McGarr’s gentle, strong and eerily beautiful voice. This rare vocal quality, coupled with tremendous skills in phrasing and improvising, are characteristics that make listeners sit up and take notice. The pair have recorded live albums together. The team’s most recent release, Subject Tonight Is Love (Bitmstown), with keyboard and accordion player Gary Versace, is notable not only for McGarr’s shape-shifting skills as a singer across genres, but for the new line of musical inquiry that McGarr delves into lyrically. The subject may be love, but the album is no paean to romance. “I wanted to look at love from a lot of different angles,” McGarr says. This is not your typical Songbook singer. Nothing about McGarr is typical, though. To be sure, listen to “Mr. Sparkle/What A Difference A Day Made”, which opens with a stunning vocalese before settling into a subtle Latin groove, or “My Funny Valentine” (the most abused of love songs”, McGarry quips), which sounds fresh and new in Ganz’ thought-provoking arrangement of the classic ballad. You can do so at Jazz Standard on Valentine’s Day (Feb. 14th), when the trio will present the newly minted CD—along with their take on all matters love-related.

Two formidable jazz talents have just released their first strings albums—an auspicious move for both. After 15 recordings featuring small ensembles and spare, reflective vocals, Stacey Kent now takes the mic before the London Metropolitan Orchestra (Okeh/Sony). Kent’s work here is as luminous as ever and no less intimate for the crowd of luscious as ever and no less intimate for the crowd of

Gregory Porter also recorded his strings album in London—and how thrilling it is to hear his baritone voice of a voice soaring over Vince Mendoza’s magnificent arrangements. Nat “King Cole & Me (Blue Note), Porter’s tribute to one of his early musical idols, invokes the soul of its dedicatee even as it lives and breathes in the present day. Porter delivers his own soulful take on some of Cole’s most beloved tunes (‘Mona Lisa”, “L-O-V-E” and “Nature Boy”, for starters) and reprises his own composition, “When Love Was King”, this time with the benefit of Mendoza’s orchestral vision. To satisfy the invertebrate romanticism among us, Porter will be playing Carnegie Hall on Valentine’s Day, one night only.

Trumpeter Andrew Distel has a horn player’s ear for improvisation and singer’s heart for love songs. On his latest album It’s Only Time (Jeri Jazz), Distel reveals both with appealing alacrity; from the infectious scat on the Gershwin tune “Who Cares” to “Amor”, which opens with a guitar-vox duet, not one moment falters. Be on hand to hear Distel sing from the album’s track, “The Mood I’m In” (Audioriophe), as one of the year’s best releases.

THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2018 11
SUNNY MURRAY

BY ANDREY HENKIN

Sunny Murray, a drummer—among those credited with unshackling jazz from time constraints and ushering in The New Thing— who played with Cecil Taylor, Albert Ayler, Archie Shepp and many others to go along with a steady output of albums under his own name died Dec. 7th at 81 in his adopted home of Paris. Murray was born in the small town of Idaho, Oklahoma on Sep. 21st, 1936 and grew up in Philadelphia, where he was an amateur musician. He moved to New York in 1956, running a coffee shop called Café Somethin’ Else until he began playing with saxophonist Rocky Boyd in 1958. The next year, Murray would begin the association that would propel his career: six years with pianist Taylor. As he recounted to our own Clifford Allen in 2003, “I met Cecil at a session at Café Rouge, I played with Taylor there...a week later I got a phone call and the owner told me I had a phone call from the piano player. He said, ‘You remember the way out piano player you played with?’ His father called and offered me the job, but I never made the job. And then accidentally I got this loft downtown on Dye Street, and so did Cecil, but I didn’t know he was in the same building. So through some kind of way we met and he said, ‘you’re the drummer’ and I said, ‘you’re the piano player.’” Murray would accompany Taylor to Europe in the early ’60s, where he would first play with Ayler. From 1964-65, Murray would play and record with the saxophonist, including a number of albums on ESP-Disk, the unofficial imprint of The New Thing, and it was this label that released Murray’s second album (Eponymous, 1966) after a release on the second album (Eponymous, 1966) after a release on the second album (Eponymous, 1966) after a release on.
WINTER JAZZFEST
BY TOM GREENLAND

Only New York City, claiming the world’s highest density of global-class jazz venues, could host the Winter JazzFest’s Marathon Nights. It’s like going to an all-you-can-hear smorgasbord of music, with Winter JazzFest’s Marathon Nights. It’s like going to a density of global-class jazz venues, could host the most renowned Hungarian guitarist since Szabo & Zoller. High on BMC RECORDS

NEW RELEASE

Triumphant return of the most renowned Hungarian guitarist since Szabo & Zoller with touches of classical brilliance

Guitar galore on BMC RECORDS

Distribution: MVD entertainment group
bmcrecords.hu
mvedertainment.com
As I get older, I’ve been thinking about how things work in history. And it makes me doubt a lot of things that I’m reading. I can’t trust what I read. Someone recently told me that people are beginning to understand me now. And that makes me think about Roswell and our group the New York Art Quartet and how people say to me that was one of the best and most organized groups of the ‘60s. We did have a pretty tight-knit group. But we were two guys who got overlooked a lot and that’s regrettable. Roswell was one of the greatest trombonists on the planet. When the Vision Festival gave me that Lifetime Achievement Award in 2013 and I had a whole night, I thought about people I definitely wanted to play with and Roswell was one of the few musicians I immediately picked.

It’s not easy for me, now he’s gone, because I can’t call Roswell up and say, “hey, let’s play from the history of what we established and started in 1964.” There’s no time to waste time—you have to take advantage of the moment for anything. Roswell is and always will be an image and spirit that keeps moving forward. I have a lot of things that I remember about him. Spiritually he is still embedded in me. He was not your typical kind of human being: he exceeded what ethnicity is about to me, he was a true gentleman, a real good guy. And he always had a smile! If he was in stress, you wouldn’t know about it. I always want a trusted friend like Roswell.

— MILFORD GRAVES, DRUMS

Ros was my childhood friend. Summer 1950, I spent weeks at the Rudd home in Lakeville, CT, playing with Hod O’Brien (piano), Hop Rudd (Ros’ father and a very capable drummer), myself and Ros. Next summer, I put a band together for country club gigs and fraternity house parties in Connecticut and Westchester: Herman Autrey (trumpet), Gene Cedric (clarinet), Arthur Trappier (drums)—all former members of the Fats Waller band—Dick Wellstood or Herbie Nichols (piano), Roswell and myself. I worked that band until 1954 and both Roswell and I learned a lot from our older band brothers.

I went up to Yale for one year, where I started Eli’s Chosen Six, for which Roswell regularly came down from his senior year at Hotchkiss to play with that band. Then in 1955 I moved to NYC and started playing with Steve Lacy and Cecil Taylor and Archie Shepp, to whom I introduced Roswell whom he bailed Yale and moved to NYC a couple years later. Ros made arrangements for and played on my 1961 Nat Hentoff-produced Candid album with Cecil, Archie and Billy Higgins, NYC R&B.

Never got to play another note with Roswell again. I did try to arrange a few gigs, but the bread was never right, or whatever. During the last few years we communicated frequently by telephone. Always a pleasure and many a deep discussion. The conversation that I knew would be our last was just a few days before his passing.

As a person, Roswell always reminded me of my favorite mountain in his beloved Berkshires, Mount Tom. Tall, elegant, beautifully dressed in every mood and season and with a soft and caressing wind coming down from the peak, especially during those early evening Berkshire summer rain storms when each tree sings its own song amid the sound of faraway thunder. Roswell always sang his own song and it always fit right in with the accompanying thunder.

I love you Ros. Rest easy and I’ll see you soon. Please say hello to Herbie for me!

— BUell NEIDLINGER, BASS
Roswell was one of my early influences. I played Monk tunes with him and Steve Lacy and learned a lot. He was wonderful in *Escalator Over The Hill*, that was the first time I heard him sing. Later, on another album, he asked me if the songs I was playing on the bandstand were my own compositions. And I put the sheet music on the bandstand where everyone could see them. He always enriched the music. He sounded used him in my first ten-piece band for a few years that my compositions sounded like they were he gave my writing an important criticism, saying to help with his interpretation. In those early days them to be written on the page below the melody that was the first time I heard him sing. Later, on a lot. He was wonderful in *Monk* tunes with him and Steve Lacy and learned Roswell was one of my early influences. I played the trombone, found the New York Art Quartet and my *Liberation Music Orchestra* record when I was in my teens and he called out to me. I searched for his Roswell and Verna kept reaching out, bringing an inspiration to a teacher and friend. I got to know Roswell in the mid '90s, after John Zorn asked me to make a recording of Herbie Nichols tunes. Someone gave me Roswell's telephone number and I called and asked if he could offer any help or guidance. Though I was a little in awe of him, we all tend to be with artists whose work has been important to us, Roswell put me at ease immediately and helped in every way he could, answering questions about the history and the origins of this music. He was a gentle, kind and thoughtful man. I personally will really miss him. I consider him a true friend to the end.

— CARLA BLEY, PIANO

In memory of Roswell Rudd my trombone partner of the worldwide jazz community of the avant garde. My most extensive playing period with Roswell began in 1967 with George Wein's Newport Jazz Festival touring Europe for the first time under the banner of Miles Davis. Roswell and I were part of the Archie Shepp Allstar Quintet that included Jimmy Garrison and Beaver Harris and if I remember correctly it was a pianosless group, but Dave Burrell joined the group later. We were a hit throughout Europe and the off-the-bandstand experiences of love and respect we received were priceless. My opinion of Roswell Rudd and his opinion of me were of mutual respect and our differences trombonically were like night and day, I can say that Roswell was very intelligent, kind and thoughtful. I personally will really miss him. I consider him a true friend to the end.

— GRACHAN MONCUR III, TROMBONE

Roswell Rudd was (and continues to be) a gift giver. I first heard the sound of his trombone on the Liberation Music Orchestra record when I was in my teens and he called out to me. I searched for his music, found the New York Art Quartet and my mind and ears opened up some more. When Roswell reemerged in NYC in the '90s, I got him a copy of the first Sexmob CD (which has a song I dedicated to him). He was still 100% Roswell. We talked about harmony and sound, Duke and Basie. I went in the next room and recorded a horn part he had written while he rested. He stayed true to his ways until the end. I was watching an interview he made with Monk Rowe last week and Roswell described himself as a “stone cold Pythagorean”. I realize now that the enigma of Roswell is that even though it’s his sound that calls to all of us, a sound so pure and elemental, he was a rare human man all the way. When he showed me the trombone counter melodies to “Struttin’ With Some BBQ”, I could see around a corner that wasn’t visible before... him to play bad words and if they did he wanted them to be written on the page below the melody to help with his interpretation. In those early days he gave my writing an important criticism, saying that my compositions sounded like they were he gave my writing an important criticism, saying to help with his interpretation. In those early days that was the first time I heard him sing. Later, on another album, he asked me if the songs I was playing on the bandstand were my own compositions. And I put the sheet music on the bandstand where everyone could see them. He always enriched the music. He sounded used him in my first ten-piece band for a few years that my compositions sounded like they were he gave my writing an important criticism, saying to help with his interpretation. In those early days that was the first time I heard him sing. Later, on another album, he asked me if the songs I was playing on the bandstand were my own compositions. And I put the sheet music on the bandstand where everyone could see them. The Tonight Show— Remarkable Recordings.
Like a good marriage, when two musicians achieve a meeting of the minds, a certain harmony occurs, yielding work embodying that happy synchrony. Such is the case with Waltz New. Guitarist Tom Dempsey and bassist Tim Ferguson have been playing together for more than 20 years and this is their fourth album, a tribute to the late Jim Hall (1930-2013). Waltz New presents six of Hall’s compositions, plus several standards and Dempsey’s lilting “Village Waltz”, presented mainly as midtempo mainstream. There is a nifty foray into bop, however, with Hall’s “Big Blues”, evocative of a 50s coffee house in Greenwich Village, when beatniks reigned and Jack Kerouac might be spied in a corner taking it all in. Eliot Zigmund’s drums are a welcome, expressive feature of this number; similarly, his intro to Hall’s “Subsequently” is an energetic plus. The rapport between Zigmund and Ferguson, particularly on the many call-and-response riffs, is another welcome contrast of harmony and tempo within the laid-back whole.

There are creative ideas throughout. In Hall’s “Something Special”, for instance, Dempsey and tenor saxophonist Joel Frahm play countermelodies in emulation of the guitarist’s work with Sonny Rollins. There are also other delightful sequences of call-and-response peppered throughout the tracks, but the emphasis is on melody more than extravagant leaps into improvisation. Perhaps the most melodic piece of the collection is the Hoagy Carmichael standard “Skylark”, done in a lush straightforward rendition. Likewise, the title song is an amiable jazz waltz featuring Frahm’s assertive playing. By contrast, Hall’s “Careful” and the Howard Dietz-Arthur Schwartz standard “Alone Together” give the players an opportunity to stretch.

The album ends with Ron Carter’s whimsical “Receipt Please” (which the bassist first played with Hall on their 1972 live album Alone Together). It’s a number embodying the essence of Waltz New in each artist’s mastery of his instrument and collective desire to pay homage without slavish recreation.

For more information, visit originarts.com. This project is at Smalls Feb. 2nd. See Calendar.

Waltz New
Tom Dempsey/Tim Ferguson Quartet (OA2)
by Marilyn Lester

Gary Lucas is an artist that helped exemplify capital “D” “Downtown”. His discography is manifold and reflective of the wide range he’s braved but, even within a particular genre, the guitarist’s restlessness, indeed wanderlust, is ever present. Lucas’ magic has always lay in the amalgame, at least since he entered Captain Beefheart’s circle in the late ’70s and then forged the iconic Gods and Monsters a decade later.

On Gary and Toni Go Nuts!, the guitarist embarks on 13 mostly brief excursions with Toni Dezso, a Yugoslavian alto/baritone saxophonist and veteran of Central European jazz-punk (based on this stripe alone, Dezso is a most fitting partner). Opener “Dance of Destiny” is a Lucas nugget of rock ‘n’ roll changes reeking of a late-night stroll on the Bowery decades back. Interspersing finger-picked phrases and reverbdrenched sound, this wonderful stop-and-go two-step comes to an audacious early end with a last dirty chord fading into the pre-dawn. Much of Go Nuts! is similar, with powerful short statements that are memorable if not catchy and both musicians letting loose and their penchant for expansive melody and points of reference. “Gary and Toni Run the Hoodoo Down” is but one example. And while this is a pairing of equals, Lucas the guitar hero remains unmistakable from his solo on “Pissed-off, Shit-faced Blues”.

Dezso’s also recalls the best of ECM’s reeds—vocal, atmospheric, apparition-like. He threads indelible lines throughout and is featured beautifully on “Will o’ the Wisp” and “Adieu”. On “Manhattan Desert” the saxophonist encounters Lucas’ layers of effects and they create glaring waves and a lonesomeness befitting an End of Days score. And just to toss in more spice, tenor saxophonist/bass clarinetist Attilla Dora joins in on four cuts. When the three engage, the horns and Lucas’ effects venture into new realms and add contemporary political content (“Trout Fishing in Trump’s America”). Oh yeah. Bass clarinet casts a thick, almost tangible bottom throttled by improv and sound construction. This album may tantalize with visions of insanity, but the strange, hip and beautiful product is far from a session gone nuts.

For more information, visit garylucas.com. Lucas is at Roulette Feb. 2nd. See Calendar.

Gary and Toni Go Nuts!
Gary Lucas/Toni Dezso (Rare Lumiere)
by John Pietaro

New York City-born Jonathan Kreisberg has slowly evolved into a jazz guitarist’s guitarist. Known especially for work with Dr. Lonnie Smith and his nine albums as a leader, he has spawned a flock of musician fans and imitators. Offerings of Note is his grateful response, an anthology of transcribed heads and solos spanning his recorded oeuvre, from Triang to Wave Upon Wave, a notated record of his musical development.

The book juxtaposes Hugo Corbin’s meticulous transcriptions in standard notation with Kreisberg’s own tablature notation, the latter indicating (to the best of his recollection) exactly where each note or chord was played on the neck. Because there are often several ‘good’ ways to finger a given passage on the guitar, knowing exactly how an improviser visualizes these passages and the characteristic ways their (left) hand moves over the neck to execute them is critical to understanding the artist’s approach. The book’s transcriptions don’t indicate exact fingerings, picking techniques, slides, ornaments, rhythm inflections, tonal variations and the like, but these details are best learned through close listening to the music itself. What they do provide is an accurate ‘roadmap’ of Kreisberg’s compositions and improvisations.

