German pianist Alexander von Schlippenbach, soon to enter his second year of octogenarian- 
hood, is an exemplar of both the reach of jazz and its flexibility. Inhabiting his ten fingers are 
the not-so-irreconcilable traditions of Monk and Schoenberg, blended in Europe’s 
improvisational cauldron, a vessel owing much of its existence to Schlippenbach himself, 
whether his Globe Unity Orchestra, 50+ years and counting, or various partnerships with 
similarly lengthy pedigrees, such as Evan Parker, with whom he’ll play at Roulette this month. 

Similar amalgamations are found in our other features. Bassist Larry Grenadier (Interview) 
comes to the fore with his leader debut, another in a long line of solo bass recordings, to be 
celebrated at Zürcher Gallery. Saxophonist Lakecia Benjamin (Artist Feature) brings the funk 
and the fierce in equal measure and will do so this month throughout town. And Ahnee 
Sharon Freeman (Encore) and Sidney Bechet (Lest We Forget) are other examples of combining 
traditions into wholes greater than the sum of their parts.

And for Women’s History Month: check out the first six pages of our CD Review section.

On The Cover: Alexander von Schlippenbach (Peter Gannushkin/DOWNTOWNMUSIC.NET)

 Corrections: In last month’s Artist Feature, the pieces on In Formation Network were based on 
compositions, not free improvisations. In last month’s CD Reviews, the correct translation of Brittany 
Anjou’s album title is “reciprocal love”. And the quote (and thus intent) by Fred Frith was incorrect: 
it was “recently I realized that since 1965 I have never NOT been in a band.”

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CORY HENRY
BIRTHDAY RESIDENCY: THE REVIVAL
FEBRUARY 28 - MARCH 3

SPYRO GYRA
MARCH 5 - 10

CHARLES TOLLIVER
50TH ANNIVERSARY PAPER MAN:
MARCH 14 - 17

NATE SMITH
+ KINFOLK
MARCH 19 - 20

SADAO WATANABE QUARTET
MARCH 21, 23-24

BOBBY MCFERRIN
& GIMME5
MARCH 28 - 31

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

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THE RIPPINGTONS
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The principals of Eivind Opsvik’s Overseas—the bassist/composer, saxophonist Tony Malaby, keyboard player Jacob Sacks and drummer Kenny Wollesen—have been together since 2005, joined by guitarist Brandon Seabrook in 2010. So when the band performs, as at Nublu 151 (Feb. 6th), there’s a sense of shared history and understandings. In contrast to the all-too-prevalent serial soloing, Opsvik’s group is holistic and heterophonic, leisurely (yet often energetically) unfolding each tune in imbricated parts. Wollesen played in the pocket with unpredictable gaps, a firm but pliant hand; on “Youth Hopeth” he grabbed a third stick to ‘splatter’ the backbeat. Opsvik, his long fingers graceful as spider legs, led from below, behind. Sacks, bearing an unflappable mad scientist’s grin, seemed to delight in it all, especially the haunting, in-but-out chords of “Extraterrestrial Tantrum” played on Fender Rhodes. Like Opsvik, he was everywhere and nowhere at once. The chameleonic Malaby, who can merge or emerge as the situation demands, was skronking on “Tantrum”, plaintive on “Silkweavers’ Song”, just one chord of “Extraterrestrial Tantrum” played on Fender Rhodes. Like Opsvik, he was everywhere and nowhere at once. The chameleonic Malaby, who can merge or emerge as the situation demands, was skronking on “Tantrum”, plaintive on “Silkweavers’ Song”, just one chord of “Extraterrestrial Tantrum” played on Fender Rhodes. Like Opsvik, he was everywhere and nowhere at once. The chameleonic Malaby, who can merge or emerge as the situation demands, was skronking on “Tantrum”, plaintive on “Silkweavers’ Song”, just one chord of “Extraterrestrial Tantrum” played on Fender Rhodes. Like Opsvik, he was everywhere and nowhere at once. The chameleonic Malaby, who can merge or emerge as the situation demands, was skronking on “Tantrum”, plaintive on “Silkweavers’ Song”, just one chord of “Extraterrestrial Tantrum” played on Fender Rhodes. 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Christian Scott aTunde Adjuah @ Blue Note

Scott Robinson @ Jazz at Kitano

Playing what he has dubbed stretch music, a gender-blind concept expanding a modern jazz base with hip-hop, electronics and world music, trumpeter Christian Scott aTunde Adjuah delivered an electrifying set at Blue Note (Feb. 5th), clearly making him as one of the most innovative voices on the scene. Kicking off the show with his “I Own The Night”, the music began with the boisterous sampled sound of a West African youth’s drumming and chanting on top of the powerful polyrhythmic beats of Luques Curtis, Corey Fonvieille and Weevie Braimah’s respective bass, drums and djembe. With the entrance of the plugged-in blasts of Scott’s trumpet, Logan Richardson’s alto saxophone and Elena Pinderhughes’ flute, plus Lawrence Fields’ piano, the sound took on a futuristic character that might be described as 21st century On The Corner. The soulful “Song She Never Heard” transformed the mood into one of tender romance, with a smooth ensemble sound that intensified as Braimah’s cogs took off over a pulsating bassline and vamping piano. Warm-toned flute was in the spotlight on “Ancestral Recall” and Fields’ Joe Zawinul-ish Fender Rhodes was featured on the funky “West Of The West” along with brooding alto. “Diaspora” had the horns swinging pleasantly winding lines over highlife rhythms accented by Braimah’s bata. The night ended as Scott paid homage to his New Orleans roots with “The Last Chieftain”, a dedication to his grandfather. — Russ Musto

If there’s a ‘brave new sound’ marking jazz today, it’s one as invested in classic mainstream as it is in the avant garde. Scott Robinson’s performance at Jazz at Kitano (Feb. 2nd) demonstrated this spectrum with verve, pacing and rapid-fire invention. The evening celebrated the release of new album Tenornoire, the first in which this multi-instrumentalist focused only on tenor saxophone, his first instrument. Armed with the horn he’s had since 1975, bedecked in a porkpie hat made of “177 reeds I’ve played over the years” and fronting the monstrously gifted ensemble of Helen Sung (piano), Martin Wind (upright bass, acoustic bass guitar) and Dennis Mackrel (drums), Robinson made the case for a music not easily defined. Mixing it up further, several duos sprang up from within. Those with Sung carried the music to other realms; she has an uncanny knack for squeezing masses of notes into a bar while never disrupting the melodic flow. The material ranged from rollicking, adventurous postbop to a ballad rendition of Charles Strouse-Lee Adams’ “Put on a Happy Face”, a reggae-driven piece and reconstructions of Jerome Kern-Oscar Hammerstein’s “All the Things You Are” and Kenny Dorham’s “Prince Albert”. Midway, flutist Sharon Robinson, the leader’s wife, took the stage to add silvery counterpart to one original and the evening closed off with the album’s riveting title work. Through contemporary compositional techniques, Robinson and company soared over the shape-shifting. — John Pietaro

Vocalists Alicia Olatuja, René Marie and Theo Bleckmann utilized what he has dubbed stretch music, a gender-blind concept expanding a modern jazz base with hip-hop, electronics and world music, trumpeter Christian Scott aTunde Adjuah delivered an electrifying set at Blue Note (Feb. 5th), clearly making him as one of the most innovative voices on the scene. Kicking off the show with his “I Own The Night”, the music began with the boisterous sampled sound of a West African youth’s drumming and chanting on top of the powerful polyrhythmic beats of Luques Curtis, Corey Fonvieille and Weevie Braimah’s respective bass, drums and djembe. With the entrance of the plugged-in blasts of Scott’s trumpet, Logan Richardson’s alto saxophone and Elena Pinderhughes’ flute, plus Lawrence Fields’ piano, the sound took on a futuristic character that might be described as 21st century On The Corner. The soulful “Song She Never Heard” transformed the mood into one of tender romance, with a smooth ensemble sound that intensified as Braimah’s cogs took off over a pulsating bassline and vamping piano. Warm-toned flute was in the spotlight on “Ancestral Recall” and Fields’ Joe Zawinul-ish Fender Rhodes was featured on the funky “West Of The West” along with brooding alto. “Diaspora” had the horns swinging pleasantly winding lines over highlife rhythms accented by Braimah’s bata. The night ended as Scott paid homage to his New Orleans roots with “The Last Chieftain”, a dedication to his grandfather. — Russ Musto

“Trio Exaltation”, with drummer Gerald Cleaver, was utterly intact by the downbeat of Andrew Hill’s “Dusk”, a slowly rolling, Latin-esque work driven by Cleaver’s ascending, restless line. Cleaver was all over his kit, commenting, accenting, curling mutes, as Ehrlich rode the fray, his alto, tightly wound and pointed, flailing back at the rhythm section. As the ensemble built the intensity, climbing upward and out, they did so while never looking down. Over the course of the evening, the leader also played flute and clarinet; the former begat memories of Paul Horn, but on the latter, Ehrlich’s slow grinding and moaning found its way to up tempo swing, as well as Goodman and Artie Shaw. Such nostalgia, if you will, peaked in the closing work, Victor Schertzinger-Johnny Mercer’s “I Remember You”, a mainstay of alto players over generations. Here, the trio burned, tempo more free overall, a jazzier take on the celebrated tune. Ehrlich’s performance particularly lifted the crowded room: pizzicato blues over aural melodic lines and rhythmic chording culminated in an almost painfully rapid vibrato, ‘percussive’ being only the start of the description. He is an impossibility fast bass player, but then impossible remains as such only until it’s achieved. (JP)
Larry Grenadier is a bassist who experienced an accelerated education on the instrument working with an array of professionals while still a teenager in his hometown of San Francisco. He rose to prominence during the ’90s in New York, establishing a formidable trio with Brad Mehldau and working with Joe Henderson, Charles Lloyd, Pat Metheny and Paul Motian, among many others. He is a member of the group Fly with Mark Turner and Jeff Ballard and Hudson with John Scofield, John Medeski and Jack DeJohnette. He also tours and records with his wife, singer-songwriter Rebecca Martin. He’s just released a solo bass album entitled The Cleaners (ECM).

The New York City Jazz Record: Have you practiced today?

Larry Grenadier: [laughs] I don’t usually get that question. Yes, I have. I usually try to play a bit in the morning at some point and then throughout the day. For me, practicing is very fluid. I tend to work on something for maybe a few weeks then I move on to something else. Most practicing is playing through classical music, not really trying to master it but to play it live, really just trying to find different music that pushes my technique. That’s typically what I’m working on outside of specific things that I need to work on for a gig or for a recording.

TNYCJR: After starting on trumpet, you switched to bass at 12. Did you start on your own and then find a teacher?

LG: I found a teacher right away when I took up the electric bass, which my dad thought I should take up. One brother played guitar and my other brother, trumpet. So we could all play together. I always took lessons, but the thing that was really valuable for me was that the second I started taking lessons, I also started playing in a band. Right away the goal was to learn to play on a gig. It was really helpful for just finding out what people are looking for from the bass, how a band works and all that stuff.

TNYCJR: Did you have many teachers in the beginning?

LG: I kind of moved through it. I started with the local guy at the music store and that took me to one of the better electric players that was playing jazz. When I started playing upright, I went to the local jazz players in San Francisco, Paul Breinin and Frank Tusia. They taught me classical technique that helped me learn where the notes were and how to get around the instrument physically. Later in high school, beginning of college, I started taking lessons with some of the players in the San Francisco Symphony, Michael Burr and Steve Tromontozzi, which was very helpful for just kind of continuing that, process of getting comfortable with the physicality of the bass. Now that I teach, that’s kind of what I teach too. Because I feel on the bass this is the issue: the physical hurdles we have to deal with, just getting comfortable with the instrument, the size of it, all the things that make playing the bass hard. I find that if people focus on that early on, they don’t have to think about it later and then they can get that stuff out of the way of the flow and just focus on in the music.

TNYCJR: You were able to start working while still a teenager. What kind of gigs and were you getting paid?

LG: [laughs] Yeah, luckily, I’ve never had another job. I was in a pop-rock band when I started and we would do typical gigs: high school dances, roller skating rinks and state fairs, all that stuff. Then I started playing jazz with my brothers and some of the other kids in school. Pretty soon I met a piano player, Larry Vuckovich. I barely could play when we met. He really helped me and we started doing gigs. At 16 I recommended me for a gig with [saxophonist] Charles McPherson and I just started meeting all the great local musicians. It was just an amazing time. I would play with people who would come through town as soloists and needed a rhythm section. I got a lot of experience that way and continued to figure out what people expected from the bass in jazz.

Then I was playing with people who were there: Joe Henderson, Stan Getz, Bobby Hutcherson... There were so many great musicians. Tony Williams was out there. It was kind of amazing for a pretty small scene by then; it wasn’t like it was in the ’50s or ’60s. Looking back, it was an amazing way to learn how to play jazz. I couldn’t have done that if I grew up in New York. I just wouldn’t have had those same opportunities. It was just kind of the right moment for a player who wasn’t really ready, but was lucky enough to be put in a situation to learn how to play really quickly.

TNYCJR: Was Donald Bailey out there? He is one of these giants that you don’t hear as much about.

LG: Yeah, that’s the man! Absolutely. He moved when I was 16, because he was on this gig I did with Charles McPherson. He had just moved to San Francisco from Japan. He and George Cables were on that gig. That was the first time I played with him. Then we played a lot of different situations, with Charles, with Stan Getz. I think about him a lot because nobody really topped what he did. Donald Bailey was a huge influence on me and also many, like Jeff Ballard, Kenny Wollesen, the younger drummers. There were amazing drummers in San Francisco. He was probably the most unique, but there was Eddie Moore, Eddie Marshall, there was quite a few. Donald really kind of blew my mind because I’d never heard anyone play like that before. I remember that first week at the Keystone Korner, I had no idea what was going on, because it seemed like there were four different beats going on; you know each limb was doing something different. It was kind of busy, but it was super groovy, so I just kind of had to settle into it. After playing with him over time, I felt more comfortable. He taught me a lot. He is not talked about enough, but if you talk to Billy Hart or Jack DeJohnette, they’ll tell you about Donald. You know he was a really big influence on a lot of people. Joey Baron will talk about him too. He was just a unique guy, he dressed differently, he just kind of went about his life in a very unique way, so his playing was part of that. He did have a lot going on when he played, like a wall of rhythm coming at you, but most of all it was just super funky, even if it was something really loose. After playing with Jack [DeJohnette], and then connected me also with Donald, because there’s something similar about the way they play; there is this kind of barrage of information coming at you, but at the core of it there’s a really swinging, strong beat, which makes it all work.

(Continued on page 46)
Lakecia Benjamin — By Marilyn Lester

We’ve come a long way since pioneering saxophonist Peggy Gilbert wrote a pointed, retaliatory article in DownBeat in 1938 in response to an anonymous piece run the issue before entitled “Why Women Musicians Are Inferior”. Gilbert lived long enough to see women make strides in jazz. If she had still been alive she would have been on the forefront of championing alto saxophonist Lakecia Benjamin, who embodies the Gilbert spirit in her passion, intensity and fierceness. Benjamin may call herself a musician first, but is not unaware of the history she makes being a premier female player in the jazz world. She acknowledges that “in the history of the world it’s only now that women are being recognized and seen by the media in many fields.” It wasn’t until she was in college, “I was taught by other woman musicians of the International Sweethearts of Rhythm, of Mary Lou Williams, of Melba Liston.” Benjamin knows there’s more to be done, but she adds, “slowly but surely women are becoming more visible.” As of this writing, she’s preparing a series focusing on some of her favorite female musicians and vocalists who have recently passed called A Woman’s Perspective: Jazz Takes Flight.

Benjamin is a product of New York City’s Washington Heights neighborhood. Her upbringing and background strongly inform her worldview and her playing. The word often used to describe her is “charismatic”. Whether onstage as a leader or band member, she’s possessed of energy and intensity unmistakably geared to giving her audience a good show. Benjamin is, in the best sense of the word, an entertainer. She’s aware that it’s not enough to play well—it’s showmanship that keeps a crowd’s attention. Her sound is big and rhythmic. She’s been compared to Johnny Griffin in that regard, especially since she’s a gifted sight-reader, learned how to develop an individual voice. From LaGuardia, she went on to The New School jazz program, but was already playing professionally with Clark Terry and Reggie Workman.

Now 30-something, Benjamin prefers the groove of funk/R&B/Soul. Her own band, Soul Squad, often features her own compositions with traditional R&B and pop sounds and some electronica and influences from the likes of James Brown, Maceo Parker, Sly and The Family Stone and The Meters added. Her music tends to be dance floor-friendly, another harkening back to her roots in the Heights. Yet, Benjamin is versatile. She states that, “my favorite genre is any music that has the goal of engaging the audience and people on an emotional level.” In the past she’s worked with Duke Ellington Orchestra, Count Basie Band, David Murray Big Band, Joanne Brackeen, Rashied Ali with Duke Ellington Orchestra, Count Basie Band, David Murray Big Band, Joanne Brackeen, Rashied Ali, Vanessa Rubin and James “Blood” Ulmer. Her jazz experience led to arranging jobs and becoming a section leader with Stevie Wonder, Alicia Keys, Macy Gray, The Roots and Anita Baker. Currently, Benjamin is a featured musician for Gregory Porter as well as Craig Robinson and The Nasty Delicious.

Benjamin is also politically and socially minded. Her CD, Rise Up (Ropeadope, 2017), starts with the quote, “You can either live your dream or live your fear.” The CD is a dedication to her late sister, Jenee, who died at 22 in 2013. “I believe music is here to help heal,” she states emphatically, adding, “I’m comfortable in any genre as long as that’s the goal.” Benjamin titled the album so because “rise up” was her sister’s motto. Every track in its stylistic difference is meant to express a different aspect of Jenee. Rise Up is also a political statement, but one of hope and power. Benjamin believes that music is the strongest tool for social change, pointing out that one of the first things plantation owners did to slaves was to forbid the drum and take away their music—the tools of liberation. “Everyone listens to music,” she says. “Any great revolution in history has a corresponding era of music.”

Her philosophies of life and music inform her devotion to education. As a teacher (she’s worked privately in this capacity and with institutions such as BRIC in Brooklyn and Jazz at Lincoln Center) she recognizes that in youth, creativity is most open. For her students, she says she wants them, “to learn to find their particular voice and sound. I want students to have their own statement and messages to bring to the world.” Going forward, Benjamin is prepared for the long haul and what it takes. “I think it’ll take just as much determination as I’ve ever had to continue in this business”, she says. “I kind of was always taught to keep in mind that longevity is key.”

For more information, visit lakeciabenjamin.com. Benjamin is at The Sound Bite Mar. 9th with Bertha Hope as part of the Lady Got Chops Festival and Dizzy’s Club Mar. 13th and Schomburg Center Mar. 18th, both with her A Woman’s Perspective project. See Calendar.

Recommended Listening:

• Kit McClure Band — Just the Thing: The Sweethearts Project Revisited (Red Hot, 2002-05)
• Clark Terry & The Young Titans of Jazz — Live at Marilyn’s (Chiaroscuro, 2004)
• Lakecia Benjamin — Retox (Motéma Music, 2010-11)
• Lakecia Benjamin — Rise Up (Ropeadope, 2017)
German pianist Alexander von Schlippenbach has been in at the ground floor on so many seminal moments. He was there when Europeans began to throw off the shackles of the American jazz hegemony in the ’60s, what critic Joachim-Ernst Berendt termed “Die Emanzipation”. In doing so he founded the Globe Unity Orchestra, one of the first free jazz big bands. At the same time he also pioneered a way to incorporate serial music into an improvised setting. But having helped propose a European answer to the questions jazz poses, he revealed his fondness for his roots by being the first to record Thelonious Monk’s entire canon. If any further reason were needed for his place as one of the most influential musicians of his generation, look no further than his helming one of longest running outfits in free jazz: the Schlippenbach Trio.

So where did his love of jazz come from? Schlippenbach explains: “I was a jazz fan already in my very early years. I used to listen to the Voice of America Jazz Hour every night. When I heard Oscar Peterson the first time live, it attracted me totally to be a jazz piano player. In the beginning it was only the American style. Later I studied composition in Köln and was certainly influenced by European traditions as well.” Schlippenbach’s first outings were under the leadership of kindred spirits trumpeter Manfred Schoof and multi-instrumentalist Gunter Hampel. He performed new music works by his teacher, composer Bernd Alois Zimmermann, which contained sections for improvisation by jazz players with Schoof. When the opportunity for a large-scale work emerged, he called upon his colleagues from these groups, as well as players such as Peter Brötzmann and Willem Breuker.

How did the opportunity arise? “It was a commission by the radio [RIAS Berlin] for the Berlin Jazz Festival [Berliner Jazztage] 1966, to write and arrange something for a large ensemble of free jazz players. So I did and the name of the piece was ‘Globe Unity’. The performance at the Berlin Philharmonie in November 1966 was a kind of scandal and success. So the band went on and was called the Globe Unity Orchestra.” GUO went on to record 17 discs, the last being Globe Unity 50 Years (Intakt) recorded at the 2016 Berlin Jazz Festival. Initially the repertoire focused on Schlippenbach’s own ideas, but that changed over time. “I am a composer myself and interested in pieces of other musicians as well. From time to time we did projects focused on a selection of certain pieces, especially at that time, and we may do again. Nowadays we do more completely improvised performances.”

From the outset Schlippenbach has held Monk in high esteem. How does he rate him? “The greatest composer in jazz. As a pianist he has an incomparable touch and extremely good timing. Each of his pieces has an own strong and specific character. Once you know them, you will never forget.” In the early days there were no fake books, so Schlippenbach had to copy from someone else, get help from Monk collaborator Steve Lacy or work things out for himself. He did some arrangements for the GUO, including the version of “Ruby My Dear” on Pearls (FMP, 1977) on which Anthony Braxton was the soloist.

During concerts with bass clarinetist Rudi Mahall and trumpeter Axel Dörner in the ’90s, they would include some Monk tunes. But then matters progressed. “The idea was to play all the 70 pieces in one night’s performance. It was developed in collaboration with the quartet Die Enttäuschung to achieve a kind of acoustic picture, like a kaleidoscope of Monk. It was worked by using collage techniques and improvisations as well. The complete performance is about 3 hours and 15 minutes in three parts with some intermissions in between.” The first performance in its entirety was at a Hamburg radio station in 1998, but they had worked on the program for over ten years before the recitals in Berlin in 2003 and 2004 that formed Monk’s Casino (Intakt). Their rendition of Monk’s oeuvre is far from straightforward. Some tunes are given elaborate and extended arrangements while others are quick and simple. But other episodes are downright wacky, such as a section with a large rubber ball, which provides the cues to start and stop a piece.

It’s not only Monk. In 2014, Schlippenbach and life partner Japanese pianist Aki Takase recorded So Long Eric (Intakt), a similarly inspired program of works by reedplayer Eric Dolphy with a midrange ensemble that includes vibraphonist Karl Berger and drummer Hann Bennink, both who shared stages with Dolphy and are GUO alumni. What’s Schlippenbach’s view of Dolphy? “Especially beautiful and surprising formal implications as well. In his importance he is the great follower of Charlie Parker, moving further on with an utopic imagination for melody in his improvisations.” This wasn’t the first collaboration with Takase. Over the years three piano duet albums have come out. The most recent being the remarkable 1995 date Live From Cafe Amores (NoBusiness, 2018), on which they play simultaneously on the same piano.

While such projects represent an important strand in Schlippenbach’s career, they are short-lived compared to his trio with his countryman drummer Paul Lovens and British saxophonist Evan Parker. First established back in 1972, but interacting earlier as part of the GUO, they have fashioned a unique style, which can be heard most recently on Warsaw Concert (Intakt, 2016). Although the instrumentation echoes Cecil Taylor’s classic trio with Jimmy Lyons and Sunny Murray, Schlippenbach has said that the trio’s style is not derived from American jazz. Nonetheless he holds a torch for Taylor. “I had seen Cecil Taylor performances already in the ’60s. It was an overwhelming impression. Air from another planet. Certainly a strong influence on my further piano playing. Ever an outsider, Taylor is a major musician and as pianist a forerunner.”

But if Monk and Taylor love is large in Schlippenbach’s pantheon, they are not alone. Following studies with Zimmermann he also found a place for Arnold Schoenberg, progenitor of the 12-tone technique championed by the Second Viennese School composers. Schlippenbach explains: “There are strict ways to use 12-tone material in composition, which is also possible in improvised music. I have developed something like using six-note chords for the left and right hand.” Schlippenbach uses these materials to generate an enormous variety of patterns and vertical structures, which he feeds into the dialogues with Parker and Lovens. He also employs them with GUO as a way to avoid conventional forms, as means of steering the improvisations towards novel paths: “It does not inform all my playing, but gives some material to start and opens up something like a free atonality.”

Obviously with such a lengthy life span the trio has evolved over the years. The first recordings, such as Pakistani Pomade (FMP, 1972), unveiled a unit raw and powerful, with Parker hitting on harsher textures than usually found in his spluttered stream of notes nowadays. How does Schlippenbach perceive the group’s evolution? “A slow development of something that was there from the beginning on. Playing together for such a long time creates a strong musical bottom for the group to go on. There are different periods as well, but that can bring up something new. Anyway, it goes on well.” What about Parker’s perspective on his nearly-half-century tenure with Schlippenbach? “If they asked me I could write a book’, perhaps you know the old song? In short I could say our musical history together is well documented and the fact that we are still playing together after nearly 50 years is a testament to the strength of our understanding both on and off the bandstand. Like any extended conversation over time we have come to know one another’s favorite topics, our rants, our hobbyhorses, our clichés, our obsessions. In this mix somewhere must go strengths and weaknesses. The flow from strength to weakness and back is an eternal subject for further work.”

Surely there must be challenges inherent in performing in such a long extant outfit? Schlippenbach again: “Trying to get over and in the best case to learn from it. In all challenges is always something to improve.”

Even though he brings experience of contemporary classical composition into the jazz sphere, Schlippenbach remains a firm adherent of free jazz, preferring that term to free improvisation, which he fears puts an unwanted distance between him and a tradition which he still views with great affection. He is enthusiastic about the future: “All jazz is free. There is more free jazz in the world than ever before.”

For more information, visit avschlippenbach.com. Schlippenbach is at Roulette Mar. 25th with Evan Parker. See Calendar.

Recommended Listening:
• Schlippenbach Trio—First Recordings (Trost, 1972)
• Globe Unity Orchestra and Guests—Pearls (FMP, 1977)
• Alexander von Schlippenbach, Axel Dörner, Rudi Mahall, Jan Roder, Uli Jennisen—Monk’s Casino (Intakt, 2003-04)
• Schlippenbach Trio—Gold Is Where You Find It (Intakt, 2007)
• Alexander von Schlippenbach’s Globe Unity Orchestra—Globe Unity 50 Years (Intakt, 2016)
**NEW RELEASES SPRING 2019**

**Intakt CD 330**
**ALEXANDER HAWKINS**
**IRON INTO WIND**
PIANO SOLO
Alexander Hawkins: Piano

**Intakt CD 316**
**TOM RAINEY TRIO**
**COMBOBULATED**
Mary Halvorson: Guitar | Ingrid Laubrock: Saxophone | Tom Rainey: Drums

**Intakt CD 319**
**STEPHAN CRUMP – INGRID LAUBROCK – CORY SMYTHER**
**CHANNELS** (Recorded live at unerhört!-Festival 2017)
Stephan Crump: Acoustic Bass | Ingrid Laubrock: Tenor and Soprano Saxophones | Cory Smythers: Piano
CD Release Party: 04/13 at The Jazz Gallery, NYC

**Intakt CD 320**
**FRED FRITH**
**ALL IS ALWAYS NOW – LIVE AT THE STONE (3 CD Box)**
Fred Frith with Laurie Anderson, Amma Ateria, Sylvie Courvoisier, Nava Dunkelman, Jordan Glenn, Shelley Hirsch, Jason Hoopes, Annie Lewandowski, Jessica Lurie, Miya Masaoka, Ikue Mori, Pauline Oliveros, Else Olsen Storesund, Evan Parker, Gyan Riley, Sudhu Tewari, Clara Weil, Theresa Wong, Nate Wooley
Ahnee Sharon Freeman’s history reads like a who’s-who of postbop and avant garde orchestral jazz. The pianist, French horn player, arranger and composer performed in the bands of pianist/arranger Gil Evans, bassist Charles Mingus, pianist George Gruntz and trumpeter Don Cherry, among others. And she spent many years as Music Director for bassist Charlie Haden’s politically charged Liberation Music Orchestra (LMO). But the native New Yorker also has a long history of leading her own groups, which she says will be a high priority for her in 2019.