Four standards—“I Fall in Love Too Easily”, “I’ll Be Seeing You”, “September Song” and “My Favorite Things”—offer textbook examples of chord melody playing, showing how Kreisberg ‘answers’ his lead lines with complementary harmonies. “My Favorite Things”, the only solo piece (played with a hybrid pick-and-fingers technique), is a particularly good étude for developing this type of call and response. “Twenty One”’s beat structure (4+4+4+5) is rhythmically the most complex; Kreisberg prefaces its transcription with exercises to develop phrasing in groups of three or seven, also noting where he used four-over-three phrasing during the solo.

Seven originals show how Kreisberg has updated mainstream practice with harmonic and rhythmic renovations, particularly on “The Spin” and “Wave Upon Wave”, both featuring noteworthy solos.

For more information, visit jonathankreisberg.com. Kreisberg is at Bar Next Door Wednesdays. See Regular Engagements.

IN PRINT

Offerings of Note
Jonathan Kreisberg (NFM Music)
by Tom Greenland

By Tom Greenland
When Wes Montgomery passed away in 1968, no other guitarist aside from Pat Martino seemed ready to run with that baton. Indeed, in the 50 intervening years, Martino has continued to operate as the finest guitarist in that tradition. His latest effort, an organ trio plus horns, succeeds on the merits of a clear modus operandi: relaxed bluesy swing delivered with devastating clarity. Pat Bianchi (organ) and Carmen Intorre, Jr. (drums) could not be any tighter—they fit Martino like tailored English gloves. The expanded ensemble, adding tenor saxophonist Adam Niewood and trumpeter Alex Norris, also operates admirably, although it doesn’t quite share the same degree of intimacy.

Everyone exits the gate with bluesy swagger on opener “El Nino” and then Martino inches forward, brandishing classic fluid legato, working repetitions with a precise relationship to the groove. Each horn solos capably and Bianchi, especially, continues along the contours of the boss—indicating a truly symbiotic relationship. Martino returns to his glory days of the organ and tenor saxophone blues, à la his time with Willis “Gator” Jackson, for “Hipsippy Blues”, a deliciously ‘greasy’ exposition to the timeless art form. No one really deals with the blues like Martino; he grooves like a locomotive yet his touch is as soft as a box of kittens. Niewood and Bianchi follow up in “El Hombre”, a prototypical Martino minor blues he first recorded in 1967. He attacks the form with the wide contrast between Bill Frisell’s pastoral solo take on “Ornen” (from 1985’s Chaser) to the medley of mid 70s fusion burners “Over Birkeroth” and “Silverbird Heads for the Sun” (from 1975’s Odyssey and 1976’s Whenever I Seem To Be Far Away, respectively) by live guitarists (Kaiser, Hedvig Mollestad Thomassen, Raoul Bjorkenheim, Reine Fiske and Even Helte Herman森) plus keyboard player Ståle Storløkken, bassist Ingebrigth Håker Flaten and drummer Gard Nilssen. Variations of the latter band blaze through the title track of the aforementioned Chaser; “Warning: Electric Guitars”, the one non-ECM track from 1993-94’s Rydpal & Tekrø (BMG) and a sandwich of “Tough Enough/Rolling Stone/Tough Enough” from Odyssey and Rydpal’s 1971 eponymous ECM debut. In the midst of that is a stunningly ethereal version of the title track from track 1973’s What Comes After done in marvelous duo by guitarist Nels Cline and cellist Erik Friedlander. David Torn, possibly the closest guitarist to Rydpal aesthetically on the ECM roster, parlay a solo version of “Avskjed” (Descendre, 1979) with childlike wonder and bluesy filigree while Storløkken plays the new pieces with almost sacred fervor. Thomassen, Fiske, Håker Flaten, Nilssen and Jim O’Rourke (guitars, bass and synth) close out this remarkable fosterschrift with “Sunrise”, done by the mighty late 70s trio of Rydpal, Vitous and Dejohnette.

For more information, visit jazzdepot.com. This project is at Iridium Feb. 23rd-25th. See Calendar.

One can tell a lot by a person’s friends. In the case of Norwegian guitarist Terje Rypdal, those names are well known: Russell, Garbarek, DeJohnette, Surman, Vitous. But one can learn just as much by those who are friends from afar, so to speak. To mark Rydpal’s 70th birthday last August, American guitarist Henry Kaiser and Norwegian imprint Rune Grammofon collaborated to produce a loving tribute to Rydpal, featuring music from his vast ECM catalogue (and two new compositions) interpreted by a multi-generational and international cast of performers. It was released as a single CD or double LP as well as in boxed set fashion with the two LPs and a second volume of sidelong pieces.

The many facets of Rydpal are on display right from the start, with the wide contrast between Bill Frisell’s pastoral solo take on “Ornen” (from 1985’s Chaser) to the medley of mid 70s fusion burners “Over Birkeroth” and “Silverbird Heads for the Sun” (from 1975’s Odyssey and 1976’s Whenever I Seem To Be Far Away, respectively) by live guitarists (Kaiser, Hedvig Mollestad Thomassen, Raoul Bjorkenheim, Reine Fiske and Even Helte Herman森) plus keyboard player Ståle Storløkken, bassist Ingebrigth Håker Flaten and drummer Gard Nilssen. Variations of the latter band blaze through the title track of the aforementioned Chaser; “Warning: Electric Guitars”, the one non-ECM track from 1993-94’s Rydpal & Tekrø (BMG) and a sandwich of “Tough Enough/Rolling Stone/Tough Enough” from Odyssey and Rydpal’s 1971 eponymous ECM debut. In the midst of that is a stunningly ethereal version of the title track from track 1973’s What Comes After done in marvelous duo by guitarist Nels Cline and cellist Erik Friedlander. David Torn, possibly the closest guitarist to Rydpal aesthetically on the ECM roster, parlay a solo version of “Avskjed” (Descendre, 1979) with childlike wonder and bluesy filigree while Storløkken plays the new pieces with almost sacred fervor. Thomassen, Fiske, Håker Flaten, Nilssen and Jim O’Rourke (guitars, bass and synth) close out this remarkable fosterschrift with “Sunrise”, done by the mighty late 70s trio of Rydpal, Vitous and Dejohnette.

For more information, visit runegrammofon.com

In 1965, guitarist Wes Montgomery recorded Smokin’ At The Half Note with pianist Wynton Kelly, bassist Paul Chambers and drummer Jimmy Cobb. It was a sensation upon release and has remained a classic of jazz guitar. Pat Metheny has called Montgomery’s solo on “If You Could See Me Now” his favorite of all time. Smokin’ In Seattle: Live At The Penthouse, from two April 1966 performances—just seven months after the Half Note gig—swaps in Ron McClure on bass, but otherwise, the live set is replicated. The tapes were originally recorded for a local radio broadcast and sound great. The first two tunes from each brief half-hour set are by the trio; the guitarist then steps in for three more. Montgomery’s playing is a perfect balance of speed and power and the rhythm section drives him hard, Cobb in particular. The music is high-level nightclub jazz blending bebop fluidity with deep blues feeling. There are also some modal tunes and one or two with a Brazilian feel. The crowd is as enthusiastic as it would be expected—listeners can be heard clapping along or exhorting Montgomery and the band to greater heights as they zing and slam through the tunes. Montgomery hated to fly so he only toured Europe once, in spring 1965. Fortunately, he did do it with a terrific band: pianist Harold Mabern, bassist Arthur Harper and drummer Jimmy Lovelace. Saxophonist Johnny Griffin was living in Europe at the time; he guest on three of the longest tracks from In Paris, a two-CD set that grants official status to a widely bootlegged recording of a Mar. 27th, 1965 performance at the Théâtre Des Champs-Élysées. This nearly two-hour recording has only two numbers in common with Smokin’ In Seattle: “Jingles” and “West Coast Blues” (paired with “Blue ‘n’ Boogie”) from Paris. The other tunes for the most part are from afar, so to speak. To mark Rydpal’s 70th birthday last August, American guitarist Henry Kaiser and Norwegian imprint Rune Grammofon collaborated to produce a loving tribute to Rydpal, featuring music from his vast ECM catalogue (and two new compositions) interpreted by a multi-generational and international cast of performers. It was released as a single CD or double LP as well as in boxed set fashion with the two LPs and a second volume of sidelong pieces.

The many facets of Rydpal are on display right from the start, with the wide contrast between Bill Frisell’s pastoral solo take on “Ornen” (from 1985’s Chaser) to the medley of mid 70s fusion burners “Over Birkeroth” and “Silverbird Heads for the Sun” (from 1975’s Odyssey and 1976’s Whenever I Seem To Be Far Away, respectively) by live guitarists (Kaiser, Hedvig Mollestad Thomassen, Raoul Bjorkenheim, Reine Fiske and Even Helte Herman森) plus keyboard player Ståle Storløkken, bassist Ingebrigth Håker Flaten and drummer Gard Nilssen. Variations of the latter band blaze through the title track of the aforementioned Chaser; “Warning: Electric Guitars”, the one non-ECM track from 1993-94’s Rydpal & Tekrø (BMG) and a sandwich of “Tough Enough/Rolling Stone/Tough Enough” from Odyssey and Rydpal’s 1971 eponymous ECM debut. In the midst of that is a stunningly ethereal version of the title track from track 1973’s What Comes After done in marvelous duo by guitarist Nels Cline and cellist Erik Friedlander. David Torn, possibly the closest guitarist to Rydpal aesthetically on the ECM roster, parlay a solo version of “Avskjed” (Descendre, 1979) with childlike wonder and bluesy filigree while Storløkken plays the new pieces with almost sacred fervor. Thomassen, Fiske, Håker Flaten, Nilssen and Jim O’Rourke (guitars, bass and synth) close out this remarkable fosterschrift with “Sunrise”, done by the mighty late 70s trio of Rydpal, Vitous and Dejohnette.

For more information, visit runegrammofon.com
Guitarist George Freeman is part of a Chicago jazz dynasty that includes late brother saxophonist Von and nephew saxophonist Chico. George worked with Charlie Parker, Richard "Groove" Holmes, Gene Ammons and Kurt Elling, among others, and while superficially he sounds like other old-school jazz guitarists of the hardbop/soul-jazz tradition, listen closely for those sharply picked notes and very judicious use of sustain, delivered with a strong blues flavor. He has a seemingly leisurely style, but then will make with a burst of rapidly played notes before getting back into the groove.

Take the opener, 60s Sinatra gem “A Summer Wind”; Freeman’s solo has a slight burr, lending this languid melody a bit of a dark edge. The following track, Freeman original “That’s It,” is more of a straight-up Chicago-style blues number with pianist Brian McCarthy and alto saxophonist Dave Grippo.

When Sparks improvised, part of the fun was picking out the songs he quoted. The references range from The Drifters’ 1963 hit “On Broadway” to Richard Rodgers-Oscar Hammerstein’s “The Surrey with the Fringe on Top”. This gives a Charles Earland-like arrangement.

Texas Twister album and here recorded on his 1973 Leon Spencer's “Miss Riverside” or Rusty Bryant’s “Fire Eater”, both tunes from soul-jazz albums Bob Porter produced for Prestige in the early ‘70s.

The most mellow performance comes on “Breezin’”, written by soul singer Bobby Womack and most closely identified with guitarist George Benson. Equally pleasing is The Four Tops’ 1973 hit “ Ain’t No Woman (Like the One I’ve Got)”, which Sparks first recorded on his 1973 Texas Twister album and here gives a Charles Earland-like arrangement.

When Sparks improvised, part of the fun was picking out the songs he quoted. The references range from The Drifters’ 1963 hit “On Broadway” to Richard Rodgers-Oscar Hammerstein’s “The Surrey with the Fringe on Top” and Tadd Dameron’s “Good Bait”. This posthumous release demonstrates that towards the end, Sparks hadn’t lost any of his vitality.

For more information, visit kudosrecords.co.uk/label/one-note-records.html

Soul-jazz lost a prolific contributor when guitarist Melvin Sparks died in 2011 at 64. Though he suffered from major health problems during the last years of his life, he is in fine form on Live at Nectar’s, recorded in Burlington, Vermont on Dec. 30th, 2010, only a few months before his death. Sparks performed there often, usually leading a trio with organ player Beau Sasser and drummer Bill Carbone. But for this recording the group became a quintet with the addition of tenor saxophonist Brian McCarthy and alto saxophonist Dave Grippo.

Sparks was never a jazz snob or a purist, thriving on groove-oriented jams laced with big doses of soul and funk, such as his gitty originals “Whip! Whop!” and “Cranberry Sunshine”. He is no less funky on Leon Spencer’s “Miss Riverside” or Rusty Bryant’s “Fire Eater”, both tunes from soul-jazz albums Bob Porter produced for Prestige in the early ‘70s.

For more information, visit blujazz.com

The first voice heard in Emma Franz’ loving Bill Frisell: A Portrait is that of Frisell himself, relaying a dream he had in which a group of elves show him colors like he’d never seen before and play for him “what real music sounds like”. It was, he says, “like everything I’d ever heard in my life happening simultaneously”. This dreamt music, he adds, is what he has strived for his entire life. While one may well question whether Frisell has come close to making music that sounds like everything all at once—he generally seems much more tastefully restrained—the vision does say something about the guitarist’s continuous exploration and endless refinement of a very particular and personal sound.

Franz’ film isn’t about Frisell’s journey, though, or at least not overtly so. It’s a relaxed 105 minutes that almost feels like an afternoon hang were it not for how much ground is covered. Collaborators (Joey Baron, Joe Lovano, producer Hal Willner and artist Jim Woodring) reflect upon their easy working relationships and big name admirers (Bonnie Raitt, Paul Simon) and fellow guitarists (Nels Cline, Jim Hall) speak glowingly of his craft. The film also contains generous performance footage, including selections from the final concert of the Paul Motian Trio (with Frisell and Lovano) and a fascinating rehearsal by Frisell and the BBC Orchestra as they work through a large-scale composition by our hero.

The best parts of the doc are just getting to see Frisell in situ, laughing nervously as colleagues sing his praises or showing off his guitars while worriedly postulating that having such a collection is ridiculous because you can only play one at a time. It’s as if being out of his element is Frisell’s element, being a bit uncomfortable is the only time he’s comfortable, be it in conversation or in the making of his work. Frisell has more than capably mined his own vein of jazz-infected Americana for decades, all the while upsetting his own balance with a rotation of talented associates. Franz doesn’t attempt a straight biography, she simply reflects that quest and does so quite well.

For more information, visit billfrisellfilm.com. Frisell is live at Le Poisson Rouge Feb. 6th as part of A Benefit For Creative Music Studio and The Appel Room Feb. 23rd-24th with Dave Douglas. See Calendar.
Fred Frith, British experimental guitarist, has had 40-something years to sculpt the sonic landscape between there and here (wherever either lay). Though discerning ears have engaged ‘noise’ musicians over decades, Frith, also a composer, thrives on melody as much as restless utterances. It’s been a fascinating career from Henry Cow and The Art Bears of the art rock circuit to Skeleton Key, The Golden Palominos, Material, Naked City and Massacre in old dirty Downtown. In his hands the electric guitar carries a malleable expressionist palette all its own. Likewise, Swiss Hans Koch’s bass clarinet and various saxophones, performances throughout Europe since the ’70s and later work with Butch Morris, Cecil Taylor, Andrew Cyrille, Shelley Hirsch and Barry Guy begat an expansive vision ideal for duos with the likes of trit. A peculiarly Kochian side-arm is “spit” as credited on “You Are Here”: he allows a buildup of saliva in the body of his instruments to morph into a style. Frith’s rhythmic whirlwind can make you believe that the ghost of Rashied Ali came a-haunting too.

For more information, visit intaktrec.ch

This is a recording that grows on the listener almost organically. It follows what could be considered a first chapter in Scott DuBois’ four-season effort; whereas the preceding winter chapter was at times ethereal and characterized by sudden changes, this autumnal installment is far more complex in its structure and yet more melodic—with a touch of melancholy, as the season would suggest.

DuBois’ regular quartet of Thomas Morgan’s deep bass, imaginative drumming of Kresten Osgood and Gebhard Ullmann’s authoritative yet parsimonious interventions on tenor saxophone and bass clarinet is complemented by string and woodwind quartets; an instrument is added to each piece from the solo guitar incipit through to the complete three quartets ensemble. DuBois relies on various composing techniques, such as aleatorism and minimalism, and starts each tune with a different note, eventually developing a 12-tone row used across all the compositions. It may seem like a tad bit of musical over-engineering but, to the contrary, the music flows seamlessly, led by the wide range of sounds DuBois gets out of his guitar.

The pieces fit together in suite-like fashion yet preserve their individuality. The whole takes precedence over the solo efforts, which, in turn, benefit from and contribute to the tapestry. Just to give a sample of what to expect—which often is the unexpected—the jazz quartet comes together only in “Mid-October Migration”, where the references to the Americana tradition through the Bill Frisell/Pat Metheny filter appear more direct. This is followed by “Changing Leaves”, coo-collecting the main joyful theme and echoes of Ornette Coleman’s “School Work” evident. The music then opens up to more strings in “Bird Formations”, Ullmann’s outpouring reminiscent of Dewey Redman’s sound and phrasing. After a more Third Stream-ish “Moonlit Forest”, we are then back inside America with “Farm Fields”, a subtle blues flavor added. The closing “Reprise” by the string quartet—the only piece out of sync with the number 12 sequence—wraps up the session with suspenseful tension, sounding like “to be continued”. Let’s see what the next season will bring.

For more information, visit actmusic.com

THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2018 19
The title says it all. Veteran reed player Daniel Carter proves an old hand at this particular game, his skills honed over years on the frontline of famed Downtown outfits like Other Dimensions In Music and TEST, as well as in numerous ad hoc sessions. Among his accomplices on the limited edition vinyl Telepathic Alliances is frequent comrade/577 Records label boss Federico Ughi on drums, perhaps explaining in part the empathetic pacing. Filling out the ensemble are pianist Matthew Putman, a collaborator with Carter and Ughi on 2009’s The Cinnamon Recordings, bass stalwart Hilliard Greene and up-and-coming clarinetist Patrick Holmes.

As soon as the stylus hits the groove, Carter’s Patrick Holmes.

The Gowanus Recordings
and Ughi on 2009’s pianist Matthew Putman, a collaborator with Carter

the empathetic pacing. Filling out the ensemble are

blues-tinged musings. The rich tapestry formed by

liquid clarinet gurgles, chuckles and segues cleanly

Holmes matches Carter blow for blow. His full-toned

pitches spontaneously sculpted and weighted phrases

unaccompanied excursion. He conjures a spare soulful

Disappearing”, as his dancing pizzicato first answers

the set. It’s like a good-natured discussion in which

minutes of Miles Davis’ “Little Willie Leaps” (which

Morra?” from Finian’s Rainbow

preceding a moody and melancholy version of Burton

Dollard Baby”, taken a little slower, is also pure bop and features a steady stream of creative ideas from

Hammer. The Billy Strayhorn piece “Ballad For Very

Tired and Sad Lotus Eaters” and a version of “Monk’s

Dream”, which has a generous supply of drum breaks, wrap up this fine outing.

15 days later, Hammer was at the Greenwich Village club Mezzrow recording a duet album with bassist Peter Washington, best known for his long association with pianist Bill Charlap’s trio, the pair performing nine jazz standards all written before 1950. The songs may be from a vintage era but an endless series of variations can be spun over their chord changes as Hammer and Washington show throughout this enjoyable set. The bassist, who gets a generous amount of solo space, is very much a co-equal during these performances, particularly on thoughtful versions of Tadd Dameron’s “If You Could See Me Now” and Jack Strachey-Eric Maschwitz’ “These Foolish Things”. Hammer is in top form in the intimate setting, where the absence of drums makes every note quite visible. Among the highlights are “Milestones” (the early John Lewis bop-era tune rather than the late ’50s Miles Davis song), medium-slow rendition of Jimmy Van Heusen-Johnny Burke’s “It Could Happen To You”, boppish treatment of Thelonious Monk’s “Hackensack” and the closing Coleman Hawkins romp “Bean And The Boys”.

For more information, visit 577records.com. Carter is at 577 Records. Click on the image for more information.
Tim Armacost, who has been recording as a leader since the mid ’90s and worked with Don Friedman, Bill Moring, Hendrik Meurkens and others, looks to explore and expand the tenor saxophone’s vocabulary—in his compositions as well as his playing. For his latest album *Time Being*, he’s blessed with a stunningly intuitive and complementary rhythm team of bassist Robert Hurst and drummer Jeff “Tain” Watts. On three tunes the trio is joined by the elegant and thoughtful pianist David Kikoski.

Thelonious Monk’s rarely performed “Teo” is perky and percussive, swinging and dancing from the start. Armacost’s phrasing dazzlingly shifts at every turn with Watts providing bold and pointed accents and Hurst going in and out of the pulse during his solo. A version of Ornette Coleman’s “Lonely Woman” recasts the beauty of the original’s lines as more urgent and even swinging at times; the trio alternately settles into a groove then pushes away from it. The assurance of the unit is beautifully displayed in the three “sculpture” tunes: Armacost has created a setting wherein freedom and structure work together organically; the last of these, “All The Things You Could Become in the Large Hadron Collider”, even gives a nod to bassist Charles Mingus, both in its title and the way the players create tension and resolution. The power of the ’60s John Coltrane Quartet is evoked on the leader’s “One and Four”, its spiritual yearning propelled by Kikoski’s McCoy Tyner-like comping and a collective turbulence girded by Armacost’s incisive tenor saxophone. Armacost’s “53rd Street Theme” (inspired by Monk’s “52nd Street”) wails with bebop knowledge.

The approach on *Sleight of Hand* is different as Armacost and his mates in NYSQ (New York Standards Quartet) offer unique takes on jazz standards (plus one original). The quartet jumps into a hard and quick version of Mal Waldron’s ballad “Soul Eyes”, Armacost leading the way, bassist Daiki Yasukagawa and drummer Gene Jackson soon following, ultimately joined by pianist David Berkman. Armacost’s solo is fiery but fluent and Berkman keeps the pace and adds to the harmonic adventurousness. It’s delightful to hear tunes interpreted for years being given new colors. Monk’s “Ask Me Now” becomes jauntier with Berkman beginning almost in ragtime fashion before settling in with the band’s pulse, leading to a Monk we recognize but now renewed. Duke Ellington’s “In A Sentimental Mood” is haunting and ethereal while Jimmy Davis-Roger Ramirez-James Sherman’s “Lover Man” is pumped by Berkman and Armacost immediately playing on the song’s changes such that we experience the tune without really hearing the melody. The band plays Hank Mobley’s soulful “This I Dig Of You” with a smart bass intro and vigorous tenor and the original title track is a quirky line the musicians inhabit wonderfully. NYSQ has worked together for over a decade and the communication and empathy honed over such a long period is on full display with this perceptive recording.

For more information, visit whirlwindrecordings.com. Armacost is at Smoke Feb. 2nd-4th with David Berkman, Bar Next Door Feb. 8th and Smalls Feb. 9th-10th. See Calendar.
There’s a bit of a pall hanging over *A Beautiful World*, Kermit Ruffins and Irvin Mayfield’s convivial, dueling-trumpets album, released to celebrate the 20th anniversary of Basin Street Records and the 300th anniversary of New Orleans. In December, Mayfield, a former cultural ambassador for the Crescent City, was indicted for laundering money from the New Orleans Public Library. He has pleaded not guilty in federal court, but his fate, at the moment, remains unclear. OK, now that that’s out of the way, it can be said that this album is a bright, energetic affair jam-packed with all sorts of exciting guests (around 50!) who drop in and out of the album like visitors to a rowdy house party. Those include actor Wendell Pierce, who contributes a number of monologues in his unmistakable baritone; scholarly clarinetist Michael White; Cyril Neville and George Porter, Jr. of The Meters; DJ Soul Sister; and Jason Marsalis. Ruffins, who sings and plays trumpet and Mayfield, who flits around among a number of instruments, such as keyboards and trumpet and flugelhorn, are the pillars that hold this record together—and, it turns out, Basin Street’s most recorded artists. But they are, to their credit, not necessarily the album’s focal point. That would be New Orleans herself.

The record is a jaunty, soulful document, a staggering 26 tracks long, with strong doses of funk, swing, gospel and classic New Orleans polyphony. There’s talk of umbrellas and second lines on the first tune, “Well, Alright”—one of many original compositions by Ruffins and Mayfield—along with a swinging tribute to the late Allen Toussaint, moving rendition of “Just a Closer Walk With Thee” and sprightly cover of “When the Saints Go Marching In”.

Though the album doesn’t have much of a competitive air, Ruffins does outshine Mayfield at times with his charming, gravelly voice, which he puts to great use in his touring quintet, The Barbecue Swingers. “Some people wonder what all this talk is about, New Orleans,” Ruffins intones on “Good Morning New Orleans”, invoking Louis Armstrong. “But if you love her, you know what I mean.”

For more information, visit basinstreetrecords.com. Ruffins is at Blue Note Feb. 9th-11th. See Calendar.

Rachel Therrien is a Canadian trumpeter (from Quebec to be more exact) who has paid those proverbial dues with Ken Peplowski, Michel Legrand, Brian Lynch and the DIVA Orchestra. Stylistically, WDTY, her fourth album, draws upon that time in the late ‘60s and early ‘70s in which postbop was influenced and impacted by fusion and the avant garde without going over to one or the other; this would include the Atlantic recordings of Freddie Hubbard and Lee Morgan’s later Blue Note recordings, wherein electric instrumentation was used. Therrien’s main instrumental inspirations seem to be both these legends, plus a bit of the bristling tunefulness of Booker Little.

While beginning as a plaintive dirge, “Demi Nuit” builds slowly with agitated but restrained wailing by saxophonist Benjamin Deschamps, percolating electric piano from Charles Trudel and clattering drumming by Alain Bourgeois. There’s some urgently mournful trumpet/saxophone unison playing too.

“Adirondack Jump”, superficially straight-up bop with a bright, upbeat theme, is distinguished by a crackling march-like rhythm. Therrien’s soloing here reaches for the stars with a tone bright and pretty while exuding Hubbard-esque gusto. “I Am Alone” is a striking midtempo piece, alternately swinging in a deep-blue restlessness or mellow and reflective, Therrien soaring with regal poise, her solo running through a range of emotional shadings.

The whole of WDTY (Why Don’t You Try) is a striking, energetic juggling act of acoustic and electric, of sweet/bittersweet melodicism and wiry dissonance, all conveyed via ace musicianship and a fiery, just-short-of-surly intensity. Refer to the title, wary consumer!

For more information, visit truthrevolutionrecords.com. Therrien is at Jazz Standard Feb. 10th. See Calendar.
Iraqi-American Amir ElSaffar is a consummate and inclusive artist, a triple-threat (trumpet/santur/vocals) who ‘speaks’ classical music with a round, warm, precise tone; hardbop with a Freddie Hubbard-esque vigor; and Iraqi maqam with the soulful discernment of a tradition-bearer. Most importantly, he is able to synthesize these disparate aesthetic threads holistically, inspiring collaborators with similar cross-cultural aspirations. Two releases track his recent impressive progress.

SUFIA is a live recording made by Gdańsk-based vibraphonist Dominik Bukowski’s quartet (ElSaffar, bassist Adam Zuchowski and drummer Patryk Dobosz) at Club Zak on Mar. 18th, 2016 (with an additional track recorded Jul. 29th at the same venue) as part of Poland’s long-running jazz Jantar Festival. The album consists of four traditional Polish folk melodies ("Niedaleko Warszawy", "Krakowiak", "U Mlynarza" and "Oberek"), three Bukowski originals ("Bring Me The Light", "Simoom" and the title track) and a traditional Iraqi tune ("Aya Daraha Bil Hazn") based on maqam Zinan (which contains the distinctive flat-2nd to major 3rd interval found in its parent maqam, Hijaz).

Bukowski has reinvented the Polish songs using tones and compositional algorithms derived from maqam, giving them a new flavor not quite Polish, not quite Iraqi, but probably ‘jazz’ (if it must be labeled). ElSaffar’s biggest contribution lies in his extemporizations, which combine the architecture of Iraqi taqāddūm (improvisations) with a chromatic, sequence-driven approach more germane to mainstream jazz; plangent, slowly rising calls at the beginning of “Aya Daraha Bil Hazn” recalling a muezzin’s chanting from the minaret; down-sliding pitches on “U Mlynarza” passing through a series of microtones; delirious playing in the middle of “Krakowiak” and throughout the title track, where it intermeshes with Bukowski’s kalimba, adding a distinctive sonic signature. This creates a cumulative effect that makes for compelling music (thankfully) difficult to categorize.

Not Two is the debut release of ElSaffar’s 17-piece Rivers of Sound ensemble, an expansion and extension of his Two Rivers sextet. The original group of Ole Mathisen (tenor saxophone), Zafer Tawil (oud), Tareq Abboushi (buzuq), Carlo DeRosa (bass) and Nasheet Waits (drums) is now augmented by Dena ElSaffar (violin), Naseem Alatras (cello), George Ziadah (oud/vocal), Mohamed Saleh (oboe), Fabrizio Casol (alto saxophone), J.D. Parran (bass saxophone/corinet), Craig Taborn (piano), Jason Adasiewicz (vibraphone), Miles Okazaki (guitar), Rajna Swaminathan (mridangam) and Tim Moore (dumbek/riqq).

The 80-minute suite was recorded direct to analogue tape in a single marathon session. Like Duke Ellington’s suites, it was written (and often hastily rewritten) with the talents of the individual musicians in mind. A unifying element is the maqam Bayat, a D minor mode with a half-flat second interval, which is fleshed out in long, serpentine melodic phrases played in loose unison, each instrument adding distinctive ornamentation. Moving through the various sections, the piece maintains a coherent (if malleable) pulse and pace, although there are surprises throughout: Saleh’s plaintive oboe on “Hititah”; unusual rhythms of “Jourjina Over Three”; layered minimalist textures on “Penny Explosion” and “Shards of Memory/B Half Flat Fantasy” (which also contains a horn chorale and something similar to a Renaissance motet); Taborn’s microtonal solo on “Ya Ibiti, Ya Ibiti”; Ziadah’s keening yodels on “Layl”; and Adasiewicz’ microtonal lead on “Hijaz 21/8”.

While the music certainly embodies a confluence of Iraqi maqam and jazz, it is, as the album title suggests, much more than the sum of these two “rivers”.

For more information, visit sluchaj.bandcamp.com and newamrecords.com. ElSaffar’s Rivers of Sound is at Skirball Center Feb. 10th. See Calendar.

The Subject Tonight is Love
Kate McGarry/Keith Ganz/Gary Versace (Binxtown)
by Thomas Conrad

With the possible exception of albums by piano players, albums by female vocalists are the most prevalent type of jazz release. Setlists of love songs are also ubiquitous. But that is the sum total of what is typical about The Subject Tonight Is Love. Everything else is surprising. Kate McGarry, guitarist Keith Ganz and pianist Gary Versace draw you into a cinematic progression of images and moods. In the evolving atmospheres, reimagined standards and interesting originals appear. Each deals with an aspect of love, which McGarry calls “the substratum of all things”. On the evidence, this collaborative trio is knowledgeable about love in its infinite forms, including love as vengeance, celebration, regret, whimsy, rebellion, fulfillment, impertinance and transcendence.

One reason for the breadth of this album is that the ensemble contains so many instruments. Ganz changes the colors of songs by shifting among acoustic and electric guitars and bass guitar. Versace uses several keyboard instruments; he also plays accordion, which becomes an orchestra of yearning on McGarry’s “Love Strategy #4”. In this stark, open trio format, the variable instrument is the voice of McGarry. It can be fragile (“Secret Love”); it can twang (“Climb Down”); it can be intimate as breath in your ear (“Gone with the Wind”); it can float like pure spirit (“Indian Summer”). Her phrasing is quirky and loose with the beat, but she never overstates her case. In a world full of divas who are all about proving their pipes, McGarry stays within herself. She makes you come to her and thereby you share her emotional journey, moment to moment.