Freeman presently leads different groups in New York City, including a piano trio and a French horn ensemble. Despite the fact that she has been performing live as a leader for decades, one thing the Queens resident has yet to do is release a studio album under her own name, another goal for this year.

“I’ve led big bands, I’ve led duos and trios and larger ensembles at the Village Gate, Birdland and Sweet Basil,” Freeman explains. “But I’ve never recorded my own CD as a leader. I’ve played on around 27, 28 albums, but they weren’t mine.” Among those are several as part of the Jazz Composer’s Orchestra led by Cherry (Relativity Suite), trombonist Roswell Rudd (Numatik Swing Band) and violinist Leroy Jenkins (For Players Only). Additionally, her discography boasts credits with trumpeter Charles Sullivan (Kamau Adilifu), drummer Warren Smith’s Composer’s Workshop Ensemble, Beaver Harris/Don Pullen 360° Experience and pianist Muhal Richard Abrams.

A Freeman bio posted on the website Wikipedia claimed that her association with the LMO started in 1982, but Freeman stresses that she joined Haden’s visionary big band well before that. Freeman, who grew up in Brooklyn, recalls that Haden first hired her for the LMO in the late ’60s. And she asserts that as proud as she is of her decades in the LMO, she had many other important associations as well.

“That bio made it look like I’d only played with Charlie Haden and that’s simply not true,” Freeman emphasizes. “I played with lots and lots of people: Charlie Haden, Gil Evans, Billy Taylor, Frank Foster, Jimmy Heath, McCoy Tyner, Mingus. Gil Evans’ band was mind-blowing. I played in all kinds of big bands. I was Music Director of two or three dance companies. I was a conductor of a Broadway show for a while and I did off-Broadway, just all kinds of stuff that’s not in the bio.”

Another association that Freeman is proud of is her work in trombonist Melba Liston’s band in the early ’80s.

“Melba was a very interesting lady,” Freeman recalls. “I was 30 when I played with her and she was my mother’s age. She was 54. When you could get her to really talk about things—the music industry, romantic relationships—Melba was really interesting. We both played brass instruments and we were both arrangers and composers. And we both had the experience of being a woman in an entirely male environment. Melba was very encouraging.”

Freeman also has fond memories of her association with Mingus in the early ’70s.

“I called Mingus up and he wanted me to play in his quintet,” Freeman remembers. “At that time, I wasn’t improvising. But Mingus said, ‘Come on down.’ So I came down. He was cooking a big pot of something on the stove and then he sat down and played piano for me. We just sat and chatted for a while and then I heard he later on to play in his big band at the Mercer Arts Center for three-and-a-half months. I didn’t have to solo in that particular band, but it was fascinating.”

Freeman speaks highly of bandleader/arranger Carla Bley, whom she worked with extensively when they were in Haden’s LMO together.

“Carla and I had some very interesting conversations,” Freeman recalls. “I never found her difficult to get along with; she was always very pleasant. But you had to really know Carla to get her to open up. Carla does not reveal a lot about what’s really going on inside. That’s what I found about Carla Bley. You have to get to know her quite well.”

These days, Freeman is making a point of teaching. An adjunct professor, Freeman teaches music history classes at the New York City College of Technology and elsewhere. She is quick to point out that many other jazz musicians in The Big Apple are heavily focused on teaching as well in 2019. “The teaching keeps many of us afloat,” Freeman notes. “For years, it would be quite common for me to be working four or five days a week, playing with different people. I could depend on JVC with Fab Four or certain bands that I worked with going to Europe. I knew that I would be in Europe for a minimum of four to five or five-and-a-half months. So you knew of what you could do. And plus, there were the gigs that I got with my trio, duo, quartet, octet or whatever. But when that began to decline, a lot of guys jumped into teaching.”

One of the intriguing things about Freeman’s history has been her ability to dive into a variety of musical situations. And in 2019, she is still keeping her options open. “I play two instruments, I conduct, I compose, I arrange,” Freeman explains. “My career has been like, ‘OK, what’s the next thing that I want to do?’ And I’m still pushing forward.”

**Recommended Listening:**
- Don Cherry and The Jazz Composer’s Orchestra—Relativity Suite (JCOA, 1973)
- The Montreal Tapes (Verve, 1989)
- Sidney Bechet—Ballad of the Fallen (ECM, 1982)
- Sidney Bechet Liberation Music Orchestra—Not In Our Name (Verve, 2004)

### LENI Worth FORGET

**SIDNEY BECHET**

By Elliott Simon

The power and command of Sidney Bechet’s clarinet enabled him to challenge the brass soloists of early jazz. His distinct sound was comprised of wide vibrato, bends, growls and glissandi and he pulled it all together with unmatched muscle. With this style he transformed the soprano saxophone into a jazz instrument, allowing him to challenge the brass soloists of early jazz.

Born in New Orleans in 1897, at six Bechet was playing the tin-whistle and quickly began to play the clarinet. When clarinetist Bandleader Noble Sissle and Bechet had a long history, Bechet was late for a gig with cornet player George Baquet was late for a gig with cornet player Freddie Keppard at the Bechet residence, Keppard overheard eight-year-old Bechet in a nearby room playing along flawlessly. Bechet initially studied with Baquet, but then adopted softer reeds and a double-lip embouchure learned from Louis “Big Eye” Nelson. Bechet abandoned his tutelage after refining his technique and never learned to read music, fearing it would interfere with improvisation.

In his 20s, Bechet joined the Southern Syncopated Orchestra for their England residency, but drummer Bernie Peyton’s splinter group, The Jazz Kings, was more to his liking. His temper and unreliability got him fired but they subsequently rehired him and his hot clarinet was a feature of the band. In 1923 Bechet released his first recordings with pianist Clarence Williams’ Blue Five and later teamed with Louis Armstrong on Williams’ “Cake Walking Babies (From Home)”. Bechet played in Paris and fell in love with the city. However, he had been deported from London on an assault charge and spent 11 months in a Paris jail after “accidentally” shooting three people. Bechet maintained that he was actually shooting at banjo player Gilbert “Little Mike” McKendrick, but missed.

Bandleader Noble Sissle and Bechet had a long relationship. In 1926, the latter often playing both tenor and soprano saxophone. Important examples from these sessions include “I’m Just Wild about Harry”, “Okey-Doke” and “Home”). Bechet played in Paris and fell in love with the city. However, he had been deported from London on an assault charge and spent 11 months in a Paris jail after “accidentally” shooting three people. Bechet maintained that he was actually shooting at banjo player Gilbert “Little Mike” McKendrick, but missed.

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Any record label bearing such a slogan must be boldly unique. This paraphrase of Gil-Scott Heron, however, speaks of a revolution wider than the ramparts and bulwarks. “We run it more as a collective,” states Truth Revolution founder Zaccai Curtis. “It’s not a label in the standard sense; in fact we branded it Truth Revolution Recording Collective, a working community of artists.”

An outgrowth of Curtis’ music publishing company through which he produced his first solo efforts, the label began releasing albums in partnership with indiemed jazz and Latin artists in 2012. Production has since rapidly increased and Truth Revolution can boast a 2017 Grammy nomination, Entre Colegas by salsa giant Andy Gonzalez. “Andy is a premier Latin jazz bassist, a founder of the Fort Apache Band, who defined this style. He was a mentor to my brother Luques and me and us to borrow his entire record collection years back when he was moving. It means a lot to all of us to have him as a part of our label.”

Truth Revolution’s now preparing for a 2019 industry stir. “This month, we’re releasing [drummer] Ronnie Burgage’s Dance of the Great Spirit. He’s an incredible artist with an amazing history. We’re honored that he contacted us due to the brand,” Curtis explained. “We knew immediately that we wanted to work with him.” Burgage stated that he’d known the Curtis family but had little prior knowledge of the label. “I was going to release this through another company, but when that didn’t work out, I spoke to Zaccai. My music is rooted in Civil Rights and social justice, so when he told me the name—‘hal!’—it was meant to be!” Burgage’s ensemble is already celebrating the release locally but will tour extensively in spring and summer.

“It’s been a long journey,” Curtis reiterated. “At first, I financed everything but as partnerships evolved, they became the whole point [of this label and collective].” And with the unique perspective the brothers have within the struggling indie jazz world, there’s been a growing interest among musicians of stature.

The label also enjoys an important relationship with drummer/bandleader Ralph Peterson. “Ralph is one of the few drummers to record alongside Art Blakey,” Curtis said. “He shadowed Blakey [in the Jazz Messengers Big Band], double drumming. Ralph recorded the Triangular series over recent years, the first of which included Geri Allen. Triangular III is a joint release between Truth Revolution and his own Onyx label.” The Curtis brothers, who have worked with the drummer since the early aughts, complete this album’s trio. “We act as an umbrella; even if an artist doesn’t have their own label, we’re in partnership with them,” Curtis affirmed. “Some albums are fully recorded and produced by Truth Revolution but the vast majority of our releases come to us at least halfway finished. We finalize the albums with the artists and then release and handle distribution.”

As Truth Revolution expanded, it became necessary to grow its staff, particularly as Zaccai remains as busy in label matters as in tours with Cindy Blackman-Santana, the Messengers Legacy or his own large ensemble; the recording of his Algorithm, a nine-part chamber work, will be released later this year. The necessary staff expansion brought in brother Luques, bassist with Eddie Palmieri, Pat Metheny and Orrin Evans among others, and father Ted (“a musician, but not a musician”), as well as label manager Matt Chasen, a vocalist/saxophonist and concert producer.

But this Hartford-based label collective can be seen as a realization of the tight music community the city has fostered for decades. Chasen explained: “I’ve known the Curtis family for years and recognize the importance of celebrating the local heritage here. The Jackie McLean Institute was founded back when Jackie taught at Hartt College, University of Hartford. It’s still thriving and Zaccai is now a faculty member. The music is eclectic and Latin jazz, heavily advocated by Jackie, is a big part of this.” Chasen, not long ago, took over the reins of Hartford’s noted “Latin Jazz Wednesdays” series. But the heritage runs still deeper. McLean also created the Artists Collective, a space for younger music students to learn the craft (Zaccai and Luques are products of this early immersion). Ted, the patriarch of the Curtis family, indoctrinated his sons by purchasing a variety of instruments and opening the house basement to jam sessions, attracting a plethora of touring artists. Ted’s eldest, Damien, is a celebrated hip-hop producer.

Inspired by the independent music and arts movements that predated him, Zaccai looks to the Black Arts Movement and M-Base as well as the artists who forged their own defiant way. The rebellious heart of Truth Revolution is also seen on its website, which (CONTINUED ON PAGE 46)
JOSEPH JARMAN
BY ANDREY HENKIN

Joseph Jarman, reedplayer and founding member of the Association for the Advancement of Creative Musicians (AACM) and Art Ensemble of Chicago (AEC), died Jan. 9th at 81 after a long illness.

Jarman was born on Sep. 14th, 1937 in Pine Bluff, Arkansas and grew up in Chicago, attending DuSable High School and studying drums under the famed musical director Walter Dyett. Upon graduation, he joined the army, where he began playing reed instruments. After his discharge he returned to Chicago, where he met bassist Malachi Favors and reedplayer Roscoe Mitchell. The latter introduced Jarman to pianist Muhal Richard Abrams and Mitchell, Jarman and Favors would later be part of Abrams’ Experimental Band, the precursor to the AACM, founded a few years later.

Jarman made a pair of records for Delmark in 1967-68, Song For and As If It Were The Seasons, then with Mitchell, Favors and trumpeter Lester Bowie founded the AEC, an outgrowth of the Bowie album Numbers 162 (Nessa, 1967). Though inextricably linked with The Windy City, the AEC really began as a European construct with the members all decamping to France as part of a major exodus of black American musicians. Speaking to our own Kurt Gottschalk in 2003 on the subject of returning to the AEC after a ten-year hiatus, Jarman said, “It was a great decision because I loved the Art Ensemble and missed it. We had always been in communication. Even Lester, he was always saying ‘come on back.’ His transition was really the core. They were just a trio and it was nice to be a quartet again... I’m back with the band. It’s not temporary because the music is beautiful.”

The AEC had albums on BYG-Actuel, Saravah, EMI-Pathé, America, Galloway, Decca, Freedom, Atlantic, ECM (late 2018 saw the release of the 21-CD ECM boxed set The Art Ensemble of Chicago and Associated Ensembles), DIW, Pi and the band’s own AECO imprint. Jarman’s discography also included credits with AEC bandmates Mitchell, Bowie and percussionist Famadou Don Moye, fellow AACM reedplayer Anthony Braxton and, more recently, Lou Grassi, Scott Fields and Chris Chalfant. From 1974 into the new millennium, Jarman made albums for Delmark, India Navigation, AECO, Black Saint, Four Star, Baybridge, Music & Arts, Ocean, Bobbuda Music and Melungeon. But Jarman left music for several years in the ’80s to pursue Buddhism and Aikido martial arts, opening a dojo in Brooklyn; for many years he delivered the opening invocation at the Vision Festival. Yet this extra-curricular activity was a complement to and extension of the music he had been making with the AEC and on his own for decades. As he said to Gottschalk, “I don’t feel that I am a creator or a performer, I feel that the music of the universe passes through me.”

CHRISTOPHER ELLIS (Dec. 25th, 1928—Jan. 21st, 2019) The British singer formed the Magnolia Jazz Band early on in his career before moving into production at EMI, mostly with reissues of jazz albums but also new sessions by Dick Sudhalter, Keith Nichols, Keith Ingham and others, while maintaining an active schedule as a singer in London venues, releasing his sole album, Vocal With Hot Accomps., in 1987 on Dormouse before moving to Holland and co-founding Challenge Records. Ellis died Jan. 21st at 90.

ALVIN FIELDER (Nov. 23rd, 1935—Jan. 5th, 2019) The drummer followed up a late ’50s stint with Sun Ra by becoming a founding member of the Association for the Advancement of Creative Musicians and playing on Roscoe Mitchell’s 1966 Delmark album Sound and then sessions led by Charles Brackeen, Ahmed Abdullah, Dennis Gonzalez, Joel Futterman and others as well as membership in the ’80s band Improvisational Arts Quintet to go along with a number of albums as a collaborator with Kidju, David Murray, Peter Kowald, Damon Smith, Frode Gjerstad, Joe McPhee and others in the new millennium and a single album as a leader, A Measure Of Vision, in 2007 for Clean Feed. Fielder died Jan. 5th at 83.

HARRY HARMAN (1928—Jan. 2nd, 2019) The Australian multi-instrumentalist started out on tuba with his Paramount Jazz Band in the early ’50s, switched to upright bass with the Port Jackson Jazz Band in the mid ’50s and then moved to banjo upon joining the Graeme Bell All Stars in the early ’60s, returning to music after a long hiatus in the ’80s playing both tuba and bass. Harman died Jan. 2nd at 91.


MICHEL LEGRAND (Feb. 24th, 1932—Jan. 26th, 2019) The French pianist parlayed a classical education into a lengthy career, his instrumental debut I Love Paris made when he was only 22, numerous credits as a composer for other artists as well as for film (in particular the French New Wave directors and, most famously, 1964’s Les Parapluies de Cherbourg), a second career as a performer on both piano and voice as well as more composing work for film, ballet and opera and dozens of albums over the decades to go along with three Oscars and five Grammys. Legrand died Jan. 26th at 86.
Roscoe Mitchell
March 6th 7PM & 9:30PM
Park Armory / 643 Park Avenue
New album: Art Ensemble of Chicago and Associated Ensembles

Vijay Iyer / Craig Taborn
March 12th 8pm
Roulette / 509 Atlantic Ave
New album: The Transitory Poems

Larry Grenadier
March 15th 8pm
Zurcher Gallery / 33 Bleecker St
New album: The Gleaners

Carla Bley / Andy Sheppard / Steve Swallow
March 19th & 20th, 7:30pm & 9:30PM
Jazz Standard / 116 E 27th St
New album: Andando El Tiempo

Sun Of Goldfinger
David Torn / Tim Berne / Ches Smith
March 21st 8PM & 9:30PM
Nublu / 151 Avenue C
New album: Sun Of Goldfinger

Ralph Towner
March 27th & 28th, 7:30pm & 9:30PM
Jazz Standard / 116 E 27th St
New album: My Foolish Heart

Avishai Cohen Quartet
March 29th – 31st, 7:30pm & 9:30PM
Jazz Standard / 116 E 27th St
New album: Cross My Palm With Silver
Hot on the heels of appearances on new albums by Henry Threadgill and Anthony Braxton, trumpeter Steph Richards has definitely reached a high visibility point in her career, most clearly illuminated by these three highly distinctive new recordings, each showcasing different aspects of her aesthetic as an improviser.

The most compelling prima facie case for Richards as a new voice is her latest release, Take The Neon Lights with James Carney (piano) Sam Minnae (bass) and Andrew Munsey (drums). Take the warm fluid grace of Kenny Wheeler and electric spark of Taylor Ho Bynum to picture from whence Richards may be coming. She swoops and sputters over simpatico drums on the title track, as Carney and Minnae enter cautiously, and displays a serious command of extended techniques, delivered with zany curves, as the band expands and contracts around her fluid themes. “Brooklyn Machine” features what sounds like (but isn’t) double-tracked trumpet triggering a controlled maelstrom. At one point, everyone drops out, leaving Richards to carry on in deep conversation with herself, toggling with muted hieroglyphics from one horn to buzzing multiphonics on the other. Richards’ band is perfectly suited to follow her slightest change in direction. Whispered brushwork illuminates piano preparations and the deep muscularity of ringing bass whole notes on “Time and Grime”, opening a door for trumpet to slither and swerve in juxtaposition. Richards has an incredibly gorgeous sound on flugelhorn and on “Transitory (Gleams)” she alternates between long, held tones and piercing short bursts into the upper register. Anyone interested in the art of modern trumpet playing would be well advised to start here.

Trio Music finds Richards and contrabass legend Bert Turetzky in an all-improvised date led by multi-woodwind virtuoso Vinny Golia. This is some “deep listening” stuff when difficult to discern exactly who is playing what at any given moment, but that all seems to be a part of the grand design. Richards comes out screeching on “Solana”, balanced by the percussive bow-strokes of Turetzky and slap-toned antics of Golia. This music ebbs and flows like water descending from a mountain and collecting in pools along the way. Everyone seems to share a similar mindset when it comes to changes of direction and there’s a remarkable lack of ego throughout. At times, it sounds like the soundtrack to the best ’50s sci-fi movie you’ve never seen.

THAW pairs Richards with Andrew Drury, who plays just floor tom and timpani while she presses the bell of her horn against snare drum and timpani. Despite the stripped-down instrumentation, these two manage to create a very orchestral palette, which often sounds like an alien creature stretching its limbs. There is not much precedent for this collaboration. Trumpet and drum duos are enough of a rarity and this is not your ‘standard’ trumpet/drum duo by a long shot. Nevertheless, it’s fascinating music and a welcome dose of pure Steph Richards.

Where tenor saxophonist/flutist Anna Webber’s 2016 album Binary drew inspiration from various internet sources, she now turns to the work of other composers, though it would be difficult to make the connections from listening to these nine pieces of wildly varied length and instrumentation. The music of others seems to have been redacted, subsumed in expansion or some shade of both in a larger-ensemble conception where Webber’s already complex compositional aesthetic of points, short lines and angles demonstrates remarkable refinement and expansion.

Her deepest dive sees her navigating the icy crystalline waters of “The King of Denmark”, Morton Feldman’s 1964 percussion score, whose innovative notation invites multiple and differing realizations. To posit that Webber rises to the occasion would imply that hers is only a realization. The second and third components of her series, for layered percussion and trans-spectrum double bass, respectively, certainly do sound as if they were drawn from the more sustained sections of Feldman’s score. They contain atomistic phrases, thuds and slaps of differing weights and densities, some overdubbed, presenting orchestral textures that bring depth and density to these miniatures. The much longer first part grooves its way into an absolutely exquisite chord progression revealing a taste for Romanticism. Webber’s saxophone and Jacob Garchik’s trombone etch the lines that slowly morph into neo-Mahler-ian harmonies filled out by pianist Matt Mitchell, saxophonist Jeremy Viner and cellist Christopher Hoffman as drummer Ches Smith lopes along in an unsteady swing sounding as if it were appropriated from Viennese waltz.

The rest follows suit, which is certainly not to sell its invention short. The pointillistic patterns of the two “Koré” pieces is complemented by the Ligeti-ian counterpoint of “Idiom II”, but those intertwining lines are fragmented by the precise drive of Mitchell, Smith, Garchik and bassist Chris Tordini as they propel while laying granite foundations. Expert soloing shares the spotlight with orchestration and the two in symbiosis maintain interest throughout a superb release.

The young Barcelona-based threesome responsible for Inner Core shares a strong group ethos founded on creating high drama out of unlikely components. Pianist Irene Aranda, Swedish bassist Johannes Nääsetjö and percussionist Núria Andorrà took to the studio in the days following their debut at a 2016 festival in Valencia. Scruff, abrasion and noise present just some of the chief territories for exploration and often provide the launching point for their collective outpourings.

Aranda recalls forebears like Agustí Fernández in her approach to the instrument’s inwards, working at the extremes in clusters and assorted preparations. Like all of the participants here, Nääsetjö has collaborated with Fernández and that experience stands him in good stead. He thickens the sound, particularly with bow in hand, though sometimes his contributions merge into the general clamar. Andorrà employs percussion without any rhythmic, or even often propulsive, intent, instead reveling in the sheer diversity of clatters and clangs.

On audacious opener “Planck Mass”, they treat each instrument as if it is meant to be hit or scraped or both, producing a crashing tumult like an avalanche of scrap iron. Part of the reason it’s so striking is that it reverses the usual dynamic of a gradual build-up. Thus for the last 10 of its 16 minutes, it comprises muffled exchanges of squeals, friction, vibrations, dulled piano keystrokes and rubbed strings.

“Nucleation” inhabits similar terrain to the opener but becomes sparser and more wintry as it progresses, with deep arco standing proud. “Allotropism” suggests a flowing tide of indeterminate plops, ripples and detuned twangs, which transmutes into a beautiful passage of shimmering upper register tones. It’s the unexpected combination of visceral thrill and cerebral absorption that makes this such an arresting date.

For more information, visit relativepitchrecords.com. Aranda is at 244 Rehearsal Studios Mar. 7th and Ibeam Brooklyn Mar. 8th. See Calendar.

For more information, visit birdwatcherrecords.bandcamp.com, pfmentum.com and differenttracksproductions.org. Richards’ Take The Neon Lights is at The Owl Music Parlor Mar. 2nd. See Calendar.

The New York City Jazz Record
“My name is Jennifer Wharton and I play low notes. Why? Because low notes are awesome.” Wharton’s bass trombone is complemented by trombonists John Fedchock, who arranged three of the pieces here, Nate Mayland and Alan Ferber (the latter pair contributing compositions). Trombonist Edward Perez (Silk Road Ensemble), Dave Eshelman (former California State University Jazz Studies Director) and Sara Jacobino (2009 winner of the BMI Foundation’s Charlie Parker Composition Award) also add tricky music.

Fedchock and Wharton are both veteran big band players and that’s the spirit of the album. The writing is uniformlystellar, despite coming from a variety of pens. Perez’ “The Year of Two Summers” opens the album and is a highlight. It moves from 4/4 to 7/4 to 4/4 time and gets a Latin jazz feel via Mauricio Herrera’s percussion. Pianist Jim McNeely wrote “Low Ball” as a feature for bass trombone, the broody midtempo piece getting perkier halfway through, thanks in part to pianist Mike Eckroth’s boppo solo, Wharton’s own solo enhanced considerably by the other trombones swirling around her. Things get funky with Mayland’s “Stellar”, which features the composer as lead soloist. Ferber’s “North Rampart” is a lovely, somber, almost movie-ready theme.

Fedchock’s arrangement of Oscar Hammerstein-Sigmund Romberg’s “Softly as in a Morning Sunrise” is innovative; Wharton opens it playing low and slow, but then picks up the pace, followed by tought J.J. Johnson-like blowing from Fedchock. Jacovino’s “Other Angles” demonstrates why she got her award—the DIVA trombonist’s waltz allows for interplay among the trombones. Oscar Pettiford’s “Tricotiens” has strong sections by all three tenor trombonists, joined by Wharton on an a cappella section. Wharton is again featured on Eshelman’s “Impromptu”.

The album closes out with “Big Long Sliding Thing”, a Dinah Washington feature that marks Wharton’s vocal debut on disc. She sounds just fine on this rather silly, blues number about a trombonist.

For more information, visit sunnysidercords.com. This project is at Silvana Mar. 14th. See Calendar.

Saturday, March 16
7 pm CAROL LIEBOWITZ QUARTET
Carol Liebowitz, Nick Lyons, Adam Lane, Sam Oppenheim
8 pm PEARLING SOUND
Jeff Pearsall, Adam Lane, Tim Ford
9 pm RON HORTON/HASHEM ASSADULLAH QUARTET
Ron Horton, Hashem Assadullah, Sebastian Noetto, Peter Brendler
@ Mirror Tea House
575 Union St. (between Third Ave and Nevins St.), Bklyn ($15)

Saturday, March 30
8 pm LIEBOWITZ LANE DRURY
Carol Liebowitz, Adam Lane, Andrew Drury
9:30 pm MARYANNE DE PROPHETIS QUARTET
Maryan De Prophetis, Hsiao-Neng, Adam Caine, Satoshi Takeishi
@ Scholes Street Studio
375 Lorimer St., Bklyn ($15)

Bulgarian violinist Biliana Voutchkova has made a practice of blurring the lines where improvisation and contemporary composition meet. Through formal studies since the age of four, followed by work with a number of like-minded travelers (Iva Bittová, Audrey Chen, Jacques Demierre, Axel Dörner and Frances-Marie Uitti, to name a few) and as a member of the exceptional Splitter Orchester, Voutchkova has crafted the most classical of instruments onto the particularly transitive practice of free improvisation.

Her recent Blurred Music continues to challenge such boundaries by building an altogether unique edifice from both the preconceived and instantaneous camps of music-making. The album collects three sets recorded during a 2016 American tour over three CDs, constituting a solid 200 minutes of playtime, with German clarinetist Michael Thieke (also a Splitter member as well as being a part of ensembles The International Nothing, The Magic I.D. and The Clarinet Trio with Gebrard Ullmann & Jürgen Kupke).

There’s some sort of sensibility shared by Thieke and Voutchkova that saves Blurred Music (their second release as a duo) from feeling redundant. They manage to do a lot with what can seem like a little by having much at their disposal. Through the combination of improvised and structured material sometimes played in real time over prerecorded material of the same two players doing more or less the same thing, they achieve a variety of depth and dimension across the three sessions.

Voutchkova renders close harmonies that can sound like a drawn-out accordion and sings off-microphone, creating a sensation of an expansive playing field. The duo concentrates at times on extended, waving drones, feeling beyond the scope of passing minutes. Taken as a whole, it’s a great piece of immersive listening.

The nicely titled The Afterlife of Trees finds Voutchkova in a piano quartet with violin Ernesto Rodrigues, cellist Guilherme Rodrigues and pianist Magda Mayas, the latter’s activity generally falling on solo enhanced considerably by the other trombones and structured material sometimes played in real time over prerecorded material of the same two players doing more or less the same thing, they achieve a variety of depth and dimension across the three sessions.

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For more information, visit elsewheremusic.net and creativevoicesrecs.com. Voutchkova is at Arétè Gallery Mar. 14th and 20th, Ibeam Brooklyn Mar. 15th and Experimental Intermedia Mar. 19th. See Calendar.

The Newest Sound You Never Heard
Jeanne Lee/Ran Blake (A-Side Records)

Pianist Ran Blake and vocalist Jeanne Lee (1939-2000) met as freshmen at Bard College in 1956 and soon realized they both loved the music of Billie Holiday and Thelonious Monk. If we bend our minds to imagine what a collaboration of those two giants might have sounded like had they wanted to go even beyond what Monk was doing, it would give some idea of how challenging the Lee-Blake duo would prove to be. Their mutual debut, The Newest Sound Around (RCA, 1962), was an instant classic. It set a standard that no other vocal/piano duo has ever surpassed, even though both members have done great work with other partners. The most obvious component of this collaboration is the contrast between Lee’s warm, soft-edged voice and Blake’s brittle, often jarring piano. The listener is amazed at how relaxed and at ease Lee sounds no matter how oblique the accompaniment (if that term is even applicable) on material that ranges from folk song to Cole Porter and Charlie Parker to Bob Dylan and The Beatles. She seems to feel that Blake’s dissonant chords and clusters and skittering runs are just as normal as what Tommy Flanagan would play behind Sarah Vaughan and that helps the listener hear that this is somehow true. Once we begin to see how Blake takes cues from Lee’s interpretations, we are led back towards appreciating how much thought has gone into her choices at every step of the way, even though it all sounds so effortless and natural.