This album is about the whole not the parts, but two songs must be called out. “Secret Love” starts like Rodgers-Lorenz’s “My Favorite Things” but becomes an orchestra of yearning on McGarry’s “Love Strategy #4”. In this stark, open trio format, the variable instrument is the voice of McGarry. It can be fragile (“Secret Love”); it can twang (“Climb Down”); it can be intimate as breath in your ear (“Gone with the Wind”); it can float like pure spirit (“Indian Summer”). Her phrasing is quirky and loose with the beat, but she never overstates her case. In a world full of divas who are all about proving their pipes, McGarry stays within herself. She makes you come to her and thereby you share her emotional journey, moment to moment.

Two songs must be called out. “Secret Love” starts like Rodgers-Lorenz’s “My Favorite Things” but becomes an orchestra of yearning on McGarry’s “Love Strategy #4”. In this stark, open trio format, the variable instrument is the voice of McGarry. It can be fragile (“Secret Love”); it can twang (“Climb Down”); it can be intimate as breath in your ear (“Gone with the Wind”); it can float like pure spirit (“Indian Summer”). Her phrasing is quirky and loose with the beat, but she never overstates her case. In a world full of divas who are all about proving their pipes, McGarry stays within herself. She makes you come to her and thereby you share her emotional journey, moment to moment.

This album is about the whole not the parts, but two songs must be called out. “Secret Love” starts like Rodgers-Lorenz’s “My Favorite Things” but becomes an orchestra of yearning on McGarry’s “Love Strategy #4”.

For more information, visit katemcgarry.com. This project is at Jazz Standard Feb. 14th. See Calendar.
The DIVA Jazz Orchestra has been one of the most prominent large ensembles over the past quarter-century, touring extensively in spite of the major challenges of taking a big band on the road. Founder Stanley Kay had the initial inspiration for an all-female orchestra after hearing drummer Sherrie Maricle perform. She excelled in finding top players, many remaining for extended periods. DIVA’s performances and recordings have won them a dedicated following, with alumni including stars like Claire Daly, Ingrid Jensen and Virginia Mayhew.

To celebrate the orchestra’s 25th anniversary, Maricle and other members composed all new music. Baritone saxophonist Leigh Pilzer wrote the swinging opener “East Coast Andy”, showcasing the band’s spirited veteran trumpeter Jami Dauber and a sassy solo by its composer. Clarinetist Janelle Reichman’s opener “Seesaw” is joyful postbop with sophisticated scoring and a lively groove, while her bluesy closer “The Rhythm Changes” is a snappy coda to this outstanding release.

I recall in my own deep studies of modern art history the interest in putting marks on canvas in order to explore some of the processes that the artists I was researching engaged—concepts, mechanics, history and expression are a tall order and distilling a keen idea that I wanted to communicate into something personal and creative is a rarity. Lewis Porter is a pianist, author and musicologist who founded the Rutgers University Master’s Program in Jazz History and Research in collaboration with the Institute of Jazz Studies and, as of this writing is researching engaged—concepts, mechanics, history and expression are a tall order and distilling a keen idea that I wanted to communicate into something personal and creative is a rarity. Lewis Porter is a pianist, author and musicologist who founded the Rutgers University Master’s Program in Jazz History and Research in collaboration with the Institute of Jazz Studies and, as of this writing is still working on his groundbreaking research.

Lewis Porter’s trio gives performances that challenge of taking a big band on the road. Founder Stanley Kay had the initial inspiration for an all-female orchestra after hearing drummer Sherrie Maricle perform. She excelled in finding top players, many remaining for extended periods. DIVA’s performances and recordings have won them a dedicated following, with alumni including stars like Claire Daly, Ingrid Jensen and Virginia Mayhew.

To celebrate the orchestra’s 25th anniversary, Maricle and other members composed all new music. Baritone saxophonist Leigh Pilzer wrote the swinging opener “East Coast Andy”, showcasing the band’s spirited veteran trumpeter Jami Dauber and a sassy solo by its composer. Clarinetist Janelle Reichman’s opener “Seesaw” is joyful postbop with sophisticated scoring and a lively groove, while her bluesy closer “The Rhythm Changes” is a snappy coda to this outstanding release.

I recall in my own deep studies of modern art history the interest in putting marks on canvas in order to explore some of the processes that the artists I was researching engaged—concepts, mechanics, history and expression are a tall order and distilling a keen idea that I wanted to communicate into something personal and creative is a rarity. Lewis Porter is a pianist, author and musicologist who founded the Rutgers University Master’s Program in Jazz History and Research in collaboration with the Institute of Jazz Studies and, as of this writing is still working on his groundbreaking research.

Lewis Porter’s trio gives performances that challenge of taking a big band on the road. Founder Stanley Kay had the initial inspiration for an all-female orchestra after hearing drummer Sherrie Maricle perform. She excelled in finding top players, many remaining for extended periods. DIVA’s performances and recordings have won them a dedicated following, with alumni including stars like Claire Daly, Ingrid Jensen and Virginia Mayhew.

To celebrate the orchestra’s 25th anniversary, Maricle and other members composed all new music. Baritone saxophonist Leigh Pilzer wrote the swinging opener “East Coast Andy”, showcasing the band’s spirited veteran trumpeter Jami Dauber and a sassy solo by its composer. Clarinetist Janelle Reichman’s opener “Seesaw” is joyful postbop with sophisticated scoring and a lively groove, while her bluesy closer “The Rhythm Changes” is a snappy coda to this outstanding release.

I recall in my own deep studies of modern art history the interest in putting marks on canvas in order to explore some of the processes that the artists I was researching engaged—concepts, mechanics, history and expression are a tall order and distilling a keen idea that I wanted to communicate into something personal and creative is a rarity. Lewis Porter is a pianist, author and musicologist who founded the Rutgers University Master’s Program in Jazz History and Research in collaboration with the Institute of Jazz Studies and, as of this writing is still working on his groundbreaking research.

Lewis Porter’s trio gives performances that challenge the East. Nine originals, a few of which are divided into suites, often employ overdubbed tamboura in addition to Scarff’s soprano, soprano and tenor saxophones. “极致－Baghsoorm” presents itself in two parts, an alap for the ringing drone of tamboura and curling soprano, as Porter’s lush accompaniment and ghostly percussive shading amplify Scarff’s horn. A particulate horn-piano melody emerges in the second part, almost guitar-like, before the leaders unfurl twined yarns over bracing rhythmic push. In contrast to his soprano, Scarff’s alto is quite dry and, along with Porter’s dissonant bombards, lends a caggy quality to the following “Olivier” (one assumes Messiaen is the dedicatee).

Trio/Solo is just what it says, presenting Porter unaccompanied and in conversation with bassist Joris Teepe and drummer Rudy Royston on a program of ten originals and a version of Edward Redding’s “The End of a Love Affair”. Originally recorded in 2013, this is a welcome issue of tough music, with Dutchman Teepe and native Texan (via Colorado) Royston chugging mightily as Porter extracts and toys with rugged and often shapely lines and threads. “Bachiano” is the third cut and the first solo, surprisingly obstinate and insular in its courses and resolutions (in parts reminiscent of Misha Mengelberg), while a thick left-hand walk on “Discovery” is an earthy contrast to the right’s stabbing dances, both in the direction of Jaki Byard. The pianist may wander into new areas of song in reaches of halting atonality, but having the support of a locked-in rhythm section ensure these flights are concise and take hold. Any of these three discs are a recommended starting point for hearing Porter’s pianism.

For more information, visit divajazz.com. DIVA is at Birdland Feb. 19th with Linda Purl. See Calendar.
SYLVIE COURVOISIER
STONE RESIDENCY, NEW YORK
February 6–11, 2018 at 8.30pm
2/6 Tuesday
TRIO Mike Nicolas (cello) - Ches Smith (drums)
Sylvie Courvoisier (piano)
2/7 Wednesday
DUO Sylvie Courvoisier (piano) - Chris Corsano (drums)
2/8 Thursday
DUO Sylvie Courvoisier (piano) - Mark Feldman (violin)
2/9 Friday
METHISTA Susie Ibarra (drums) - Ikue Mori
(electronics) - Sylvie Courvoisier (piano) - special guest
Jim Staley (trombone)
2/10 Saturday
SYLVIE COURVOISIER TRIO Drew Gress (bass)
Kenny Wollesen (drums) - Sylvie Courvoisier (piano)
Album Release Concert – D’AGALA
2/11 Sunday
SYLVIE COURVOISIER TRIO + Guest Drew Gress (bass)
Kenny Wollesen (drums) - Sylvie Courvoisier (piano)
+ special guest Jonathan Finlayson (trumpet)
The Stone, New York City, corner ave C & 2nd street
www.thestonenyc.com
www.sylviecourvoisier.com
NEW ON INTAKT RECORDS
SYLVIE COURVOISIER TRIO
D’AGALA
Sylvie Courvoisier: Piano
Drew Gress: Bass
Kenny Wollesen: Drums
Intakt CD 300
www.intaktrec.ch, intaktrec.bandcamp.com
Distribution: Naxos USA
Available at Downtown Music Gallery
or: arkivjazz.com/fabel-intakt-records

JULIAN LAGE
MORNING MERTILE
NEW RECORD MODERN LORE
OUT FEBRUARY 2, 2018
ON MACK AVENUE
JULIANLAGE.COM
MACKAVENUE.COM
Kai Borg is the adventurous duo of electro-acoustic provocateurs Jeff Kaiser (quarter-tone trumpet, live computer processing) and David Borgo (soprano saxophone, various wind instruments and live computer processing.) This album was recorded live by Josef Kuczera over a two-day period at the University of California at San Diego’s Studio A.

The album begins with a totally acoustic improvisation, “Intropomorphize”, an instant highlight veering from chirping soprano to sputtering trumpet. Absent any of the electronic distractions, one can really focus on the degree of exchange as each player wraps around the other like wrestling pythons.

The title track clocks in at more than 11 minutes and represents an epic struggle between extremes of white and pink noise and a guiding foghorn as a unifier. Tiny sounds of breath and the clicking of valves and keypads become monstrously distorted and amplified past the point of recognition. At some point, it could serve as the audio-file for an alien autopsy.

Long, wobbled trumpet tones converge with swirling electronics and atonal saxophone bleats for “Deep-End-and See” while something that sounds like swirling electronica and atonal saxophone bleats for “N-Tangled” conjured in the laboratory of an unhinged, demented scientist. The sonics get really violent on “N-Tangled”, with more wild sounds than one could reliably shake a stick at. At one point the image of a robot forcing a Theremin into a sausage maker came into focus.

The music isn’t all whispers and gentleness, though. The album opens with “Where Improvisation Comes From” and the answer seems to be “Hell”, because it’s a three-minute cry of pain, a wobbly, scratchy-throat hisses and crackles. Hocevar builds tension with a slowly rising attack, eventually building to a Rashied Ali-esque everything-at-once eruption as Barros issues little electronic zaps and appearance, often sounding like a turntable warping while something that sounds like another droning in the background) that sounds more like a malfunctioning subway PA, wavering and buzzing and clattering like it’s being fed through a sequence of delay and distortion pedals. It lasts just long enough for your thoughts to shift from “That’s interesting” to “I wonder how he’s doing that?” and then it’s over.

“X Nets, Arrays, Containers” is a drum-vocal duo and a highlight of the album. Lee spatters and exhales tiny bursts of half-cut-off syllables, birdlike trills and scratchy-throat hisses and crackles. Hocevar builds a slowly rising attack, eventually building to a Rashied Ali-esque everything-at-once eruption as Lee launches a volley of Linda Sharrock-esque screams. On the following track, “Idées Are Physical, Conceptual Bindings”, their interaction continues, in a slightly gentler mode, as Barros issues little electronic zaps and Stemeseder plucks at the interior of the piano.

This is drummer Dre Hocevar’s fourth album for Clean Feed and it’s a weird, austere collection of 26 pieces, which, when it was recorded in 2015, was a celebration of the artist, not a memorial. The album also has several short pieces, which exit before wearing out their welcome. “Random Activity”, for instance, offers rapid horn improvisation, “Instropomorphize”, an instant highlight veering from chirping soprano to sputtering trumpet. Absent any of the electronic distractions, one can really focus on the degree of exchange as each player wraps around the other like wrestling pythons.

The album impresses as a collective effort, not as a display of individual talents, everyone working together to make as effective an experience as possible.

For more information, visit pfmentum.com. McNeil and Fahie are at The Douglass Thursdays. See Regular Engagements.

February 27th
Jorge Sylvester Ensemble
honors the music of Eric Dolphy
New York Baha’i Center
53 E. 11th Street
(between University Place and Broadway)
Shows: 8:00 & 9:30 PM
Gen Adm: $15 Students $10
212-222-5159
bahainyc.org/nyc-bahai-center/jazz-night

This is drummer Dre Hocevar’s fourth album for Clean Feed and it’s a weird, austere collection of vignettes with Weston Olencki (brass), Michael Foster (reed), Elias Stemeseder (piano), Bernardo Barros (electronics) and Charmaine Lee (vocals). On the surface, it seems like impro-v with-a-capital-I. The horn players are consistently exploring so-called ‘extended techniques’, opting for kissy noises, valve-flapping exercises recalling the drip of water in a slow sink drain or the gentle hiss of escaping air rather than actual notes. The way Foster and Olencki play, you’d be forgiven for believing the most important part of the horn was the spit valve. Behind them, Stemeseder and Hocevar clunk and clatter, the former frequently lurking in the bottom end of the piano’s range and the latter often scraping and thumping his kit like he’s trying to knock something loose before getting down to actual playing. Barros’ electronics make intermittent appearances, often sounding like a turntable warping the others’ contributions, or like thunder outside.

The title track clocks in at more than 11 minutes and represents an epic struggle between extremes of white and pink noise and a guiding foghorn as a unifier. Tiny sounds of breath and the clicking of valves and keypads become monstrously distorted and amplified past the point of recognition. At some point, it could serve as the audio-file for an alien autopsy.

Another highlight moment comes on the penultimate track, “Undercurrents and Overtones”, a solo acoustic feature from Borgo, playing a futujara (Slovakian overtone flute) in a highly expressive and creative manner, transcending the ostensible limitations of the instrument to create something beautiful in the moment.

For more information, visit pfmentum.com. This band is at Balboa Feb. 21st. See Calendar.

February 20th
Lenore Raphaell Group
New York Baha’i Center
53 E. 11th Street
(between University Place and Broadway)
Shows: 8:00 & 9:30 PM
Gen Adm: $15 Students $10
212-222-5159
bahainyc.org/nyc-bahai-center/jazz-night

This is drummer Dre Hocevar’s fourth album for Clean Feed and it’s a weird, austere collection of vignettes with Weston Olencki (brass), Michael Foster (reed), Elias Stemeseder (piano), Bernardo Barros (electronics) and Charmaine Lee (vocals). On the surface, it seems like impro-v with-a-capital-I. The horn players are consistently exploring so-called ‘extended techniques’, opting for kissy noises, valve-flapping exercises recalling the drip of water in a slow sink drain or the gentle hiss of escaping air rather than actual notes. The way Foster and Olencki play, you’d be forgiven for believing the most important part of the horn was the spit valve. Behind them, Stemeseder and Hocevar clunk and clatter, the former frequently lurking in the bottom end of the piano’s range and the latter often scraping and thumping his kit like he’s trying to knock something loose before getting down to actual playing. Barros’ electronics make intermittent appearances, often sounding like a turntable warping the others’ contributions, or like thunder outside.

The title track clocks in at more than 11 minutes and represents an epic struggle between extremes of white and pink noise and a guiding foghorn as a unifier. Tiny sounds of breath and the clicking of valves and keypads become monstrously distorted and amplified past the point of recognition. At some point, it could serve as the audio-file for an alien autopsy.

Another highlight moment comes on the penultimate track, “Undercurrents and Overtones”, a solo acoustic feature from Borgo, playing a futujara (Slovakian overtone flute) in a highly expressive and creative manner, transcending the ostensible limitations of the instrument to create something beautiful in the moment.

For more information, visit pfmentum.com. This band is at Balboa Feb. 21st. See Calendar.

February 13th
Mike Longo Trio
honors jazz composers
New York Baha’i Center
53 E. 11th Street
(between University Place and Broadway)
Shows: 8:00 & 9:30 PM
Gen Adm: $15 Students $10
212-222-5159
bahainyc.org/nyc-bahai-center/jazz-night

This is drummer Dre Hocevar’s fourth album for Clean Feed and it’s a weird, austere collection of vignettes with Weston Olencki (brass), Michael Foster (reed), Elias Stemeseder (piano), Bernardo Barros (electronics) and Charmaine Lee (vocals). On the surface, it seems like impro-v with-a-capital-I. The horn players are consistently exploring so-called ‘extended techniques’, opting for kissy noises, valve-flapping exercises recalling the drip of water in a slow sink drain or the gentle hiss of escaping air rather than actual notes. The way Foster and Olencki play, you’d be forgiven for believing the most important part of the horn was the spit valve. Behind them, Stemeseder and Hocevar clunk and clatter, the former frequently lurking in the bottom end of the piano’s range and the latter often scraping and thumping his kit like he’s trying to knock something loose before getting down to actual playing. Barros’ electronics make intermittent appearances, often sounding like a turntable warping the others’ contributions, or like thunder outside.

The title track clocks in at more than 11 minutes and represents an epic struggle between extremes of white and pink noise and a guiding foghorn as a unifier. Tiny sounds of breath and the clicking of valves and keypads become monstrously distorted and amplified past the point of recognition. At some point, it could serve as the audio-file for an alien autopsy.

Another highlight moment comes on the penultimate track, “Undercurrents and Overtones”, a solo acoustic feature from Borgo, playing a futujara (Slovakian overtone flute) in a highly expressive and creative manner, transcending the ostensible limitations of the instrument to create something beautiful in the moment.

For more information, visit pfmentum.com. This band is at Balboa Feb. 21st. See Calendar.
In 1968 South African pianist Dollar Brand converted to Islam and took the name Abdullah Ibrahim, but his music remained rooted in the traditions of the segregated-by-Apartheid townships. This music, recorded 45 years ago this month and released in part on Sangoma - Volume One and African Portraits, brings the verve of those townships to life in an expansive solo piano jazz context.

With two of the three tracks—a fourth features Ibrahim on wood flute and reciting a poem—clocking in around 20 minutes, the music recalls the epic solo recordings of Keith Jarrett, but actually predates them.

Ibrahim brings great thematic momentum to his playing, maintaining a buoyant, pulsing, polyrhythmic beat in his left hand as he delivers strong folk melodies akin to riffs with his right on the long opening title track. These two strains power the majority of the 19-plus minute track, with a section of jazz improvising from creative right hand about halfway through.

Ibrahim’s fealty to an early musical mentor, Duke Ellington, is front and center on “The Aloe and the Wild Rose”, a ballad with many Ellingtonian flourishes and pianistic tropes, including tinkling high register lines and dramatic, sparse left-hand ruminations. The long melody of the shorter (about 13-and-a-half minutes) piece also overflows with echoes of “I’m Getting Sentimental Over You”, Township rhythms and folk melodies return on the medley (and longest track at 21-plus minutes) “Cherry/Bra Joe from Kilimanjaro”, the pianist vocalizing along with his playing and achieving a guitar-like strumming left-hand pattern in the middle portions. As on the title piece, Ibrahim maintains a kinetic momentum throughout the track, suggesting the propulsion of a group of hand drummers. “Khotso”, a bonus track, closes out the CD with Ibrahim on wood flute, adding harmonics with his humming voice on the haunting melody. He also recites lines from a poem including the phrase repeated: “the music you hear is only the sound of your inner ear”.

For more information, visit delmark.com

For more information, visit emanemdisc.com

Trevor Watts, who turns 79 this month, has been pushing at the geographical and formal boundaries of improvised music for more than half a century. To label him a formative force in the British improvised music scene would be to underestimate his importance. His reed playing has continued to be as multivariantly energetic today as it was when he co-founded the Spontaneous Music Ensemble (SME) in the mid-60s. These two releases, recorded 40 years apart, attest to the breadth of his accomplishments and ongoing creativity.

Putting together an absolutely astounding rhythm section is one of the things Watts does best. By 1978, when Closer to You was recorded, bassist Colin McKenzie and drummer Ian G persona had gelled into a rock-solid, hard-driving but hair-width subtle support system, all characteristics readily apparent on this expanded version of the album. “Keep Right” wears its odd metrics lightly, bass and drums forming ever-tightening rings of intricacy around the jagged saxophone lines. Contrast that relatively brief bit of off-kilter dance with the weighty opening of the album’s sustained high point, “Dear Roland”, where McKenzie orchestrates with a dazzling display of harmonics and Genockey punctuates with pithy pointillisms. Both spend much of that track’s opening minutes coloring the swatches of silence separating the leader’s multiple saxophone work, rendering the dedicatory title especially relevant by obvious but non-clique references to Rashaan Roland Kirk. Watts’ exhortations guide while never dictating, as in the high-energy opener “De Dublin Ting”, where he launches into alto triplets as the rhythm section slams and grooves with alacrity. 

“South of Nowhere’s” second half bristles with “New Thing” vigor largely thanks to Watts’ high-register runs. Energy music is evident on the best of the bonus tracks, the aptly titled “Albert Like”, bringing Archie Shepp phrasing into a mix peppered liberally with McKenzie’s funky breaks. The album channels that nebulous beast then known as “fusion” without calling too much attention to any one genre or style.

The collaborative effort of Watts and pianist Stephen Grew is closest, in spirit and execution, to the excellent work Watts has done with Veryan Weston.

Relatively new to the improvised music scene and to this listener, Grew, an improviser and composer is a player of extraordinary imagination and nearly telepathic insight. Listen to the orchestral way he engages Watts on the title track of All There Is, how his myriad attacks and inventive phrasing complement Watts’ dynamically varied sustained. When Watts turns to more percussive articulations, Grew is right there, damping the piano strings for responses ripe with overtones. For similarly sharp and astute exchanges, check out “Sea Evidence”, a rather daring demonstration of rhythmic conventionality in that the duo gets a kind of duple groove going and stays in something approaching a pocket. It’s good fun and their sense of combined whimsy is palbable. Much of what makes the collaboration work goes beyond groove or lack thereof and into the moment-to-moment discourse so difficult to describe but so much a part of the British improvised music coming out of the SME school. The lightning-fast exchanges on “Shepherd’s Return” tell that story beautifully as the pair explore not only the same rhythmic and rhetorical space but also the same register. As with the Almagam disc, notions of convention are often thwarted or replaced and, as he approaches his 80th birthday, Watts is either topping or changing whatever musical games he chooses to play.

For more information, visit hi4headrecords.com and discus-music.co.uk

Karyōbin is the diminutive form of Karyōbin (Karyōbin (An) The Imaginary Birds Said To Live In Paradise) Spontaneous Music Ensemble (Island-Emanem) by Stuart Broomer

Karyōbin comes from a time in improvised music that was visionary, optimistic and little documented. Recorded 50 years ago this month, it was the second record by drummer John Stevens’ Spontaneous Music Ensemble (SME) and the first to reflect the developing tenets of free improvisation. The optimism is apparent in the original release. It was recorded by Island, then an emerging pop label, for a projected subsidiary called Hexagram, which would ultimately release only this recording. The SME was at the time a duet consisting of Stevens and saxophonist Evan Parker. The two discussed the format the LP should assume and decided on a quintet, inviting trumpeter Kenny Wheeler, guitarist Derek Bailey and bassist Dave Holland, all of whom had played with the group, but who together constituted an ensemble that would (like Louis Armstrong’s Hot Fives and Sevens) exist only in the recording studio. One of its distinguishing marks is its brilliant lightness, with Parker playing soprano saxophone exclusively and Bailey frequently contributing high-pitched explosions of bubbling guitar notes. Once heard, it’s music that will dance in your mind for days.

In Parker’s words, Stevens’ defining principles for the music were two-fold: the “method...was based on several quite simple rules...if you can’t hear somebody else you are playing too loud and if what you are doing does not, at regular intervals, make reference to what you are hearing other people do, you might as well not be playing in the group.”

The music certainly meets those requirements, but it’s also a far finer thing than the rules might require. The brilliance of much English free improvisation consists of the response rate and the depth of development that its finest practitioners developed and the music of this edition of the SME moves at varied tempos with extraordinary clarity and invention, with a coherence and vision that is everywhere in the music of the group’s members, including Wheeler and Holland, who would spend much of their careers far from free improvisation. From the first of the six segments, there’s a kind of telepathy at work, voices swirling together in brief bursts separated by silences. That sense of collective composition is apparent everywhere, reaching its apotheosis with the longest segment, the 13-minute “part 5”, from its opening lyrical effusions to passages of rapid pointillism.

This music has appeared on CD before, in a 1993 reissue on Chronoscope, but this version is a vastly improved mix, revealing the level of detailed interaction in the music as well as its sonic richness. This is among the essential building blocks of improvised music, a worthy extension of Ornette Coleman’s Free Jazz and the 1961-2 recordings by the Jimmy Giuffre 3.

For more information, visit emanemdisc.com

THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2018 27

FEBRUARY 15TH - ZINC BAR MARCH 6TH - BAHAY CENTER APRIL 25TH - WINTER'S MAY 14TH - SIRD'S "FRIENDS AND TRUE SWINGERS, THEY CAN TAKE YOU AROUND THE BLOCK WITH A SMILE. BE SURE TO SEE THE COMPLETE ROLLING THROUGH "PERFECTION THROUGHOUT" MIDWEST RECORD LOUCAPUTO.COM
Pianist Kris Davis’ 2015 self-released Duopoly CD/DVD set paired her with eight first-time partners and generated several ongoing collaborations. But while Davis has also toured with pianist Angelica Sanchez and drummer Billy Drummond as a consequence, it is the chemistry with fellow pianist Craig Taborn that has resulted in the first issued documentation of these extended encounters. It’s an eye-catching combination as both are among the most in-demand practitioners on the scene. Selected from three different fall 2016 concerts, the program encompasses five originals as well as two covers.

Entitled Octopus to reflect some concertgoers’ perception that the pair functioned as a single multi-limbed entity, there are times when at least three minds seem to be at work. One such juncture comes during the opening “Interruptions One”, when Taborn’s grounding chording anchors simultaneous independent sparkling runs from each of the principals. That precedes a simply dazzling shimmer of clipped and rolling notes and a rich tapestry of ringing overtones. While the challenge for two players on the same instrument is often to stay out of each other’s way, the feel here is of a meeting of minds in which the instrumentation is irrelevant.

The only thing that separates them is Davis’ occasional singular use of preparations and insistant Morse code repetitions and Taborn’s characteristic groove figures, which surface in slow motion towards the back of that first cut. But elsewhere, like “Interruptions Three”, they pass rhythmic phrases back and forth between them almost quicker than the ear can register. Fireworks erupt on Davis’ “Chatterbox” as sweeping staccato attacks and pealing tremolos jostle with intricate unisons. A chiming melody stands in sharp relief amid the lapping pianistic waves on “Jazz Me Blues” and a heated version of “Gone With The Wind”. Even the ballads contain plenty of fire and surprising moments with Phillips and Staton sometimes playing unexpected lines together.

The frameworks and loosely arranged sections keep one guessing. There is not a slow moment on this little-known but rewarding recording.

Hiromi is a Japanese pianist who studied at Berklee and was mentored by Ahmad Jamal; aside from leading her own bands she’s played with Chick Corea and Stanley Clarke, engaging in both acoustic and electric contexts. Edmar Castañeda is a Colombian harpist who has worked with Wynton Marsalis, John Patitucci, Janis Siegel and John Scofield, along with leading his own combos. Here, in a live performance from Canada, the pair engage in original compositions as well as pieces by John Williams and Astor Piazzolla.

“A Harp in New York” is the opener and is a study in contrasts—Hiromi gentle and lyrical at first, Castañeda’s approach to the harp aggressive, almost percussive, occasionally guitar-like. Hiromi becomes busy and vigorously assertive, Castañeda hanging back then matching her; it ebbs and flows, its folkish theme (sultry South American, sometimes a bit Celtic) crackling like a campfire, each taking turns driving the other, giving the notion of a playful, gregarious duel. The slightly left, animated “Cantina Band” from Star Wars has strong overtones of ragtime and old film and cartoon music. Both play at an almost manic tempo, sinewy harp plucking sounding much like a dilapidated piano.

The four-part suite “The Elements” goes through an assortment of moods—“Air” is like a brisk autumn wind, breezy and reflective, both playing with touches of classical lyricism, each taking turns at highly rhythmic underpinning and affable solos, while “Earth” is dramatic, Castañeda getting a ringing tone between a flute and vibraphone and lots of driving call and response and a catchy tune to boot. (Listen up, radio programmers!) The concluding track, Astor Piazzolla’s nuevo tango gem “Libertango”, is urgent to the point of frenzy while never sacrificing the sultry grace at the heart of tango. These two have a jolly good time together and, most importantly, invite listeners along for the ride.

For more information, visit concordmusicgroup.com/labels/Telarc. Castañeda is at Dizzy’s Club Feb. 27th-28th. See Calendar.

Hiromi/Edmar Castañeda (Telarc)  Telarc. Castañeda is at Dizzy’s Club Feb. 27th-28th. See Calendar.

For more information, visit delmark.com
Jazz in Progress: The Next Faces of Jazz 2018

Tribeca PAC, in collaboration with DC Jazz Festival, is proud to present the three finalists for 2017 DCJazzPrix™ young bands competition.

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

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

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

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

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

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

BMCC Tribeca Performing Arts Center is located on the campus of the Borough of Manhattan Community College, 199 Chambers St., New York, NY
For tickets, call (212) 220 - 1460 or online www.TribecaPAC.org

**BRILLIANT PIANIST**
**MICHEL CAMILO**
**SHINES ON NEW ALBUM**
**LIVE IN LONDON**

GRAMMY, EMMY & FOUR-TIME LATIN GRAMMY AWARD WINNER OFFERS FIRST “LIVE” SOLO PIANO ALBUM RELEASE FROM CRITICALLY ACCLAIMED LONDON CONCERT

In **LIVE IN LONDON** piano virtuoso Michel Camilo dazzles with a powerhouse performance full of dynamic energy, extraordinary jazz sensibilities and exciting Latin rhythms as he explores a diverse blend of original compositions and standards.

**LIVE IN LONDON** is a work of art that captures and portrays the multifaceted appeal of Michel Camilo’s pianism as it takes the listener on an exciting musical journey, full of creativity and radiant surprises, along with the uniquely vibrant spirit of a live performance.
Alto saxophonist Steve Slagle has proven his worth over numerous sessions as a leader and the launch of his Panorama label a few years ago has given him a wider audience. It’s not surprising to find guitarist Dave Stryker present, since he and Slagle frequently work together. The saxophonist’s group includes veterans like bassist Scott Colley and drummer Bill Stewart, talented young pianist Lawrence Fields and, on the Latin tracks, percussionist Roman Diaz.

All but two of the selections are Slagle originals, each dedicated either to a person or musical style. Buoyant calypso "Sweet" salutes tenor great Sonny Rollins and the leader’s forceful yet lyrical horns the jazz master’s approach. Playful “Niner” (in tribute to bassist Steve Swallow) has a twisting soul jazz groove, with Colley prominent. “Triste Beleza (Beautiful Sadness)” is a lovely though bittersweet bossa nova, emotional alto well supported by bluesy piano, Stryker providing rhythm on acoustic guitar and adding a poignant solo on electric. The furious “Opener” blends hardbop with Latin rhythm to honor Jackie McLean, providing rhythm on acoustic guitar and adding a ghostly solo on electric. The furious “Opener” blends hardbop with Latin rhythm to honor Jackie McLean, providing rhythm on acoustic guitar and adding a ghostly solo on electric.

Marcio Mattos cut three months before the trombonist’s passing. Like a number of his collaborators in the 70s, Rutherford explored the use of live electronics to expand his improvisational resources, including a vocal microphone, which allowed him to interact somewhat independently with his own glitzy whirs, bubbly sine waves and switch-actuated chortle. With just a ghostly palimpsest of tape hiss to accompany cackling flics and the alien buzz of pitch-divided chords, “Duet for One” is a prime example of his fascination with auto-dialogue, though he always seemed to be testing and teasing himself even without the added filaments of homemade electronics. A quarter-century later, “Solo for One” displays a profound level of clarity and poise, moving deliberately but freely from head-clearing blats to brassy curls and guttural wheezes over the course of an uninterrupted 18-minute recital.