Thankfully Blake and Lee continued to work together over the years, even as each went on to richly productive solo careers and collaborations with other giants: there is amazing footage of them in France in 1963; an obscure but fantastic live session from Stockholm in 1966; and a very rewarding 1989 reunion. All of these documents take us immediately to the unique world inhabited only by these two artists, even though the landscape changes and softens subtly over time.

The current set consists of an Oct. 21st 1966 studio session for Belgian radio and a 1967 live Brussels concert of unknown location and while all of the Lee-Blake recordings are strongly recommended, this release is probably the perfect next stop after The Newest Sound Around for listeners who don’t feel they need all of it. Only one selection, “Blue Monk” (with Abbey Lincoln’s lyrics), appears on both releases and songs like Dylan’s “Mister Tambourine Man” and John Lennon-Paul McCartney’s “A Hard Day’s Night” hadn’t even been written when The Newest Sound Around appeared. Hearing Blake take on Ray Charles (“Hallelujah, I Love Him So”) and Fats Waller (“Honeysuckle Rose”) is delicious, and no one should miss the devastating rendition of Ornette Coleman’s “Lonely Woman” here, a quintessentially beautiful performance that reminds us what a great artist Jeanne Lee was.

For more information, visit a-siderecords.com
This month’s column reviews three female flutists from Argentina, Israel and Japan, respectively, who each bring a unique sensibility—something old, something new—to the art of jazz.

Carla Campopiano studied tango and Argentine folk music in Tucumán and Buenos Aires before relocating to Chicago in 2011. Chicago/Buenos Aires Connections, her eponymous trio debut, a collaborative project with Mexican percussionist/arranger Gustavo Cortiñas, delivered what the title suggests: tango jazz. With Ángel Colacilli on acoustic guitar, the sound is light, transparent, flute to the fore. Much of the material—classic (or near classic) tangos by Astor Piazzolla, Julio de Caro, Julián Plaza and Horacio Salgán, plus one of Colacilli’s—is worked out in elegant and varied arrangements, the jazz element surfacing mostly via interpretation. Piazzolla’s “Zita” hints at what this group may do under less constrained conditions. Campopiano’s slightly breathy, slightly gruff tone, fast and tight vibrato, on-top rhythmical approach and lively personality give these tangos a sense of immediacy.

Hadar Noiberg’s third album, Open Fields, is also a trio effort (this one chordless, with bassist Ulf Krokfors and drummer Barry Altschul) which mysterious forms appear, only to be suddenly shot through with sunlight. More free-bopish tunes—the elliptical title track, “Batterie”, fanfare “And Now, the Queen”—have ambiguous, shifting forms, like slightly comic puzzles. Haarla’s lines have a clear sense of breath, a clarity that addresses and develops Bley’s profound lyricism, amplifying and exploring its mysteries, creating layers of reflection and shifting consciousness.

It’s difficult for a “senior” listener not to associate some of these compositions with their earliest incarnations — on the Jimmy Giuffre Trio’s Fusion; Paul Bley’s Footloose, Closer and Barrage; and Gary Burton’s A Genuine Tong Funeral. In a sense, the CD is homage not just to Bley but also to some of the quieter and more reflective aspects of Bley’s music. The recording concludes with one of Bley’s earliest recorded compositions, “Jesus Maria”, imbued with a kind of perfect serenity. Haarla, Krokfors and Altschul bring a fresh and personal approach to this music in an elegant and varied arrangement. The jazz element surfacing mostly via interpretation. The recording concludes with one of Bley’s earliest recorded compositions, “Jesus Maria”, imbued with a kind of perfect serenity. Haarla, Krokfors and Altschul bring a fresh and personal approach to this music in an elegant and varied arrangement. Her themes are developed quickly within the 10-minute mark, there is an aesthetic of short story and a keen sense of narrative and enveloping environment, as if Parks is wandering through a dark wood, the remains of a once-active industrial space or floating on cosmic ether towards a black hole. It is the ability to conjure up these scenes in a listener’s mind that makes Captiva so, well, captivating.

For more information, visit goodchildmusic.com. This project is at Roulette Mar. 28th. See Calendar.
Fresh out of the Masters program at Queens College, Korean pianist Jinjoo Yoo sounds wise beyond her experience when she sits down to play. *I’m Curious*, her debut EP, shows her breadth as a straightahead stylist, her unique voice, and her ability to excel at different tempos — from the melancholy ballad, recalling Vaughan’s famous 1946 version. A bilingual interpretation of the Marguerite Monnot-Edith Piaf standard “Hymne à l’Amour”, a.k.a. “If You Love Me (Really Love Me)”, is one of the album’s pleasant surprises. Lorick embraces the lyrics that Carl Sigman wrote for Tiomkin’s haunting “Wild Is the Wind”. The latter was made famous in the late ’50s by a young Johnny Mathis in a lavish orchestral version; Lorick, in contrast, favors an intimate bossa nova arrangement.

Many of jazz’ great vocalists have made a point of demonstrating their ability to excel at different tempos while others are best remembered as torch singers (Shirley Horn and Johnny Hartman, for example). Judith Lorick focuses on the latter tradition on *The Second Time Around*, appropriately titled because Lorick demonstrates that this underexposed vocalist is well deserving of a wider audience.

For more information, visit judithlorick.com

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**BLULLABY** both opens and closes the set, each played by her trio with bassist Neal Miner and drummer Jimmy Wormworth.

“Blullaby” both opens and closes the set, each version kicked off by an ambulatory, lusciously chorded piano solo before bass and drums enter with urgent two-beat swing, becoming a minor blues that sounds like something that Horace Silver would have done with “St. James Infirmary” at a medium-up tempo. Here and elsewhere, the listener is instantly attracted to Yoo’s light but firm touch on the keys, like a Broadway dancer springing across the floor. The alternate take seems a bit more relaxed, in a Vince Guaraldi vein, with light clustered accents and a fine solo built on carefully crafted figures.

“Dizzy Blossom” has an arpeggiated theme that could almost be ragtime, Yoo accenting select chords with a fast roll akin to a drummer’s ruff, her solo lines, mostly single notes, crisp and clean like a trumpet. The title track has a blues-based melody à la (again) Silver but transitions to a decidedly Ellington-ian bridge with stabbing chords and rolling arpeggios.

“And I Call It Home” adapts a “Killer Joe” vamp to Phrygian mode while “To Barry with Love” features Yoo’s beautiful ballad style, picking up the tempo for some pseudo-stride, ending with delicate poise. Miner enjoys solo space on most tracks but typically he and Wormworth leave a lioness’ share of the musical moves to Yoo.

For more information, visit gutstringrecords.com. Yoo is at 1986 Est. Wine Bar & Lounge Thursdays-Fridays. See Calendar.

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Cover art: Jinjoo Yoo

By Tom Greenland

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**THE NEW YORK CITY JAZZ RECORD | MARCH 2019 | 17**
MOPO is a forceful Finnish trio—Linda Fredriksson on alto and baritone saxophones, Eero Tikkanen on bass and violin and Eeti Nieminen on drums and synthesizer. Their music frequently has a throbbing, clattering, squalling quality that’s as much punk rock as jazz and will very much appeal to fans of Mats Gustafsson projects like The Thing or Fire!

Mopocalypse is their fourth album, after 2012’s Jee!, 2015’s Beibe and 2016’s Laitvala (a collaboration with vocalist Ville Leinonen). It’s also their debut for the up-and-coming We Jazz imprint, which is affiliated with the excellent annual festival of the same name. Their previous three releases were all on Tsalicalli, a more indie-rock-oriented label.

The album starts off with a one-two punch; on the opening “Tökkii”, Fredriksson overdubs her baritone, dueling with herself like tyrannosaurus in rutting season, and on “Riisto”, she lays a huffing, puffing melody over a massive electric bass throb as hard, funky drums clatter and crash. Things slow down and get almost pretty on the bridge, but it only lasts for a moment—then it’s back to the grind.

“Ruusu” is the album’s first ‘jazz’ track; Tikkanen switches to an upright and the beat bounces lightly, as Fredriksson goes deep and gets almost romantic. The former adds a few tracks of violin at the edges of the sonic field, giving the music a dash of lushness and a jolt of energy, as if it needs any more.

Fredriksson’s saxophone solos are never mere displays of technical virtuosity—her phrasing on ballads is considered and emotionally resonant while on more uptempo pieces, she goes for the gut. She gets more out of slight variations on a melody than many players could out of ten minutes of screaming or 50 lighting-fast scales. On “Noita”, Otto Eskelinen guests on Farfisa organ; the way he stabs at the keys amid the lurching, midnight rhythm of the track gives it an eerie, junkyard feel reminiscent of mid ’80s Tom Waits.

Mopocalypse is a raucous party of an album, by a group with a unique voice and a strong sense of itself.

For more information, visit challengerecords.com. Arriale is at Zinc Bar Mar. 22nd. See Calendar.

“As good as mainstream jazz gets”

J.B. Considine, Editor’s Choice, Downbeat Magazine

Tia Fuller  Virginia Mayhew
Lisa Parrott  Janelle Reichman
Ingrid Jensen  Melissa Gardiner
Ellen Rowe  Marion Hayden
Marlene Rosenberg  Allison Miller

SmokinSleddogRecords.com  ellenrowe.com  |  CDBaby  |  iTunes

Arriale’s take on Joni Mitchell’s “Woodstock” is a perfect illustration of her strength. In what may normally be thought of as a kind of innocent and folksy ballad of the ‘60s, Arriale comes out hard and intense. Jasper Somsen (bass) and Jasper van Hulten (drums) barrel forward with an intensity that gives this piece new life. More quiet and delicate but no less authoritative is the trio’s take on The Beatles’ “Let It Be”, thanks again to Arriale’s contemplative feel and her subtle harmonic variations. While we’re on pop tunes, there’s an exquisitely simple and personal version of the Kathleen Brennan-Tom Waits gem “Take It With Me”, done as a duet with the masterful singer Kate McGarry. It closes the album and its passion and gentle simplicity is reflective of the whole recording.

Arriale’s six originals run the gamut of intensity in rhythmic and melodic shape. “Appassionata” reflects the rigor of her classical training and Somsen and van Hulten drive the music to amazing heights. The lovely “Finding Home” is a glorious celebration of melody and, after Arriale’s solo, Somsen’s lead features a punchy dancing tone while never losing the questing feel or dancing emotions the whole journey suggests. “Slightly Off-Center” is, as its title suggests, a freer, almost Monk-ish affair, with Arriale and Co. pushing away from the quirky melody. And “Over and Out” is a spirited romp that brings gospel funk to the proceedings. With a large and in-the-moment sensibility, Arriale and her trio dig in and evince a commitment to hope.

For more information, visit wejazz.fi
Organ player Barbara Dennerlein has won numerous awards in her native Germany and abroad, played with renowned jazz musicians and symphony orchestras alike and her album Take Off (Verve/Universal) was the best-selling German jazz album in 1995. Dennerlein took charge of her career by starting Bebap Records at 21 and this is her 14th CD, a compilation of mostly live recordings from Germany and Sweden between 1985-2014.

To see her perform is awe-inspiring, even when viewed as a YouTube clip. Her fast-paced bass pedal work has to be seen to be believed and she combines her Hammond B3 organ with samplers and synthesizers using MIDI technology. All tracks are her own compositions.

There’s lots to love about this CD, not just her technique, outstanding footwork and range. These recordings blur the line between jazz and blues. We find soulful jazz, mellow tunes, funk and swing, acoustic and electric sounds, solo pieces and dynamic, fast-paced ensemble work. Three tracks showcase her alone: moody “Stormy Weather Blues”, “Frog Dance” and “Black and White” reveal her introspective side. “Organ Boogie”, the fast-paced swinging opening track with tenor saxophonist Peter Lehmer and drummer Marcel Gustke, is a merry wild ride. The excellent “Tribe Olle Charlie” has elements of swing and bebop alto saxophonist Alan Preston, tenor saxophonist Jürgen Seefelder, trombonist Hermann Breuer and drummer Joe Noy doing a superb job following her.

Jürgen Seefelder, trombonist Hermann Breuer and alto saxophonist Alan Preston, tenor saxophonist Marcel Gustke, is a merry wild ride. The excellent “Organ Boogie”, the fast-paced swinging opening track with tenor saxophonist Peter Lehmer and drummer Marcel Gustke, is a merry wild ride. The excellent “Tribe Olle Charlie” has elements of swing and bebop alto saxophonist Alan Preston, tenor saxophonist Jürgen Seefelder, trombonist Hermann Breuer and drummer Joe Noy doing a superb job following her changing bars and unconventional harmonic changes.

Whether she plays alone or is joined by a drummer as in “Rankett Blues” and “Funkish”, a saxophonist or guitarist, the audience responds enthusiastically to her high-speed escapes over the keys, stunning bass pedal work and funky grooves.

For more information, visit barbaradennerlein.com

Jazz Lines: Free Verse in the Key of Jazz
Gloria Krolak (Starbooks)
by John Pietaro

Within jazz lore, the spoken word has long suffered neglect for the instrumental and vocal forms. It’s not a small irony that the poets themselves are held in highest esteem. The Harlem Renaissance was the ideal breeding ground for literary jazz as black modernists flocked uptown, birthing a creativity of culture. The Beat Generation, inflamed by the Harlemites’ precedent and jazz’ new direction, cast poetry soaked in boundlessness, booze and rejection of the status quo. And the Black Arts Movement brought veritable revolution to the page, the performance space and the streets. Apart from these movements, independent poets have carried the flame over decades, building a heritage of rhythmic free verse, rad, blue, cool and hot, as the case may be.

Working in collaboration with the late photographer Ed Berger, jazz radio host and journalist Gloria Krolak created Jazz Lines as a unique segment of this rich history: she pairs Berger’s noted performance shots with verses of jazz-based “list poems”. This genre of literature is most often associated with introducing elementary school readers to poetry, possibly no better example being some of Shel Silverstein’s poems. The legendary author of The Giving Tree, however, was never restrained by this static format. Jazz Lines, unfortunately, cannot lay such a claim.

It’s disappointing that Krolak, Poetry Editor of Jersey Jazz (magazine of the NJ Jazz Society) would overlook the ariful, gripping inspiration of Langston Hughes, Amiri Baraka, Jayne Cortez, Jack Kerouac or Cornelius Eady for a series of song title lists. And while it’s notable that Krolak’s enthusiasm for jazz was established immediately, the predictability and lack of fluid creativity does little to spread that.

With a deficiency of jazz poetry available, one would hope each new publication would rekindle the magic of Hughes’ immortal The Weary Blues. That may be a lot to ask for, but sustenance for creative muse and literary artist is three with Eric Gansela/The Jazz Poetry Anthology, Kevin Young’s Jazz Poems and, for a wider view of Black American poetry, Amiri Baraka’s Blues People and I, Too, Sing, America by Barbara Dodds Stanford.

For more information, visit starbooks.biz/products/jazz-lines
Since bursting on the jazz scene in 2002 with Illinois Jacquet’s Big Band, trombonist Michael Dease (36) has been featured with almost every notable big band based in The Big Apple; run his own record label Outpost168 7th Street, Brooklyn | $20 suggested donation Kazuki YamanaKa.com

KAZUKI YAMANAKA QuadRumble

FRI, MARCH 22 | 8 PM

168 7th Street, Brooklyn | $20 suggested donation

Kazuki Yamana (saxophones)
Russ Lossing (piano) | Cameron Brown (bass)
Gerald Cleaver (drums)

For more information, visit greenleafmusic.com. Ward is at Miller Theatre Mar. 2nd with Linda May Han Oh. See Calendar.
One of the thrills of free improvisation is knowing that there are risks inherent in the genre. When successful, the results enthral and when not, disappointment reigns. This meeting between veteran saxophonist Blaise Siwula and tuba player Jesse Dulman falls flat, merely hinting at its potential.

Of the 12 freely improvised tracks, few cohere, mostly due to a disconnect between the horns. Siwula, with his arsenal of reeds (soprano, alto and tenor saxophones and alto and bass clarinets), varies tones and styles, jabbing, jutting and even shifting lyrically but he and Dulman often seem to be on separate paths.

Murky, somnolent resonances and enervating, stultifying clumps of sound fail to inspire. Parts of "Turn it Up" come off like a broken record as tuba clasping unhurriedly. "Ready to Go", though at a snail’s pace, mines the lowest of tones, bass clarinet and tuba clapping unerringly. "Tenor-Piano-Percussion", where he maximizes a plethora of very subtle sonic gestures, including tinkling of Taborn. It all unfolds with a languid surety, rich arco spiraling around the breathy tranquility of Parker, undulating vibraphone of Smith and faint tinking of Taborn. It all unfolds with a languid surety, like time-lapse photography of a flower opening. Parker sounds terrific—he has not lost any of his sense of adventure even if his playing, on the surface, seems less volcanic. The track seems to reflect the best of the imagination. "What’s Your Twenty", taken at a snail’s pace, mines the lowest of tones, bass clarinet and tuba clapping unerringly. "Ready to Go", though sometimes tedious, is better, the horns listening more closely to one other, while "Grace’s Garden" shows off Siwula’s bluesy side and boppish roots, as Dulman plays a secondary but important role that suggests an energizing potential for future exploration. The closing "Silence is Not Fear" meanders once more. A tuba/ reeds duo is rife with risks and this slow and dark recording lives up to its title, its desultory haze portending (or recalling) tough roads.

Bassist Dave Holland returns to his roots in the avant garde with Uncharted Territories, a two-CD set with two compositions from Smith ("Thought On Earth", "Unsteady As She Goes") and one from Holland (a radical retouching of "Q & A" from his 1970 ECM classic Conference of the Birds). The rest of the tracks are spontaneously composed. The album breaks down into a series of full quartet efforts, various trios and duos, highlighting a sense of variety.

"Thought On Earth" begins with Holland’s rich arco spiraling around the breathy tranquility of Parker, undulating vibraphone of Smith and faint tinking of Taborn. It all unfolds with a languid surety, like time-lapse photography of a flower opening. Parker sounds terrific—he has not lost any of his sense of adventure even if his playing, on the surface, seems less volcanic. The track seems to reflect the best of the post-Coltrane aesthetic and serves as an accurate indicator for the rest of the quartet tracks. "Q & A" now sounds even more frantic and disjointed than the original arrangement, infused with a spastic energy from Smith’s contributions on vibraphone.

Some of the finest moments occur in the various duets. Holland’s glacial bow-strokes toggle between deep sighs and moans while Parker shapes the contour of every phrase like a sculptor. Likewise, Holland’s pairing with Smith brings out the best in each player and is reminiscent of the bassist’s longstanding relationship with Jack DeJohnette—organic, intuitive and bristling with instrumental muscularity.

Also noteworthy is Parker’s spot on the track “Tenor-Piano-Percussion”, where he maximizes a plethora of very subtle sonic gestures, including pad-popping and breathy vibrato, to wrap around Smith and Taborn. It all unfolds with a languid surety, rich arco spiraling around the breathy tranquility of Parker, undulating vibraphone of Smith and faint tinking of Taborn. It all unfolds with a languid surety, like time-lapse photography of a flower opening. Parker sounds terrific—he has not lost any of his sense of adventure even if his playing, on the surface, seems less volcanic. The track seems to reflect the best of the post-Coltrane aesthetic and serves as an accurate indicator for the rest of the quartet tracks. "Q & A" now sounds even more frantic and disjointed than the original arrangement, infused with a spastic energy from Smith’s contributions on vibraphone.

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Also noteworthy is Parker’s spot on the track “Tenor-Piano-Percussion”, where he maximizes a plethora of very subtle sonic gestures, including pad-popping and breathy vibrato, to wrap around Smith and Taborn (who is in prime form on the disc) in tight curlicues.

For more information, visit notrillemusics.com. Siwula and Dulman are at Bushwick Public House Mar. 4th. See Calendar.

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**March 2019 Schedule**

- **Wednesday March 6**
  - Kathleen Landis Trio
- **Thursday March 7**
  - Harvey Diamond Trio
- **Wednesday March 13**
  - Ken Kobayashi Trio
- **Thursday March 14**
  - Kenny Carr Quartet
- **Friday March 15**
  - Jason Ennis Quartet
- **Saturday March 16**
  - Ed Cherry Trio
- **Wednesday March 20**
  - Iris Ornig Quintet
- **Thursday March 21**
  - Mamiko Watanabe Trio
- **Friday & Saturday March 22 & 23**
  - Mike Clark Trio
- **Wednesday March 27**
  - Sari Kessler Quartet
- **Thursday March 28**
  - The Blusical City QuinTet
Since first emerging with Mostly Other People Do the Killing in 2003, Peter Evans has proceeded on multiple musical fronts. While he is one of a number of trumpeters (among them Axel Dörner and Nate Wooley) exploring various techniques on the instrument, he may also be setting the bar for facility, literally creating new possibilities with the speed at which he articulates and shifts registers and timbres. He has developed these areas in solo and duo work as well as with groups such as Rocket Science and his own quintet, often combining his own dramatic resources with electronic musicians. These recordings all present Evans in duo formats.

The sole acoustic set is *Syllogistic Moments.* It comes from the 2016 PAM Festival in Uster, Switzerland and pairs Evans with Englishman Barry Guy, who has been doing for the past 50 years what Evans has been doing for the trumpet for 15. The two achieve levels and rates of interactive invention rarely heard, foreshadowing and extending one another’s lives. There are moments in “Green White” in which Evans literally changes things in the second or two, including weird cartoon-like mumbles and drainpipe mutiphonics. In “White Red” Guy manages to play counterclockwise to himself while Evans does a convincing imitation of a snare drum. There are points in the same improvisation where Evans trumpet and aro bass seem to pass through one another’s identities. The quality of the work surmounts the idea of dialogue; Evans and Guy together achieve a richness of sound and invention that is almost orchestral, as in a prayer-like passage in “Red Black”.

Two Live Sets presents performances by Evans and Sam Pluta from De Singer in Belgium and Atlanta, Georgia, the former available as download and CD, the latter available only as download. As in the performance with Guy, a decade of regular playing together has resulted in a high level of interaction. Pluta is both creating original electronic material and processing Evans, the set shifting from solo passages to duets between electronics and trumpet and between processed and acoustic trumpet. In independent passages, Pluta’s soundscapes can suggest battlefields, video games, factories and cartoons, triggering response from Evans, which are in turn processed and transformed into ghost soundscapes, memories and reflections variously filtered, screened, muted, multiplied and divided into allusive sonic shapes, at times achieving a kind of muted delicacy, at others a creative bombardment of sonic particles.

Levy Lorenzo works with electronics and percussion, often using the former in essentially percussive ways, creating gong-like effects and generating rhythmic patterns. By Evans’ standards, the music on Q is almost minimalist (his label is called moreismore, after all), but it creates a different focus, an emphasis on rhythm in complex patterns that can resemble Indian *tala*. The precise matching of trumpet and unison percussion on the opening “Axis” has a resemblance to gamelan music, a description even more apt to the significantly more complex “QQ” and concluding “Stone Cauldron”. The longer “Ganssa” changes the equation slightly, electronics shifting to sustained gong-like sounds stretching towards feedback and long blasts of processed trumpet. The high point of the download-only recording, it ultimately evolves into an almost dream-like atmosphere. In contrast, the pounding electronics of “Pulsar” seem simply mechanical.

For more information, visit mayarecordings.com, carrierecords.com and pemans.squarespace.com. Evans is at National Sawdust Mar. 5th with Aaron Burnett and Miller Theatre Mar. 7th. See Calendar.

### Sound

**Roscoe Mitchell Sextet (Delmark)**

*Jackson in Your House*  
*Art Ensemble of Chicago (BYG-Actuel - AECO)*

**by Kurt Gottschalk**

The story of Chicago’s seminal Association for the Advancement of Creative Musicians (AACM) is well and often told; the conception in 1965 by pianist Muhal Richard Abrams and three members of his Experimental Band and the growth of the collective into a disciplined, structured yet open improvisation. It’s also the closest we have to a document of the AACM, a narrative that runs in close parallel to the discography of saxophonist, composer and founding AACM member Roscoe Mitchell.

Mitchell was the first member of the AACM to have a commercial release to his name and 53 years later *Sound* still feels like a fervent statement of purpose. It’s not a free jazz album—the Chicagoans were already looking past that. It’s a record of structured yet open improvisation. It’s also the closest thing we have to a document of the Roscoe Mitchell Art Ensemble, the band that would move to Paris and become the Art Ensemble of Chicago, the mightiest working band the AACM would produce.

With the death of drummer Alvin Fielder in January, Mitchell is the sole survivor from this historic 1966 session (completed by tenor saxophonist Maurice McIntyre, trumpeter Lester Bowie, trombonist/cellist Lester Lashley and bassist Malachi Favors), which Delmark reissued on CD last year and, at last, restored its proper mix. Past reissues have sounded flat and dull. For the new issue, Delmark went back to the original analogue mix and gave it a proper digital mastering. *Sound* now sounds great and is essential to any collection of forward-looking jazz. The front cover of the issue makes the encouraging, small-print promise of “Art Ensemble of Chicago Series—Vol. 1,” despite the fact that Delmark has only one Art Ensemble title to its credit (the excellent *Live at Mandel Hall* from 1972), but other AACM offerings with buffed and polished audio would be more than welcome. (Oddly enough, the front cover artwork is also chopped and a glimmer added to the lettering, a small matter but by no means an improvement on the original.)

The Roscoe Mitchell Art Ensemble moved to Paris the year following *Sound’s* release and in two years time released about a dozen albums and found and froze its way through the band’s New World and Parisian sojourn. Originally released by the French BYG Records as part of its Actual series, it’s been reissued numerous times, with changing cover art and so often paired with their BYG release *Message to Our Folks* that for a while the titles nearly merged.

The reissues have generally been mired with muddy mixes and, worse, the omission of Mitchell’s “The Waltz.” It’s a mere 75 seconds of the album’s 34 minutes, so fitting it and *Message to Our Folks* onto a single CD was never the issue and what the issue was is beyond comprehension. Mitchell’s waltz provides an essential coda to his military farce “Get in Line”, capping the buoyant first side before the beauty of the recently departed reedplayer Joseph Jarman’s “Ericka” and Mitchell’s “Song for Charles” (dedicated to AACM bassist Charles Clark, who died two months before the album was recorded) on the flip.

*Jackson in Your House* has now been issued on the band’s own AECO imprint, with “The Waltz” restored to its proper station and a mix that brings out the wonderful interplay of the quartet (including Favors and before Moye had joined the fold). Unfortunately, the CD-R in a thin, cardboard sleeve doesn’t quite feel like a definitive reissue, but with *Sound* makes for a strong 1-2 punch from Mitchell’s early days.

For more information, visit delmark.com and facebook.com/ famoudoudownaye. Mitchell is at Park Avenue Armory Mar. 6th. See Calendar.

**Sylogistic Moments**  
*Peter Evans/Barry Guy (Maya)**  
*Two Live Sets*  
*Peter Evans/Sam Pluta (Carrier)*

**by Stuart Broomer**

Two Live Sets presents performances by Evans and Sam Pluta from De Singer in Belgium and Atlanta, Georgia, the former available as download and CD, the latter available only as download. As in the performance with Guy, a decade of regular playing together has resulted in a high level of interaction. Pluta is both creating original electronic material and processing Evans, the set shifting from solo passages to duets between electronics and trumpet and between processed and acoustic trumpet. In independent passages, Pluta’s soundscapes can suggest battlefields, video games, factories and cartoons, triggering response from Evans, which are in turn processed and transformed into ghost soundscapes, memories and reflections variously filtered, screened, muted, multiplied and divided into allusive sonic shapes, at times achieving a kind of muted delicacy, at others a creative bombardment of sonic particles.

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For more information, visit mayarecordings.com, carrierecords.com and pemans.squarespace.com. Evans is at National Sawdust Mar. 5th with Aaron Burnett and Miller Theatre Mar. 7th. See Calendar.
Marshall Gilkes and Germany’s WDR big band have produced a dazzling recording of sumptuous arrangements and melodic richness. A musicians’ musician, the trombonist has been featured in a number of jazz orchestras—most notably Maria Schneider’s—as well as classical ensembles. His talents as composer, arranger and conductor are renowned. His contributions as a soloist, however, may not have been fully appreciated. He descends from a very distinguished line of players, starting with J.J. Johnson and including Carl Fontana and Frank Rosolino. Gilkes’ solo cadenza in the opening “Puddle Jumping” and his lead in “Always Forward” are clear examples of technical fluidity combined with unique taste.