Small groups were a favored unit for Rutherford’s social improvising; he had a fine band with Rogers and drummer Nigel Morris in the early ‘80s (released on Gheim and Tetratology). Once Morris left the UK, Rutherford and Rogers continued as a duo of unusual empathy and recorded the sterling Rogues in 1988 (the improvisation presented here precedes by that months). Closing the set is a trio captured in London at the now departed Red Rose club in May 2007, ten minutes of conversation between eliding flics, pointillist chortle (Weston, in Mal Waldron fashion, making good use of an out-of-tune instrument) and Mattos’ harmonized harmonic gestures—a joyous codetta to a life truly lived. For more information, visit eemanemdisc.com

Rutherford explored the use of live electronics to broaden the appeal of bop, like featuring singers (such as vocalese pioneer Eddie Jefferson) and favoring familiar songs, both pop and standards, in his repertoire. Vocalists are missing here (although tracks associated with them are not), but Latin Lover overflows with familiar melodies and catchy, magnetic rhythms, Brazilian beats (bossa, samba) as prominent as AfroCaribbean and Latino ones.

Emanem has kept the fire of English free improvisation burning years after some of its progenitors have left the corporeal plane. Trombonist Paul Rutherford (born 78 years ago this month) released his unaccompanied debut, The Gentle Harm of the Bourgeoisie, via Emanem in 1975; a founding member of the Spontaneous Music Ensemble, he was one of the lights of European creative music via his unmoored expressionism, dry wit and deft multiphonics. Though he died in 2007, a treasure of archival recordings procured by Emanem founder Martin Davidson have ensured that previously unheard Rutherford is able to make the rounds.

In Backward Times is the latest of these releases and compiles four pieces recorded between 1979-2007: one solo; one electronically aided “Duet for One”; a lengthy duo with bassist Paul Rogers (“Duet for Two”), and a short trio with pianist Veryan Weston and cellist Emily’s Piano” and “How Happy I Was”, he invokes 19th century parlor music, as heard through a cracked piano. At other times, he introduces what sounds like a synthesized string drone, or drum-like patterns, perhaps obtained by tapping on the side of the piano.

Challenging? You bet, but on “All This and More” he also demonstrates how closely he and Clayton can listen to each other on a more traditional jazz reading. Clayton has an expressive recitation of Dickinson’s work, but few of these songs stick to one form—an effective reading can swing right into Clayton’s unique avant garde vocal Improvs.

Ideally, you’ll buy both the Bloom and Clayton/Nurock records; read the complete poems, then sit down to Cynthia Nixon’s stellar performance as Dickinson in last year’s A Quiet Passion. For more information, visit sunnysiderecords.com

In his half-century career, alto saxophonist Richie Cole, who turns 70 this month, has never deviated from a musical goal that can best be described as "accessible bop". His playing has always been joyous and buoyant, characterized by embracing pop approaches to broadening the appeal of bop, like featuring singers (such as vocalese pioneer Eddie Jefferson) and favoring familiar songs, both pop and standards, in his repertoire. Vocalists are missing here (although tracks associated with them are not), but Latin Lover overflows with familiar melodies and catchy, magnetic rhythms, Brazilian beats (bossa, samba) as prominent as AfroCaribbean and Latino ones.

Aside from four of his own compositions—only one written specifically for this project—the 12-track program is heavily weighted towards familiar melodies, at least half of them not usually associated with Latin rhythms. Things kick off with a song from The Wizard of Oz, “If I Only Had A Brain”, cast as a driving samba powered by drummer Vince Taglieri’s bundled sticks. “Harlem Nocturne” becomes a languid bossa, Cole picking up the tempo during his puckish solo. Neil Sedaka’s big pop hit “Laughing in the Rain” is also given the Brazilian treatment, as if the rain were falling on Ipanema beach. And the Alan Jay Lerner-Frederick Lowe Brigadoon standard “Almost Like Being In Love”, a favorite of beboppers, keeps the bop tempo but adds AfroLatin rhythms (shades of Dizzy Gillespie) on top.

Cole spices up the program with recognizable tunes from south of the border, including marachi staple “Celito Lindo”, his exuberant alto filling in for the trumpet lead role. He assumes the same role on the old Herb Alpert & Tijuana Brass hit “The Lonely Bull”, adding castanets, baritone saxophone and voices to increase the drama. Leroy Anderson’s “Serena” retains its Latin rhythm and Cole adds a Latin tinge to "L’Eclipse de Lune", his take on Debussy’s “Claire de Lune”. He also recovers two of his introspective tunes from earlier Alto Madness days, “Island Breeze” and “Malibu Breeze” as bassists. Rounding out the program are Cole’s take on “Girl from Ipanema”, “Girl from Carnegie” (he lives in Pittsburgh now), and a highly stylized original tango: “Indicted for Love”. For more information, visit markpernasmusic.com

Emanem has kept the fire of English free improvisation burning years after some of its progenitors have left the corporeal plane. Trombonist Paul Rutherford (born 78 years ago this month) released his unaccompanied debut, The Gentle Harm of the Bourgeoisie, via Emanem in 1975; a founding member of the Spontaneous Music Ensemble, he was one of the lights of European creative music via his unmoored expressionism, dry wit and deft multiphonics. Though he died in 2007, a treasure of archival recordings procured by Emanem founder Martin Davidson have ensured that previously unheard Rutherford is able to make the rounds.
KUMBLE THEATER AT LIU-BROOKLYN
(Flatbush Ave between DeKalb and Willoughby)

ALICIA OLATUJA
Sat, Mar 10 at 8pm
Tickets: $30

BEAUTY & MYSTERY
THE NEW ALBUM BY
LEWIS PORTER
TERRI LYNE CARRINGTON
JOHN PATITUCCI
WITH TIA FULLER

CD RELEASE CONCERTS:

FEBRUARY 15, 2018
AT THE SCULLERS JAZZ CLUB IN BOSTON, MA
(www.scullersjazz.com)

FEBRUARY 24, 2018
AT CLEMENT’S PLACE IN NEWARK, NJ
(@CLEMENTSPLACEJAZZ)

KUMBLE THEATER AT LIU-BROOKLYN
(Flatbush Ave between DeKalb and Willoughby)

KIMBERLY McGREGOR
Sat, Feb 17 at 8pm
Tickets: $30

ARTS BROOKLYN
AT BROOKLYN COLLEGE
CENTER FOR THE PERFORMING ARTS
KUMBLE THEATER AT LIU-BROOKLYN
(Flatbush Ave between DeKalb and Willoughby)

Kenny Barron
Sat, Feb 24 at 8pm
Tickets: $35

Alicia Olatuja
Sat, Mar 10 at 8pm
Tickets: $30

Beauty & Mystery
The new album by Lewis Porter
Terri Lyne Carrington
John Patitucci
With Tia Fuller

CD release concerts:

February 15, 2018
At the Scullers Jazz Club in Boston, MA
(www.scullersjazz.com)

February 24, 2018
At Clement’s Place in Newark, NJ
(@clementsplacejazz)
Ella Fitzgerald and Louis Armstrong only made three albums together, along with a handful of singles, but that was enough to secure their place as one of the greatest vocal duets in popular music history. Now, for the first time, all of their duet recordings are being released together in a single, 4-CD, 75-track package. The set includes newly remastered versions of their classic '50s albums for Verve (Ella and Louis, Ella and Louis Again and Porgy and Bess), live performances from Jazz at the Hollywood Bowl, all of their early Decca singles from the late '40s and a full disc of alternate takes and outtakes.

From a marketing as well as a musical standpoint, theirs was a natural alliance. Fitzgerald and Armstrong were two of the biggest stars of the era, not just in jazz but in all of pop music, with numerous hits to their names, as well as many appearances in film and on early television. And while their voices and styles were markedly different—gravelly, earthy Armstrong versus smooth, silky Fitzgerald—what they shared was an uncanny musicality and seemingly effortless ability to make even the most cloying and syrupy material swing.

The pair first joined together in 1946 when they were both signed to the Decca label. Over the next several years they recorded a series of singles, mostly playful pop material of sometimes marginal quality backed by large orchestras. The best of these tunes (Joe Ricardel-Redd Evans’ “The Frim Fram Sauce”, Fabian Andre-Wilbur Schwandt-Gus Kahn’s “Dream a Little Dream of Me”) gives a taste of the magic inherent in the Fitzgerald-Armstrong partnership, but fall short of what was to follow.

The real highlight comes a decade later with Ella and Louis, the brainchild of producer Norman Granz, who put the singers together with an all-star swing group of Oscar Peterson (piano), Herb Ellis (guitar), Ray Brown (bass) and Buddy Rich (drums). Fitzgerald had just recorded the first of her legendary Songbook albums for Granz (Ella Fitzgerald Sings the Cole Porter Songbook) and Ella and Louis continues in that vein, focusing on standards. There’s not much to say about these 11 sides (recorded in a single day) other than that they’re sheer perfection. Arguably the two greatest voices in all of jazz in a relaxed setting covering standards like Irving Berlin’s “Cheek to Cheek”, George and Ira Gershwin’s “They Can’t Take That Away From Me” and Armstrong’s longstanding theme song “Stars Fell on Alabama”.

The follow-up, Ella and Louis Again, features more of the same, with inspired renditions of standards like Edgar Sampson’s “Stompin’ at the Savoy”, the Gershwins’ “Let’s Call the Whole Thing Off” and Vernon Duke’s “Autumn in New York”. One could argue for more trumpet solos from Armstrong, but aside from that quibble it’s a nearly flawless outing.

The third and final Fitzgerald-Armstrong collaboration breaks with the formula of the first two. Instead of a small swing group, there’s a lush orchestra. And instead of more standards, the album is dedicated to the Gershwin brothers’ folk-opera Porgy and Bess. Fitzgerald and Armstrong again strike gold with their peerless versions of “Summertime” and “Bess, You Is My Woman Now”, alternating singing and scatting roles throughout.

The set also includes a number of rarities. The live tracks, Freddy James-Larry Stock’s “You Won’t Be Satisfied” and Sid Robin-Charlie Shavers’ “Undecided” come from a Hollywood Bowl concert the night before the Ella and Louis session and capture the warmth, intimacy and easy onstage rapport between the two stars. W.C. Handy’s “Memphis Blues”, recorded with Bing Crosby for his radio show, and an instrumental version of “Red Headed Woman” are previously unreleased.

The collection is rounded out with a full disc of alternate takes and false starts. It’s probably more than the casual fan needs (six different takes on “Bess, Oh Where’s My Bess”?), but does provide some insights to what it was like in the studio with these two jazz giants as they were creating this timeless music.

For more information, visit ellafitzgerald.com. A tribute to Ella Fitzgerald and Louis Armstrong with Thana Alexa and Michael Mayo is at Onstage at Kingsborough Community College Feb. 16th. See Calendar.
In 1956, Kenny Burrell led sessions for Roy Eldridge-Gene Krupa, Bud Cadet/Verve, Muse/Concord, etc. concurrently for Blue Note/Prestige, Prestige. This set a template: recording leader debut(s). Then came this, the pair of Blue Note LPs, the guitarist’s final studio work with Capitol, after which he did nothing but occasional pop and rock jobs for Pacific Jazz from 1960-63 before making a return to jazz credits for years before a return to jazz. A member of the Texas tenor brotherhood, Curtis Amy (born Houston 1929) had a series of albums for Pacific Jazz from 1960-63 before Mustang (Verve, 1967) and then recording nothing but occasional pop and rock credits for years before a return to jazz on Fresh Sound (For Love For Life, 1969) and then dying in 2002. Organ player Paul Bryant, whose career was ever more truncated, joins him as co-leader and then dies in 2002. Organ player Paul Bryant, whose career was ever more truncated, joins him as co-leader and then dies in 2002. Organ player Paul Bryant, whose career was ever more truncated, joins him as co-leader and then dies in 2002. Organ player Paul Bryant, whose career was ever more truncated, joins him as co-leader and then dies in 2002. Organ player Paul Bryant, whose career was ever more truncated, joins him as co-leader and then dies in 2002.
Thursday, February 1

- Tเนтзо Harrold/John Webber  The Th5 Club at Bogie's Mansion 7:30, 9:30 pm
- Peter Amos Trio with Trevor Brown, Tim Talbot, Nadir Ramee Trio with Raven Marozza, Colin Stranahan  Birdland 7:30, 10:30 pm $12
- Epy Soskell  Bar Forme 8 $10
- Oliva Chindemo with Raavi Jayawarma  The Stone 8:30 pm $20
- David Murray Infinity Quartet with Lafayette Gilchrist, Jaribu Shahid, Nasheet Waits  Roulette 8 pm $20
- Jooh Holland Piano, Vocals and Drum Freskey with Gilvan Lucas, Ruby Turner, Alí Bello and The Sweet Wire Band with Gabriel Chakarji, Bam Bam Rodríguez  Bar Lunàtico 8:30, 10 pm $10
- Kenneth Salters  The Stone 8:30 pm $20
- Joe Farnsworth Quartet with Eric Alexander, Harold Mabern, John Webber; Davis Whitfield  Birdland 8:30, 11 pm $40
- Donny McCaslin Quartet with Jason Lindner, Nate Wood, Mark Giuliana  Smoke 7, 9, 10:30 pm $38
- Emilie Surtees' Jazz Queens; Melanie Scholtz; Cosmic Septapod: Rico Jones, Jools Holland Piano, Vocals and Drum Frenzy with Gilson Lavis, Ruby Turner. Bemelmans Bar, Carlyle Hotel 9:30 pm $20
- Jack Jefferson and New York City Jazz Record: Meme Acevedo and Judi Silvano with WORKS Quartet: Michel Gentile, Daniel Klay, Pavlikka, Rob Garcia  Bar Forme 8:30 pm $20

Friday, February 2

- Harry Allen Quartet  The Th5 Club at Bogie's Mansion 7:30, 9:30 pm $25
- Spinta Rendition—The Brazilian Music of Thomas Chapin: Saul Rubin, Arthur Kell  The Stone 8:30 pm $20
- Morton Stevens Trio with Marko DeGioia, Rob McNab, Orlando Do'Jour  Littlefield 7:30 pm $25
- Crooked Bridge; Aadi Kishor  The 75 Club at Bogie's Mansion 7:30, 9:30 pm $25

Saturday, February 3

- Harry Allen Quartet  The Th5 Club at Bogie's Mansion 7:30, 9:30 pm $25
- Patrick Cornelius Trio with Horst Hohenwarter, Mark Finberg  Bar Next Door 7:30, 9:30, 11 pm $12
- Mike Reed, Hamid Drake, Tito Puente  Dizzy's Club 11:15 pm $10
- Jooh Holland Piano, Vocals and Drum Freskey with Gilvan Lucas, Ruby Turner, Alí Bello and The Sweet Wire Band with Gabriel Chakarji, Bam Bam Rodríguez  Bar Lunàtico 8:30, 10 pm $10

Sunday, February 4

- Stephan Crumpl solo  440Gallery 4:40 pm $10
- Marco Cappelli Trio with Ken Filiano, Satoshi Takeishi  Bar Forme 7:30 pm $10
- Cameron Flouton  The Th5 Club at Bogie's Mansion 7:30, 9:30 pm $25
- Mark Gross Group with Strings  Birdland 8:30 pm
- Ralph Lauren NYU Jazz Ensemble  Blue Note 11:30 am $30
- Joel Hoddin Piano, Vocals and Drum Freskey with Gilvan Lucas, Ruby Turner, Alí Bello and The Sweet Wire Band with Gabriel Chakarji, Bam Bam Rodríguez  Bar Lunàtico 8:30, 10 pm $10
- John Escreet Quartet with Nicholas Payton, Matt Brewer, Justin Brown and guests  Littlefield 7:30 pm $25
- Loop: Michael Vatcher with Elvin, Chaffey, Clarke, Tito Puente, Alexei Kogan, Fredrik Haugen, Martin Norgaard  Bar Lunàtico 8:30, 10 pm $10
Tuesday, February 6