Gilkes is not new to the WDR, having been a full member between 2010-13. Largely based on original material, ‘Always Forward’ builds upon Gilkes’ earlier effort with the WDR: 2015’s Grammy-nominated ‘Köln’. Besides composing eight originals and arranging all the music, he also conducts and takes a fair share of solo space. Among the many highlights, “Denali Suite”, named after and inspired by the Alaska National Park, stands out. Structured in three parts, the suite has an undeniable Schneider feeling in its capacity to translate natural landscapes into impressionistic music. The first part of the suite builds slowly towards Johan Hörnén’s climatic alto saxophone solo. The second part has an almost operatic overture leading to a quiet interlude by piano and rhythm section underpinned by flutes. The final section picks up the pace while setting the scene for Andy Hunter’s trombone. Among the other pieces, “Portrait of Jennie” is given a dramatic rendition, enriched by Andy Haderer’s flugelhorn. The WDR big band is splendid in executing the arrangements with gusto and in the quality of its many soloists, among them Karolina Strassmayer, Paul Heller, Simon Seidl and Hans Dekker. A wonderful CD, certainly a candidate for the next Grammys.

For more information, visit alternatesiderecords.weebly.com. Gilkes is at Miller Theatre Mar. 7th, Dizzy’s Club Mar. 18th and Silvana Mar. 28th. See Calendar.

Harvey Diamond has long been an important fixture in the Boston area as a pianist and teacher. One of Lennie Tristano’s last students (although he does not particularly sound like him), Diamond has worked with such notables as Sheila Jordan, Art Farmer, Dave Liebman and John Abercrombie, mostly performing in Boston and New York City. Amazingly enough, Diamond seems to have only recorded four times in his career, including a 1967 album (“Jazz In The Classroom, Volume XII”) at Berklee in which he is not featured, a set from 2007 in which he accompanied singer Beth Logan and 2015’s self-released ‘Harvey Diamond Trio’.

While the latter has a variety of material and tempos, ‘Fair Weather’ is a program of ballads all taken quite slowly. Diamond, who has been on the faculty of the Vermont Jazz Center for the past 16 years, first met and performed with bassist Cameron Brown at one of the center’s summer workshops. The bassist, who occasionally takes short solos on this set, mostly functions as an extension of Diamond’s left hand throughout six of the nine selections; the other three are piano solos.

Diamond keeps the melody close by during these often out-of-tempo explorations of standards and there are no moments when the music rises above a sleepy mood. Even George Bassman-Ned Washington’s “I’m Getting Sentimental Over You” and Don Raye-Gene de Paul’s “You Don’t Know What Love Is” are given interpretations in which each note is treated as if it is precious. Diamond holds on to every idea as long as possible before reluctantly moving on to the next thought. The mood is so quiet (with silence competing with sound) that Brown’s brief double-time solo on Horace Silver’s “Peace” almost seems startling.

Listeners’ enjoyment of these performances depends on one’s openness to hearing music that is so introspective and quiet.

For more information, visit facebook.com/harveydiamondjazz. Diamond is at Jazz at Kitano Mar. 7th. See Calendar.

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Paris-born tenor saxophonist Jerome Sabbagh and Auckland-born guitarist Greg Tuohey met in Boston during their student days, both moving to New York City in the mid ’90s, releasing Flipside in 1998. Soon after, they parted ways: Sabbagh staying active in the local scene, playing in drummer Paul Motian’s last trio (with guitarist Ben Monder) and with his own quartet (also with Monder), among others; Tuohey eschewing jazz altogether for over a decade to tour and record with various rock musicians. No Filter is the recent happy reunion of these simpatico musical spirits, a no-frills (and no overdubbed fills) direct-to-disc analog recording with bassist Joe Martin (from Sabbagh’s quartet) and drummer Kush Abadey.

What comes to the fore is songwriting and sensitivity. Sabbagh penned “Vicious”, the driving opener based around a nine-beat motif; “Cotton”, an episodic, chromatically tinged ballad; and “You Are On My Mind”, a sort of postmodern, ‘doo-wop bop’ number with subtle shifts of key center. Tuohey’s “Lurker”, “No Road”, “Chaos Reigns” and “Ghostly” take up the middle of the set, usually based around sequenced themes or gestures, demonstrating the same melodic logic he employs in solos. The strong original material insures that the album as a whole is highly listenable.

Sabbagh, a fine if unpretentious improviser, retains a cool temperament throughout, never overblowing his horn, favoring instead a warm, buzzy, burnished tone. His solos are song-serving and cliché-free. Tuohey is a thoughtful improviser, building ideas with architectural rigor while adeptly comping chords at the same time, preferring a clean or lightly overdriven tone, the electric equivalent of Sabbagh’s tenor sound. And like Sabbagh, he never lets his fingers get ahead of his thoughts. The transition from one soloist to the next is often gradual, overlapping—as graceful as the passing of the baton in a running relay.

For more information, visit nobusinessrecords.com. Burrell is at The Kitchen Mar. 8th. See Calendar.
As the title suggests, Steve Davis’ new album, his 20th as a leader, is all about relationships — and the 51-year-old hardbop trombonist has had some remarkable ones during his three-decade career in jazz, having played in the bands of such legends as Art Blakey, Benny Golson, Chick Corea and Jackie McLean, as well as the Christian McBride Big Band and being a founding member of the allstar unit One for All.

The new sextet Davis debuts here is also built on some longstanding relationships, many of them growing out of the jazz mecca of Hartford, Connecticut, where Davis and several bandmembers were mentored in the jazz program founded at the Hartt School of Music by McLean and where Davis has long been a faculty member. That sense of familiarity and shared experience makes Correlations sound like anything but a first encounter for the sextet, which is completed by trumpeter Joshua Bruneau, saxophonist Wayne Escoffery, pianist Xavier Davis, bassist Dezron Douglas and drummer Jonathan Barber.

Of the 11 tunes included on the album, seven are Davis originals, starting with “Embarcadero”, of the 11 tunes included on the album, seven are Davis originals, starting with “Embarcadero”, and drummer Jonathan Barber.

Steve Davis’ new sextet is a tight, crisp, nuanced and exceedingly well-schooled in the art of hardbop and carries on the tradition of Blakey, McLean, Silver, et al., with power and panache.

For more information, visit smokesessionsrecords.com. This project is at Smoke Mar. 7th-10th. See Calendar.

VEIN feat. Norrbotten Big Band
Symphonic Bop
VEIN Trio already has a reputation as “one of Europe’s most exciting ensembles”, according to John Fordham, of The Guardian. With Symphonic Bop, recorded with the acclaimed Norrbotten Big Band Orchestra under artistic director Joakim Milder earlier this year, and the ensemble’s thirteenth album, VEIN expands its range beyond the crystalline precision and intimacy of the small ensemble to the awesome power and depth of an internationally acclaimed jazz orchestra. It’s like seeing your favorite movie on a bigger screen. The three permanent members of VEIN Trio all contributed new pieces on the album, and the outstanding feature of Symphonic Bop is its diversity of style and mood.

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Jazz labels willing to invest upfront in a jazz recording are few, just one more challenge for today’s musicians. When they do get the opportunity to record, it isn’t always with a working group. Unless there is significant rehearsal time for original material, the music can end up sounding uninspired, even with seasoned players. Fortunately this was not the case for tenor saxophonist Walt Weiskopf’s European Quartet; this 2017 studio session was recorded after two weeks on tour, which gave the band time to gel as a unit and road test the music. Weiskopf is joined by an inspired rhythm section of pianist Carl Winther, bassist Daniel Franck and drummer Anders Mogensen; they sound like a band that has been playing together for years.

Weiskopf’s writing credentials are well established and he could have easily brought sufficient new music of his own to fill the date, but isn’t one to hog the spotlight. This is also on display as he doesn’t automatically take the initial solo on every piece, something veteran leaders can get in the habit of doing.

Winther’s driving postbop piece “KMA” is a perfect opener, designed to grab a listener’s full attention with robust tenor fueled by a superb rhythm section. Mogensen contributed the delicate ballad “Wizard”, a work reminiscent of Wayne Shorter. Two timeless jazz standards are served as this musical feast’s final course. First is a lyrical interpretation of Mal Waldron’s “Soul Eyes”, introduced by breathtaking unaccompanied tenor, the spacious arrangement a virtual masterclass for performing a ballad. Following is a blazing rendition of Cedar Walton’s “Bolivia”, which would easily bring any crowd to their feet at the end of a set. With this rewarding CD, Walt Weiskopf’s European Quartet provides ample proof that the energy from playing for a live audience can be carried over into the recording studio.

For more information, visit orendarecords.com. Weiskopf is at Smalls Mar. 15th-16th. See Calendar.

Dave Liebman loves working with drummers, as listeners to his 1974 Drum Ode (with no less than six of them) can attest. The drum has always been a focal point of my playing career,” he says, “The more the better.” Hamid Drake and Adam Rudolph are drummers, though Rudolph also adds piano, vocals and the three-stringed Gnawa lute known as the sintir. Liebman’s soprano and tenor are augmented by his piano work (on “Formless Form”) and wooden recorder. Liebman and Rudolph played together during the latter’s residency at The Stone in 2016 and they recorded a 2018 album, The Unknowable, with Japanese percussionist Tatsuya Nakatani (also on RareNoise). Chi is in that same spirit.

Liebman, Rudolph and Drake are listening closely to one another and responding in ways that take the music in new directions. That means a lot of dynamic shifts. Sometimes it doesn’t really catch fire, as on the aptly named “Formless Form”, but mostly it does.

Rudolph calls Liebman a “rhythmist”, meaning he has an evolved sense of phrasing and timing picked up, in part, playing with masters of these arts—Miles Davis and Elvin Jones. He also knows when to lay out, as he does on parts of “Continuum”. When he comes back with a piercing soprano scream (something like a New York City radiator in February), it’s exhilarating.

“Emergence”, the longest piece (14:56), is the standout. Liebman enters on soprano with a skittering feel after a long hand percussion section and casts an ascending snake-charmer’s spell as the drummers egg him on. The sitar-like drone in the latter section is effective, reminiscent of Miles Davis circa Live Evil.

But it’s not just Liebman’s album. Another highlight is Rudolph’s sintir and vocal on closer “Whirl”, closely shadowed by Drake. Hypnotic and propulsive, it would have been great without Liebman, but it’s even better with him.

For more information, visit rarenoiserecords.com. Liebman is at 54Below Mar. 16th with John Minnock. Drake is at The Kitchen Mar 7th with William Parker and Mar. 8th with Dave Burrell. See Calendar.
Baltimore-born, Brooklyn-based bassist Adam Hopkins’ credits include albums with drummer Kate Gentile and the Steve Lacy-inspired Ideal Bread, as well as bandstand appearances with Henry Threadgill and drummer John Hollenbeck’s Claudia Quintet. He assembles a similarly talented cast for his leader debut, comprising eight cuts for a six-strong band marrying tight arrangements, spontaneous outbursts and indie-rock attitude.

The opening “They Can Swim Backwards But Sometimes Choose Not To” establishes the template for the 37-minute program. A closely voiced saxophone motif from the starry frontline of Anna Webber and Ed Rosenberg on tenor saxophones and Josh Sinton (also from Ideal Bread) on baritone kicks things off before a blaze of interlocking riffs bring guitarist Jonathan Goldberger and drummer Devin Gray into play.

Only three tracks exceed the four-minute barrier and it’s these which contain the meat of the improv in the session. “Crickets/Crime of the Year” moves from an initial blizzard of echoing bow work, via a driving metal groove, to an all-too-brief polyphonic exchange between baritone and tenors and finally a blustery guitar feature, latterly with bickering reeds. Such moments when the horns engage stand among the finest. More comes on “Mudball” when the saxophones fall into a canon-like procession, only to launch a gruff tenor excursion from Webber (in the right channel) over choppy rhythm. Rosenberg (in the left channel) likewise acquires himself well on “Haven Of Bliss”, as does Sinton whose rampaging baritone outing on “I Think The Duck Was Fine” is one of the highlights.

Of the shorter pieces, “Chemiluminescence” embraces an atmospheric shimmering dominated by guitar and cymbals while “The Minnow” provides an opportunity for the leader’s booming pizzicato to stand alone. “Scissorhands” gives everyone, especially Gray, a chance to cut loose and rounds off the disc in exciting style. If you like your jazz forward-looking, seasoned with fractious horns and head-bobbing beats, this fits the bill nicely.

For more information, visit outofyourheadrecords.com. Hopkins is at The Owl Music Parlor Mar. 17th with Anna Webber and Brooklyn Conservatory of Music Mar. 31st with Dustin Carlson. See Calendar.

It would be difficult to describe London-based The Comet Is Coming without some mention of the late bandleader Sun Ra. The type of mystical outer space themes for which Ra was famous are plentiful on the band’s major label debut Trust in the Lifeforce of the Deep Mystery (that even sounds like it could be a Sun Ra album title).

The Comet Is Coming is an amplified power trio consisting of Shabaka Hutchings, a.k.a. King Shabaka (saxophone and bass clarinet), Dan Leavers, a.k.a. Danalogue (keyboards, synthesizers) and Max Hallett, a.k.a. Betamax (drums). This risk-taking effort draws on many influences, from electric free funk and psychedelic rock to electronica.

The Comet Is Coming is far from predictable. While a contemplative mood prevails on “Because the End Is Really the Beginning” and “Birth of Creation”, things become much more intense on “Super Zodiac”, which combines Ra’s influence with the type of free funk energy associated with Ornette Coleman’s Prime Time or guitarist James “Blood” Ulmer. Meanwhile, “Blood of the Past” features a spoken word section by British vocalist Kate Tempest and draws on both funk and Middle Eastern music, Hutchings’ solo mindful of the Arabic elements in John Coltrane’s playing.

“Unity” and “The Universe Wakes Up” hint at the mellower side of saxophonist Pharoah Sanders, but with more of a rock edge while “Summon the Fire” manages to combine Ra-ish elements with hints of industrial rock, an unlikely partnership that the trio makes work. “Timewave” has a strong electronica influence yet the club-like ambiance doesn’t make Hutchings any less stirring when he tears into his fiery saxophone solo.

Even with the frequent Sun Ra comparisons, listeners should know that these Londoners have an energy all their own and it yields exciting results throughout this album.

For more information, visit impulserecords.com. This project is at Mercury Lounge Mar. 18th. See Calendar.
The late Paul Motian advised pianist Russ Lossing—an associate and friend for over a decade—to keep it simple when it came to harmonizing the drummer’s tunes. That counsel has borne exquisite fruit in a pair of recordings, this latest with Lossing’s working trio (the first, Drum Song, was a solo piano recording, also for Sunnyside). Here are ten subtle and fascinating Motian pieces this trio seems to have in its blood.