- Richard Wyands
- The 75 Club at Bogartus Marion 7:30, 9:30 pm
- Ben Monder Trio with Tony Malaby, Jim Black
- Stuka / 7
- Alan Kwan Trio with Evan Gorgor, Curtis Graham Nowosad, Pete McCann Trio with Matt Chiaroma, Mark Patitz
- Chastain Fulton Trio
- Beninnis Bar, Caffeine Hotel 9:30 pm
- Joe Lovano / Five with James Weiszman, Esperanza Spalding, Otis Brown II, Orlando reminded, Malika Ma
- Korn Muller Quartet with Jimmy Korman, Daniel Kahn, Ben Williams, Tina Fredriksson, beans Ben Williams
- Joel Joseph / The Dreamer with Takuya Kuroda, Takeshi Ohtsuki, Ben Williams, Nathan Williams, Yusef Williams, Spike Sharp
- Joel Edmison
- City Winery 8:00 pm / 30
- Benjamiro Suzuki and Rizza Mo-Taku Trio Club Bonfide 7:30 pm / 30
- Frank ostacato / Laos Schickl, Marta Rogers, Jobst Altman Trio with Billy Teo, Francis, Tom Tom and the Champs
- Cornelia Street Underground 8, 9:30 pm / 30
- Dornas / Trio with Doug Winger, Jim Black
- Brian Goff Trio Club Bonfide 7:30 pm / 30
- Saul Robert Stadler, El Monte Yamasaki / 3
- Dave Meder
- Tom Gummera Quintet with Jon Cowherd, John Patticci, Brian Blade
- Jazz Standard 8 pm / 30
- The Music of Mary Lou Williams: Julia Barr Jazz Orchestra
- The Stone 8:30 pm / 30
- Joel Hopkins / Infinite Set List with Jerome Harris, Uri Caine, Carl Edion, Will Bernardo Trio with Chris Light, Chris Smith
- The Dangers of Way Out West / 7 pm / 30
- The Salsa of Roxy Hotel / 7 pm / 30
- Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
- Village Vanguard / 3, 10 pm / 30
- Julio Rodriguez / Eric Lewis
- Zin Bar / 7 pm / 30

Wednesday, February 7

- Tando Hammer / John Webber
- The 75 Club at Bogartus Marion 7:30, 9:30 pm
- Alma McQueen / Quartet with Riley Mcro, Tom Beckman, Cooper Holt
- Air Bar / Double Bar / 6 pm / 30
- Nicky Richards
- Bar Bonfide 8:30, 10 pm / 10
- Attila Yaffe / Trio with Benny Reif, Shanae Tiren
- Cornelia Street Underground 8:30 pm / 30
- Joe Lovano / Five with James Weiszman, Esperanza Spalding, Otis Brown II, Francisco Mela
- The Webster / 7:30 pm / 10
- John Joseph / The Dreamer with Takuya Kuroda, Takeshi Ohtsuki, Ben Williams, Nathan Williams, Yusef Williams, Spike Sharp
- Blue Note 8, 10:30 pm / 35
- Dizzy / 7:30 pm / 30
- The Django at Roxy Hotel 7 pm / 30
- John Raymond and Real Feel with Olga Freese, Colin Travers, Ethan Helm
- Jazz at Kitano 7:30, 9:30 pm / 25
- Ben Williams / Trio with Joel Kahn, Peter McCarron, Adam Cruz
- Verdi Bar / 7:30 pm / 30
- Ryan Kebler's Reverso with Frank Cambria, Jerry Urban, Adam Cruz
- The Jazz Gallery 7:31, 9:30 pm / 15
- Ben Wailer / Trio with Matt Mearin, Pete Mazzarelli
- Mezzrow 8, 10:30 pm / 30
- Julian Lobo / Oli Sodel's Quartet with Eduardo Beato, Nick Anderson
- Mezzrow 8, 10:30 pm / 30
- Whitedfield Family Band
- Nuna / 10, 10 pm / 30
- Grasshoppers
- 7:30 pm / 30
- The Kandy / Dones Warren, Gipi Petina, Cubby Doblet
- Harold Mabern solo
- Solomon Goulding / Quartet with David Guerin, Chris Fishman, Jim; Kain
- St. Louis / 7:30 pm / 30
- Oscar Goulding / Quartet with Nio Guerin, Ron Snee, Isaac Brooks, Pete Greenberg
- Shop / 8 pm / 15
- David Wurster
- Jaree & Paula's Sound Pictures with Joel Ross, Charles Atiana, Harsh Raghavan, Justin Brown, Black Art Jazz Collective: Wayne Escobar, Jeremy Papi
- Alex's Bar / 7 pm / 30
- James Brown / Mike Gould, Freedom Center, Jonathan California, John Alexis
- The Keystone / 8, 10:30 pm / 30
- Mike Nolan / Quartet with Yotam Silberstein, Ben Williams, Nathan Williams, Yusef Williams, Spike Sharp
- Bar / 8 pm / 15
- Joel Forrest
- Chris Conner / Silvio Conforti
- The Stone / 8:30 pm / 20
- Michael Gallant / Paul Culver
- The Stone / 8 pm / 30
- Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
- Village Vanguard / 3, 10 pm / 30
- Valery Ponomov / Sextet
- Zin Bar / 8 pm / 30

Thursday, February 8

- Tando Hammer / John Webber
- The 75 Club at Bogartus Marion 7:30, 9:30 pm
- Vaughn Stoffey Trio with James Robbins, Abe, Tony, Tim Aroncrace Trio with Joseph LaPorto, Mike Patitaki, Bar / 8, 10:30 pm / 30
- Luis Simon / 70th Birthday Celebration with Iago, Wayne Alemi, Matt Maurilli, Zottarelli, Joe Donatini, Paul Lieberman and guests Kenia, Hendrik Meurkens, Nanny Assis, Urbano Sanchez, Sue Maki, Marilyn Moir, Kenny Linder, Julia Haughton, Elana Armered
- Joe Lovano / Five with James Weiszman, Esperanza Spalding, Otis Brown II, Francisco Mela
- Bar / 8, 10:30 pm / 30
- Joe Joseph / The Dreamer with Takuya Kuroda, Takeshi Ohtsuki, Ben Williams, Nathan Williams, Yusef Williams, Spike Sharp
- Blue Note 8, 10:30 pm / 35
- The 75 Club at Bogardus Mansion 7:30, 9:30 pm
- Joby Hopkins / Infinite Set List with Jerome Harris, Uri Caine, Carl Edion, Will Bernardo Trio with Chris Light, Chris Smith
- The Dangers of Roxy Hotel / 7, 30 pm / 30
- The Salsa of Roxy Hotel / 7 pm / 30
- Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
- Village Vanguard / 3, 10 pm / 30
- Sin Frontera / Greg Glassman / Quartet
- The Stone / 8 pm / 30
- Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
- Village Vanguard / 3, 10 pm / 30
- Joe Morris / Tommaso Fujikawa
- The Stone / 8 pm / 30
- Johnny Nee / 1 pm / 30
- Eric Kirsh / Kevin, Sue Palermo, Simon Wilcox, Dar Heineker
- Jamaica Center for Arts and Learning / 8, 9:30 pm / 30
- Taako with Noah Idle, Marcus McLaughlin, Mark Whitefield, Jr
- Jazz at Kitano / 7 pm / 30
- bass / 8 pm / 15
- Bass / 8 pm / 15
- Jenna Berlin / April Grand, Chris McCarty, Nick Durot, Marselle Wering
- The Jazz Gallery / 7, 9 pm / 30
- Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street
- Jazz Standard / 8 pm / 30
- Chris Corsano / Sylvie Courvoisier
- The Stone / 8 pm / 20
- Michael Gallant / Paul Culver
- The Stone / 8 pm / 30
- Arts of Freedom Suite Ensuite with Bruce Harris, Grant Stewart, Clovis Nicholas / Freedom Suite Ensuite
- The Stone / 8 pm / 30
- Itamar Borochov Quintet with Myron Walden, Rob Clearfield, Rick Rosato, Jay Sawyer; Philippe Lemm, Hender Mabern Solo
- Jacques / 8 pm / 30
- Marcello Ford / Quartet with Yotam Silberstein, Ben Williams, Nathan Williams, Yusef Williams, Spike Sharp
- Bar / 8 pm / 15
- Charles Ruggiero Quartet / High and Mighty Brass Band / 7 pm / 30
- Milesですが / 7, 9 pm / 30
- Ossetta / 7, 9 pm / 30
- Henrik Munkeby Nørstebø / Igor Lumpert Quartet
- ShapeShifter Lab / 7, 8:15 pm / 8
- Sue Maskaleris / 8 pm / 30
- Amanda Ruzza
- Royal O'Kelly / 8 pm / 30
- Grace Kelly
- Umberto Sanchez, Sue Maskaleris, Marilnn Mair, Kerry Linder, Julia Haughton, Elana Armered
- John Raymond and Real Feel with Olga Freese, Colin Travers, Ethan Helm
- Jazz at Kitano / 8, 10 pm / 30
- Sin Frontera / Greg Glassman / Quartet
- The Stone / 8 pm / 30
- Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole
- Village Vanguard / 3, 10 pm / 30
- Valery Ponomov / Sextet
- Zin Bar / 8 pm / 30
Friday, February 9

• Tando-Hammer, John Weiber, Steve Williams with Jerry Weldon
  The 7 Club at Big Daddy’s Manhattan 7:30, 9:30 pm $25
• Alex Wintz Trio with Dave Baron, Jimmy Macnab
  Birdland 8:30, 11:30 pm $20
• Wilt Hinton Jazz Perspectives Series: Tonys Silverstein Quartet
  Birdland Performing Arts Center $36
• Joe Lovano Five with James Weldon, Esperanza Spalding, Otis Brown III, Francisco Mela
  Birdland 8:30, 11:30 pm $40
• Kermit Ruffins and The BBQ Swingers
  Blue Note 8, 10:30 pm $45
• Rodney Green Quartet
  The Cave at Georgia 7:30, 10:30 pm $15
• Marcus Glasmire Trio
  Cleopatra’s Needle 8 pm
• David Berlin Quartet with Rafael Sandeck, Micah Michael, Carter Bales, Elie Arrambide
  Cornelia Street $30, 10:30 pm $15
• BassDrumBone: Mark Helas, Gerry Hemingway, Ray Anderson
  Rockwood Music Hall Stage 3 7 pm $10
• Mario Arnedo’s Jobim with Rafael Barata, Vitor Gonçalves, Eduardo Belo, Eduardo Neves
  Dizzy’s Club $20, 9 pm $30
• Dido Pollet Quartet; Camille Gainer Jones, Ray Gallon
  Fat Cat $10, 10:30 pm $15
• Campbell Brothers: Chuck, Darick, Phil and Carlson Campbell and Kate Jackson
  Fat Cat $10, 10:30 pm $15
• Binky Griffithe Orchestra
  Quincy’s Supper Club 7:30, 9:30 pm $15-20
• Dave Stiver Quartet with Monte Croch, Jared Gold, McClure Hunter
  Jazz at Kitano 8, 10 pm $34
• Joyce DiCamillo Trio
  Smoke 8 pm $38

Saturday, February 10

• John Hall with Brian Jaimes, Andrew Gould, Deanna Wilkowski, Tom DiCarlo,
  Ashley & the Fourteen
  Mezzrow 8 pm $20
• Les Composers: Jechudo, Fred & the Band, Gary “Wicked” Fritz
  Bar Next Door $12, 9 pm $12
• Dianne Reeves
  Birdland 8:30, 10 pm $40
• Luisa Vannini
  Village Vanguard 8:30, 10 pm $35

Sunday, February 11

• Kermit Ruffins and The BBQ Swingers
  Blue Note 8, 10 pm $45
• Natalie Dietz
  Iridium 8 pm $25
• Arte Streit—Big Band Hits and Ranters: James Langlois’s Big Band
  Russian Samovar 3 pm $10
• Mario Arnedo’s Jobim with Rafael Barata, Vitor Gonçalves, Eduardo Belo, Eduardo Neves
  Dizzy’s Club 7:30, 9:30 pm $30
• Dave Siewert Trio with William Parker, Marvin Bugosco Smith
  Smoke 7, 9, 10 pm $38
• Lisa Simone’s Piano Bar
  Village Vanguard 8:30, 10 pm $30
• Joel Ross Parables with Marquis Hill, Darius Jones, María Grand, Kalia Vandever, Binky Griptite Orchestra
  Smoke 7, 9, 10 pm $38
• Marcus MacLeish Trio with Ron Horton, Frank Kimbrough, Charles Rampling
  Smoke 7, 9, 10 pm $38
• Marcus MacLeish Trio with Ron Horton, Frank Kimbrough, Charles Rampling
  Smoke 7, 9, 10 pm $38

Concerts at Metro Baptist Church 410 W. 40th Street
(5th & 10th Avenue, behind Port Authority)

7:30 PM Performance doors open at 6:45 PM
Admission Cash Only $20; Senior/Students, $15
General Seating—Reservations: abrazjazz@aol.com 212.208.2080
Venue not wheelchair accessible

Using onset...
Tuesday, February 13

- Stan Killion with Alona Bertolmpo, Jake Dve, Dave Vincent, Michael Kac; Tiago Michelin
- Brian Marsella, Judith Berkson
- Brandon Wright, David Gibson, Lawrence Fields, Ben Wolfe, Donald Edwards; Mike Karn, Jason Brown, Daniel Sadownick; Vitaly Golovnev Sextet with Cleve Guyton, John Smith, Victor Wise
- Guests Arturo O'Farrill, Carlos Maldonado
- Curtis Hasselbring, Reut Regev, Greg Wall, James Brandon Lewis, Zach Mayer, Pamela Fleming, Steve Gluzband, Rob Henke, Brian Drye, Matt Haviland, Tom Christensen, Phil Palombi
- Tiago Michelin

- Jon-Erik Kellso, Evan Arntzen
- Brian Marsella, Judith Berkson
- Brandon Wright, David Gibson, Lawrence Fields, Ben Wolfe, Donald Edwards; Mike Karn, Jason Brown, Daniel Sadownick; Vitaly Golovnev Sextet with Cleve Guyton, John Smith, Victor Wise
- Guests Arturo O'Farrill, Carlos Maldonado
- Curtis Hasselbring, Reut Regev, Greg Wall, James Brandon Lewis, Zach Mayer, Pamela Fleming, Steve Gluzband, Rob Henke, Brian Drye, Matt Haviland, Tom Christensen, Phil Palombi
- Tiago Michelin

- Jon-Erik Kellso, Evan Arntzen

Wednesday, February 14

- Deanna Kirk
- Lisa Neigh
- Niall Cade Trio with Sean Burke, Nicholas Pennington
- Bar Next Door 6, 10 pm $20
- Leslie Barnard Quartet with Matt Darriau, Michael Winograd, Justin Mulligan, Davide Scherman
- John Zorn’s Bagatelles: Harris Eisenstadt Trio with Chris Dingman, Trevor Dunn; Brooklyn Raga Massive: Sameer Gupta’s A Circle Has No Beginning with Marc Cary, Frank Kimbrough Trio with Jay Anderson, Jeff Hirshfield
- Gerald Clayton Quartet with Matt Brewer, Obad Caliva, Gabo Luo and host guest
- Jazz Standard 7:30, 9:30 pm $35
- For more information: 718-622-1107
- Marcus Rojas

FEBRUARY 2018
Sunday, February 18

Max Johnson Fresh Ink Trio with Anna Webber; Michael Sarin 7 pm $10
Peter Zimmerman Quintet with Mike Wueller, Neil Gerges, Rick Germaine, David Wong 7 pm $30
Joe Alperman Trio 7 pm $30
Giazzino/Rodolfo Quintet 8 pm $30
Giovanmino/Valentino Alfonso Quartet 10 pm $30
Improv Night—A Stone Benefit: John Zorn, Dan Day, Frank Vignola, Karen Choplin 7 pm $20
Kurtis Jones 10 pm $30

Monday, February 19

Mike Stern 5:30 pm $10
Giles Hedelman Trio 8 pm $20
Paul Jablonski Lee Trio with Dean De Laria, Dino Maldonado; Elisabeth Lohringer Trio with Walter Ferber; Anthony Jackson Quartet 8 pm $20
Linda Purl and DJM Jazz Orchestra 9:15 pm $10
Roy Hargrove 9:30 pm $20
LES Elegy 6–Salome Ward, Stephen Wilson, Kartik Kasarik, Deep Singh, Shai Bachar 8:30 pm $20
Jasper Duke 10 pm $20

Tuesday, February 20

Richard Wyands 7 pm $20
Cole Davis Trio with Vauhn Spencer, Tim Homer; Jason Ulloa Trio with David Levin 8 pm $30
Jim McCann Trio 8 pm $10
Temmy Sutton Band with Christopher John, Kevin Aitken, Ray Brinker 8 pm $20
Roy Hargrove 8:15 pm $20
Ed Kim 8:30 pm $20
Jocelyn Medina Trio with Pete McCann, Evan Gregor 9 pm $20
Anat Cohen Trio with Max Altas, Gary Wang, Rudy Royston 9:15 pm $20
Allan Lowen’s A Love Supreme—A Dixieland Love Supreme with Randy Sandke, Dan Morgenstern, Ted Rosenthal; Rick Montez, Rick Marotta 8 pm $20
Richard Wyands 10 pm $20

Wednesday, February 21

Mike Stern 5:30 pm $20
Eun Young John/Homer Webber 7:30 pm $30
Sun Run Arkestra 8 pm $20
Kallorgun Improvised—Johannes Lewis, Dan Day, John Zorn 8:15 pm $20
Jesu Harris Horn Band 8:30 pm $20
Sagi Kaufman Trio with Tal Yaelson, Noam Israel 9 pm $20
Temmy Sutton Band with Christian Jacob, Kevin Ait, Ray Brinker 10 pm $20
Roy Hargrove 10 pm $20
Kris Davis Quintet with Tom Joshua, Darius Jones, Pedro Giraudo, Mark Helias 10:15 pm $20
Robert Dlugoff Trio +1; Don Hahn/Mike Camacho Band, Ned Gold, Jule Gamble 11:15 pm $20
Syus Coveyroust solo; Syus Coveyroust Trio with Thomas Morgan, Ken Lasloweski 11:30 pm $20
Adam Hubbleton Quartet with Anthony Davis, John Cale, James Perrin 12 am $20
Chris Marsico’s Standard Canadian with Dinner, Dave Holland, Michael Moore, John Horne 12:15 am $20
Jalal Shavu/Steve Wilson Birthday Celebration with Bruce Barth, Daron Douglas, Dan Day, Yukiyo Masuka 1:00 am $20
The Music of Ted Nash: July Jazz Aloud 1:45 am $20

Thursday, February 22

Ronnie Burnage Quartet with Frank Lang, Dave Whitfield; Ethnic Heritage Ensemble 7:30 pm $20
The Peter Arno Trio with Trevor Brown, Tim Talvezra; Quintetu Ao Vivo Trio with Des White, Al Hogaza 8 pm $20
Temmy Sutton Band with Christopher John, Kevin Ait, Ray Brinker 9 pm $20
Improv Night—A Stone Benefit: John Zorn, Joe Morris, Mary Halvorson, Johnmedeski, Steve Wilson 9:30 pm $20
Alicia Nicasio; Alicia Nicasio with Kevin Ait, Michael Bewley 10:15 pm $20
Peter Bernstein Quartet with Sullivan Fortner, Doug Weiss, Leon Parker 11:00 pm $20

A Force To Be Dealt With An evening of the jazz orchestral and Dance Clarinets J.D. Parran, Director

February 28, 2018, 8:00 pm
Tickets: $10 at door

Greenwich Village Music School 46 Barrow Street, NYC greenwichhouse.org/music
Sat, May 19 @ 8PM
Two virtuoso musician-composers—legendary pianist and NEA Jazz Master Chick Corea, and bebop-bluegrass banjoist Béla Fleck—share the concert stage for an evening of transfixing music.

Sat, Apr 28 @ 7:30PM
Cassandra Wilson and Jimmy Heath lead a musical celebration of Dorthaan Kirk, “Newark’s First Lady of Jazz.”

Instrumental and vocal students learn from the best in the industry at NJPAC.
Sign up today! njpac.org/summer

For tickets & full schedule visit njpac.org/moodyjazz or call 1.888.GO.NJPAC
Groups 973.297.5804 • One Center Street • Newark, NJ
Saturday, February 24

• Taris Hammaker, John Webber, Steve Williams with guest Bob Mover
• Dizzy Atmosphere: Dave Douglas, Bob Stewart, Alexander Glionna, Gerald Clayton, Linda May Han Oh, Joey Baron

• The Apollon Room 7:9 pm $60-$80
• Shelly Bailey Trio with Ron Ossowsky, Ian Frauman

• Dizzy’s Club Coney Island 7:930 pm, 10:30 pm $85
• Ione Svetlik with Ron Ossowsky, Ian Frauman

• The Stone Stage 8:30 pm $15
• The Stone Stage 10:30 pm $15
• The Stone Stage 11:30 pm $15

• Blue Note 8, 10:30 pm $45

• Monday, February 25

• Andrew D’Angelo Trio with Carmen Rodríguez, Adam Medchock
• Juhpian Tappanottiprat with Jerry Granelli, Dale Altofts, Kolee Acord; Deborah Lutz Trio with Adam Fish, Ryan Petre

• Blue Note 8, 10:30 pm $45

Tuesday, February 27

• Richard Wyands

• The Stone Street on 7:30 pm 9:30 pm

• The Stone Stage 10:30 pm $20

Wednesday, February 28

• Tonti Hammaker John Webber The 75 Club at Bugeleisen Mansion 7:30, 9:30 pm

• Naili Cede Trio with Nelson, Neil Elton

• Steps Ahead Meets Soubour: Mike Naimer, Randi Brecker, Bill Evans, Tom Kennedy, Steve Smith

• John Laroche 8:30 pm 10:30 pm $20

• Steve Loomis 7:30 pm 9:30 pm $20

• The Stone Stage 10:30 pm $20
• The Stone Stage 11:30 pm $20

• Blue Note 8, 10:30 pm $45

• Monday, February 25

• Andrew D’Angelo Trio with Carmen Rodríguez, Adam Medchock
• Juhpian Tappanottiprat with Jerry Granelli, Dale Altofts, Kolee Acord; Deborah Lutz Trio with Adam Fish, Ryan Petre

• Blue Note 8, 10:30 pm $45

Tuesday, February 27

• Richard Wyands

• The Stone Street on 7:30 pm 9:30 pm

• The Stone Stage 10:30 pm $20

Wednesday, February 28

• Tonti Hammaker John Webber The 75 Club at Bugeleisen Mansion 7:30, 9:30 pm

• Naili Cede Trio with Nelson, Neil Elton

• Steps Ahead Meets Soubour: Mike Naimer, Randi Brecker, Bill Evans, Tom Kennedy, Steve Smith

• John Laroche 8:30 pm 10:30 pm $20

• Steve Loomis 7:30 pm 9:30 pm $20

• The Stone Stage 10:30 pm $20
• The Stone Stage 11:30 pm $20

• Blue Note 8, 10:30 pm $45

Wednesday, February 28

• Tonti Hammaker John Webber The 75 Club at Bugeleisen Mansion 7:30, 9:30 pm

• Naili Cede Trio with Nelson, Neil Elton

• Steps Ahead Meets Soubour: Mike Naimer, Randi Brecker, Bill Evans, Tom Kennedy, Steve Smith

• John Laroche 8:30 pm 10:30 pm $20

• Steve Loomis 7:30 pm 9:30 pm $20

• The Stone Stage 10:30 pm $20
• The Stone Stage 11:30 pm $20

• Blue Note 8, 10:30 pm $45

Wednesday, February 28

• Tonti Hammaker John Webber The 75 Club at Bugeleisen Mansion 7:30, 9:30 pm

• Naili Cede Trio with Nelson, Neil Elton

• Steps Ahead Meets Soubour: Mike Naimer, Randi Brecker, Bill Evans, Tom Kennedy, Steve Smith

• John Laroche 8:30 pm 10:30 pm $20

• Steve Loomis 7:30 pm 9:30 pm $20

• The Stone Stage 10:30 pm $20
• The Stone Stage 11:30 pm $20

• Blue Note 8, 10:30 pm $45

Monday, February 25

• Andrew D’Angelo Trio with Carmen Rodríguez, Adam Medchock
• Juhpian Tappanottiprat with Jerry Granelli, Dale Altofts, Kolee Acord; Deborah Lutz Trio with Adam Fish, Ryan Petre

• Blue Note 8, 10:30 pm $45

• Anna Webber, Max, Johnson, Michael Sartin, Stephen Gauk, Sandy Ewen, Adam Lane, Steve Lehman

• Steve Nelson Group; Frank Lacy Group

• Grammy Ballin Trio with Pasquale Grasso, Ari Roland; Miki Yamanaka/Adi Meyerson

• Edmar Castellano Trio with Jorge Capobianco: Blues 8, 10 pm $30

• Steve Bloom Trio with Danton Boller, Jeremy Carlstedt

• Melissa Stylianou with Theo Bleckmann

• Falkner Evans/Belden Bullock; John Merrill

• Terry Waldo’s Gotham City Band; Brandon Lewis/Renee Cruz Jam

• Steve Bloom Trio with Danton Boller, Jeremy Carlstedt

• Melissa Stylianou with Theo Bleckmann

• Falkner Evans/Belden Bullock; John Merrill

• Terry Waldo’s Gotham City Band; Brandon Lewis/Renee Cruz Jam

• Steve Bloom Trio with Danton Boller, Jeremy Carlstedt

• Melissa Stylianou with Theo Bleckmann

• Falkner Evans/Belden Bullock; John Merrill

• Terry Waldo’s Gotham City Band; Brandon Lewis/Renee Cruz Jam

• Steve Bloom Trio with Danton Boller, Jeremy Carlstedt

• Melissa Stylianou with Theo Bleckmann
griot in Africa is considered a cultural responsibility. And traditionally, you’re born into it. But somebody who is born into it can have a student who is not born into it. I was a student.

TNYCJR: You are really delving into the customs and traditions of West Africa.

LS: It’s so interesting. You know, so many people suffer from the illusion that Africa is just a jungle where people sit in trees and are barbarians. But Africa had empires when Europeans were still hanging on trees. Germanic tribes, my own, were barbaric while Africa already had empires and musical songs that are played to this day. Africa has choral arrangements that are thousands of years old. People justified slavery by saying, “We saved those savages.” Those were not savages; those were empires with huge traditions. And those traditions are still alive in spite of what colonialists did to them. They are still alive in song and art. I found it so interesting to collect African songs.

TNYCJR: Are there other parts of Africa you would like to explore musically?

LS: I don’t really know yet. I’ll let that happen as it naturally happens. But I think this album became very Senegalese because we played in Senegal a lot and I got to meet a lot of musicians from Senegal through my band members. I’ve also met a lot of people from Mali. And on some of my other records before, there was music from Nigeria. I’ve played with a talking drum player from Nigeria and I have learned some of those rhythms. So, I never know where life takes me next.

TNYCJR: There is so much different music to explore.

LS: Oh God, there are so many rhythms in African countries. There is a wealth of music in every country in the world. And there are so many folk rhythms from Germany, where I was born. Certainly, they have very, very interesting rhythms in the Slavic countries like Bulgaria. The great thing about music is that it doesn’t recognize any boundaries or any borders; you can mix them all up and come up with a new, brilliant form of music.

TNYCJR: How much practice does it take to sing in African languages such as Bambara and Wolof?

LS: It takes a lot of practice, but the members of my current band speak Wolof to each other. They just fall into it. I picked it up from them and I can speak Wolof a little bit. We’ve traveled to Senegal; you can pick up Wolof traveling in Senegal. And I’ve learned how to speak Bambara playing in Malian bands.

TNYCJR: In what respects do you feel you’ve evolved as a guitarist?

LS: I think I’ve found my own voice on the guitar and I’ve made peace with it. I don’t want to copy anybody. It’s hard to find your own voice, but it’s a pursuit worth pursuing, I would say.

TNYCJR: You studied with Bill Frisell early on.

LS: I had a lot of good teachers, but Bill was one of the most interesting ones because he would speak in riddles. Bill’s not a guy who talks a lot. He wouldn’t explain it, whereas my husband, Mike Stern, likes to talk.

TNYCJR: You’ve played with your share of great jazz musicians over the years, from Dennis Chambers to Michael Brecker.

LS: When I first came back from playing at the Festival of the Desert in Mali, Michael Brecker was so excited and wanted to play on my first African record [Africa, LSR, 2007]. I said, “Yes! You can play on my record” and Michael was so into it. Michael had studied African music and he encouraged me to continue in that direction. I miss Michael very much.

TNYCJR: You also played with David Sanborn.

LS: I would go to David’s house and we would play standards together. When David found out I was making a record [in 1989], he said, “Oh, why don’t you let me play on it?” And I said, “Absolutely”.


LS: I remember that the president of the label couldn’t believe that David Sanborn was going to play on my record. They were very happy.

TNYCJR: You also played with Paul Motian.

LS: Paul enjoyed playing with [late pianist] Geri Allen and he enjoyed playing with me. Paul enjoyed playing with women; I always got the feeling that he really liked it. He just liked playing with women and he didn’t see what the big deal was. But the labels were like, “Why does Paul want to play with girls? They’re second-class citizens. Why does he want to play with them?” I was so sad when Paul Motian passed away.

(CONTINUED ON PAGE 43)
streaming, live music is like the cool thing again. The music has changed and developed. With the internet, musicians were afraid that people wouldn’t want to come out to hear live music. But now, with the internet, musicians have pre-picked music releases for them. The artist chooses to sing. Nina Simone was a piano player and the record companies were like, “You’ve gotta sing.” And she said, “OK, I’ll sing.”

TNYCJR: And Shirley Horn was an excellent pianist even though she is best remembered for her vocals.

LS: Yes, they were excellent female piano players, but the record companies didn’t see a way of selling that. That’s why I’m so glad that the music industry has changed and there are so many opportunities for all kinds of unusual things. The internet has really allowed people to choose what they like, not what some record label has pre-picked for them. The artist chooses themselves. There’s still marketing and all that, but the artist chooses their music.

TNYCJR: You’ve been based in NYC since 1981. In what ways has the city’s jazz scene evolved over the years?

LS: The music has changed and developed. With the internet, musicians were afraid that people wouldn’t want to come out to hear live music. But now, with the streaming, live music is like the cool thing again. The new generation loves to come and hang out. Some of the old venues are gone, but there are always new ones. New York has always been, and always will be, a live music city. For more information, visit lenistern.com. Stern is at Club Bonafide Feb. 8th, Shrine Feb. 10th, 55Bar Feb. 13th and Barbès Feb. 14th. See Calendar.

Recommended Listening:
- Leni Stern – Clairvoyant (Passport Audio-[DC, 1985])
- Leni Stern – Closer to the Light (Enja, 1989)
- Rebecca Coupe Franks – Suit of Armor (Justice, 1991)
- Wayne Krantz – Separate Cages (Alchemy, 1996)
- Leni Stern – Africa (MRI/LSR, 2007)
- Leni Stern – Dobar Suite (LSR, 2016)

(LABEL CONTINUED FROM PAGE 11)

stateside in 1978 and 1980, resulting in solo/duo concerts at “Woody Woodman’s Finger Palace” (Evan Parker at the Finger Palace and Abracadabra) and a concert at the Great American Music Hall in San Francisco (The Social Set), presenting Company-like groupings of musicians. In 1992, Bailey returned to Northern California and the Pacific Northwest for a tour with Goodman, which was not without its apparent challenges, though the recorded results are stellar and the presentation—expertly cut heavy vinyl housed in a tip-on jacket with customary Jean de Boscchère drawings, as with the first Beak Doctor LPs—is true to form.

When asked about the specific aesthetic held to on these records, Goodman offers, “The Beak Doctor records are as different as possible.” It is true that there’s a difference in overall ‘vibe’ between the records released under Goodman’s nomenclature and those that had Kaiser, ROVA, or other connections, perhaps imbuing the serpentine soprano of Evan Parker with a bit of fin-de-siècle surrealism. Since the early ‘80s, The Beak Doctor has released music as the time seemed right and the funds were there—any dormancy was due to one or the other (or both) factors being at play. In the near future, Goodman plans to issue solo music from bassist George Cremaschi, now living in Prague, “and The Collapse Of The Soviet Union 1989: A Thorough Review, based upon plans to issue solo music from bassist George Cremaschi, now living in Prague, “and The Collapse Of The Soviet Union 1989: A Thorough Review, based upon whatever else they had!” Current and some archival releases are also available online through Bandcamp and while that may erase a bit of the tactility of Beak Doctor LPs and CDs, the sounds themselves do act as a window into that larger experience. For more information, visit thebeakdoctor.com
Monteleone Radio Flyer

Featuring the finest selection of jazz guitars, amplifiers and accessories

3092 Madison Road, Cincinnati, OH 45209      513-832-7571      dhrguitarexperience.com