For a gorgeous example of Motian’s writing, opener “Asia” is quiet and hymn-like, deep and contemplative. Bassist Masa Kamaguchi and drummer Billy Mintz provide simple yet intimate accompaniment while Lossing’s lines are elegant and the music is both straightforward and intriguing. And that’s the story in every track; even when the notes and directions of the melodies are quirky and unusual, Lossing and his associates imbue them with delicacy and grace.

“Fiasco” is the only tune repeated from the solo album and it swings hard and direct, suggesting resolute compositional structure. The interestingly placed “Introduction” (the fourth track) inches forward deliberately with Lossing and Kamaguchi striking chords and notes with meticulous patience.

Highlighted in “Abacus” are bass and drums providing dark underscoring to Lossing’s sense of abandon. “Boomerang” floats nervously above a tenuous center and, again, Kamaguchi and Mintz find the swing, fragmented as it is.

There’s a lovely balance of peace and chaos throughout. Knotty “Mumbo Jumbo” calls into play Mintz’ mastery of the rhythms and Lossing shines in how he too has mastered the late drummer’s architecture. Kamaguchi, in a reserved manner, introduces and supports the mysterious “Etude” while Mintz gracefully helps Lossing find the subtle, almost intangible melody of “Psalm”.

The way that this trio works together reveals that it knows both its own sound and the mystery of Motian’s music.

For more information, visit sunnysiderecords.com. Lossing is at Ibeam Brooklyn Mar. 22nd with Kazuki Yamanaka. See Calendar.

Mike Baggetta has a uniquely stark sound. For Wall of Flowers he calls on Mike Watt, best known for iconic ’80s punk band The Minutemen, but whose stalking, primal basslines have also propelled Firehose and Sonic Youth. Legendary session musician Jim Keltner completes the trio, the drummer’s résumé extending from John Lennon and Bob Dylan to Carly Simon and Barbra Streisand. This inside/outside boundary constructs a fantasy foray into generations of sounds.

“Hospital Song” opens and quickly establishes the tenor of the collection. Compelling instrumental rock raises the specter of the early ’60s and its edgy resurgence a generation later and overdubbed guitar lines are an immediate, delicious draw. This flailing nostalgia begets two versions of “Blue Velvet”, the genteel ’50s standard. Its delightfully unsettling presence here, particularly in the duet version with Keltner, recalls the corruption of innocence central to David Lynch’s film of the same name. But Wall of Flowers is about much more than memories, cherished and/or distorted. Baggetta sings and moans on his ax, pulling out pensive, torn phrases enlivened by repetitions, dark arpeggios and a twang-bar thicket.

Highlights include “Dirty Smell of Dying”, a free music rave-up bringing out the best in the players. Keltner draws on the jazz chops that makes his rock drumming so masterful, a perfect antagonist for the leader’s searching improvisation. However, the title cut best illuminates the magic of Baggetta’s emotive, driving, long tones, Watt’s mean, metallic pulsations and Keltner’s shimmering, throbbing commentary. In a field of numerous celebrated contenders, this ensemble is already the guitar trio of the year.

For more information, visit mikebaggetta.com. This project is at Coney Island Baby Mar. 30th. See Calendar.

Emmet Cohen Trio
Saturday, March 16 at 7:30PM
Emmet Cohen (piano), Russell Hall (bass) and Evan Sherman (drums).

EMMET COHEN TRIO
Saturday, March 16 at 7:30PM
Emmet Cohen (piano), Russell Hall (bass) and Evan Sherman (drums).

199 Chambers St. (BMCC campus), New York, NY.
(212) 220 - 1460  www.tribecapac.org
Ben Webster, who was born 110 years ago this month, is an undisputed giant among foundational tenor saxophonists. Webster’s playing matured when he joined the Duke Ellington Orchestra in 1940 and, mentored by Ellington’s star alto player Johnny Hodges, he became a great balladeer. Plays Ballads in recordings made between the late ’60s and early ’70s, with the Danish Radio Big Band and small groups featuring pianists Teddy Wilson or Kenny Drew. Taken as a whole, these pieces showcase a depleted Webster. Yet, his genius still shines through, even at diminished capacity. Webster’s vulnerability and lyrical playing as a balladeer while the arrangements on “Greensleeves” (traditional) and “For All We Know” (J. Fred Coots-Sam M. Lewis) don’t serve Webster well. Yet, Plays Ballads is still a worthwhile way to experience the sound of a great player and icon of jazz.

For more information, visit storyvillerecords.com

Ben Webster (Storyville)
by Marilyn Lester

plays ballads
Ben Webster (Storyville)

“Good evening.” The unassuming phrase, almost tentative, couldn’t exist further afield of the bold, emotional and stirring statements to follow in this 2017 concert. While it’s a sequel to 2014’s Four Blokes, it ups the ante in every way, adding a fifth performer and, obviously, loads of musical experience and empathy that a performance setting brings to the fore.

There is something wonderful about listening to recordings of South Africa’s The Blue Notes and much of that was due to superb drummer Louis Moholo-Moholo’s timeless sense of time and what John Coltrane might have called multi-directional rhythm. If those records sound a little ragged around the edges, they are uproarious fun, never allowing complexity to overshadow communicative exuberance. While Four Blokes, also on Ogun, found Moholo-Moholo in fine form, along with pianist Alexander Hawkins, bassist John Edwards and saxophonist Jason Yarde, studio conditions meant that it was all slightly fettered. The live addition of saxophonist Shabaka Hutchings gives proceedings a bit of that vintage Blue Notes fun, especially in ensemble passages.

Listen to them tear through the repetitions in the head of “For The Blue Notes” in unisons and fiery octaves to hear group relations in glorious microcosm, Hawkins absolutely tearing it up as Edwards and Moholo-Moholo support and enhance with the alacrity of controlled freedom. They stop when the tune ends, but the audience is having none of that, so they dive in again; miraculously, rather than taking the easy and predictable route of a crescendo, they bring the dynamic down without ever letting up on the tension just before Hawkins launches, followed by the rest, into the deeply patriotic “Nkosi Sikelel’ iAfrika” (South Africa’s national anthem). The effect is mesmerizing and moving.

As with sets from Miles Davis and Wayne Shorter, tunes flow without pause. Rhythm section arcs of ebb and flow support rapid-fire saxophone exhortations, “New Thing” honks and squeaks in perfect symbiosis with each tune’s melodic form or implication. At the conclusion of “Angel-Nomali”, they bring it all down again, demonstrating a group dynamic in relaxed synchronicity.

As he approaches his 80th birthday this month, Moholo-Moholo is at a creative peak, joined by musicians to match; the album lives up to its title.

For more information, visit ogunrecording.co.uk
In 2018, the Romanian duo of pianist Lucian Ban and clarinetist Alex Simu toured their homeland in a series of concerts inspired by the improvisational genius of Jimmy Giuffre. What transpired throughout this particular performance, captured at Bucharest’s French Institute, is a fitting embodiment inspired by one of jazz’ humblest stalwarts.

Ban’s “Quiet Storm” opens the concert by immersing listeners in the robust tenderness for which Giuffre will be forever known. Harnessing an illustrative power akin to incidental music of the theater, Simu comports himself like an actor on stage, deviating just enough from the script to wrap his performance in a cloak of individuality. Following this, two entirely improvised interludes (jagged title track and more liquescent “Mysteries”, an album highlight) sandwich Carla Bley’s “Jesus Maria”, which in its present iteration feels as spontaneous as it does timeless. Moving with ghostly patience, it crowns the metaphysical heart stirring within each of these songs.

Simu offers two originals. “Near” finds him unaccompanied on a custom bass clarinet, expounding upon the influences of Giuffre’s playing, while “The Pilgrim” lures Ban into a gorgeously restrained exercise in itineracy. Two tunes by Giuffre close out the set. Where “Cry, Want” is a bluesy affair bathed in modal shadow, “Used To Be” bids farewell on an optimistic note, sending off the spirit of a fallen hero on a pyre of reed and ivory.

For more information, visit sunnysiderecords.com. Ban is at Barbès Mar. 8th. See Calendar.

While he was a member of the Dave Brubeck Quartet (1951-1967), alto saxophonist Paul Desmond made five albums as a leader for RCA Victor. This 1966 LP is the last and the third of a series of quartets with guitarist Jim Hall. While the dynamic of the Brubeck Quartet pivoted on the contrast between Desmond’s liquid lyricism and the leader’s pile-driving, muscular attack, Desmond and Hall shared a penchant for coolness and emotional restraint. Their dynamic was one of close empathy, never more so than on the kind of harmonically sophisticated standards that dominate this album. Filling out the quartet is Modern Jazz Quartet drummer Connie Kay and a rotating bass chair of Gene Wright (from the Brubeck Quartet), Gene Cherico or Percy Heath (of the Modern Jazz Quartet).

Side One begins with what was a nascent standard, a recent (1964) hit for Tony Bennett. “When Joanna Loved Me”, from composer Robert Wells (Mel Tormé’s co-writer on “The Christmas Song”) and lyricist Jack Segal. Hall opens a cappella, then has a central solo between outings by Desmond, whose saxophone sighs the closing melodic line. Sammy Fain-Lew Brown’s “That Old Feeling”, Jimmy Van Heusen-Johnny Burke’s “Polka Dots and Moonbeams” and “Here’s That Rainy Day” close out Side One, with “That Old Feeling” given a faster, brighter tempo that highlights Desmond’s ability to improvise by mulling over a repeated phrase from different angles.

Ralph Rainger-Leo Robin’s “Easy Living”, the standard immortalized by Billie Holiday, finds Desmond and Hall responding to each other with utter simpatico over a slow heartbeat tempo, saxophone slipping seamlessly from improvisation to closing theme. The My Fair Lady song “I’ve Grown Accustomed to Her Face” by Frederick Loewe-Alan Jay Lerner easily rolls over a chord change every chorus, while the Richard Rodgers-Lorenz Hart standard “Bewitched, Bothered and Bewildered” is treated to a sinuously lyrical saxophone solo that melds the theme and improvisation fluidly. Any doubt that the two principals can swing is dispelled with the closer, Desmond original “Blues for Fun”, driven by lilting cymbal ride and featuring saxophone and guitar solos containing romping a cappella breaks.

For more information, visit speakerscornerrecords.com. A Desmond listening session is at Jazz at Lincoln Center’s Varis Leichtman Studio Mar. 4th. For information, visit jazz.org/events/t-8660/
Evan Parker is a special musician. While what he does may not be to everyone's taste, that he has been doing it, fruitfully, for so long without getting stuck in routine is exceptional, even more so in that improvisers all run a risk of repeating themselves, of relying on licks, of finding the well has run dry. This puts Parker in the rarefied peer group of Cecil Taylor and Derek Bailey. And in fact both men have been musical partners of the saxophonist in the past and Bailey is an essential part of one of the recordings here, the recent reissue of Topography of the Lungs, a trio album filled out with drummer Han Bennink. From all the way back in 1970, the album has the critical reputation of being one of the landmark recordings in free improvisation (and first release on the Incus label). It makes its own case with the objective feel of having been recorded yesterday, that it might even be happening in front of you while the album spins. There is a fiery agility throughout, new ideas flashing forward every fraction of a second. That's Bailey through-and-through, but Parker and Bennink play with the same astonishing technical and intellectual quickness. Though free there is just as much feeling of tension and release as in any classical sonata. It's a lesson in how fast the ear can hear and respond.

Calenture and Light Leaks, a duo album with pianist Paul G. Smyth, has two tracks, the title piece and “Baffled, standing in the air”. The main template is timbre and space. Parker structures his ideas around split harmonics, key clicks and sub-tones while Smyth spends a substantial amount of time in the piano’s interior, tapping, stroking and plucking the strings. This is a quieter album than Topography of the Lungs—not that that album is loud, but the pulse is slower and the density of activity is much lower with the duo. Where Parker, Bailey and Bennink seem to try to take apart time and space by overwhelming it with information, Parker and Smyth use stillness to step outside the ticks of the clock and build something mysterious and substantial in between.

Music for David Mossman, captured live at London’s Vortex (and dedicated to its founder), brings together a different and equally extraordinary trio, that of Parker, bassist Barry Guy and drummer Paul Lytton. The three have been playing together now for nearly four decades and they have the same rapid-fire synaptic response as Parker/Bailey/Bennink (and on equal par with Cecil Taylor’s Feel Trio with William Parker and Tony Oxley). This is a slightly more ‘jazz’ date, meaning that there are times when Parker seems to be in the position of stating a main idea, with Guy and Lytton supporting him. These are brief, though, and this is a continual and exciting dialogue between the three, spitting ideas back and forth and across each other.

Taken as a trio of releases, Calenture and Light Leaks is a still, cleansing interlude. It is powerful and affecting in and of itself, but Topography of the Lungs and Music For David Mossman are intense and exciting albums. It is dazzling to hear so much going on at once, like a nuclear explosion in a particle chamber, and to hear every moment so clearly. What makes all these musicians so brilliant is their minds and it’s an enlightening privilege to overhear their thinking.

For more information, visit cafeoto.co.uk, weekertoft.com and intaktrec.ch. Parker is at Roulette Mar. 25th. See Calendar.
Violinist Jason Kao Hwang’s latest project is a reflection on the deleterious long-term memories war leaves in its wake. Triggered by his mother’s suffering during World War II, Hwang composed *Blood* both as a harrowing reminder of man’s inhumanity and a plea for peace. The piece speaks to man’s potential, with a nod to Lincoln, to embrace the better angels of human nature. The recording is one long work, with five tracks, referred to in the liner notes as “sections”, with 28 “staged scenes”. The latter lead to mesmerizing rapid-fire changes and swinging rhythms, peppered by improvisational drives.

*Blood* is a fascinating blend: a trio of brass with Steve Swell (trombone), Taylor Ho Bynum (cornet and flugelhorn) and Joseph Daley (tuba); four stringed instruments with Hwang’s violin, Ken Filiano’s upright bass, Sun Li’s pipa and Wang Guowei’s erhu; all anchored by Andrew Drury on drums and percussion. Although there is an Eastern flair, emphasized by Hwang’s writing and the influence of the Asian strings, there are hints of common ground with some Duke Ellington suites, Anthony Braxton’s pulsating thrusts and John Zorn’s machinations.

*Blood* is highly original, drawing on sophisticated arrangements that fuse Eastern and Western elements and revealing Hwang’s early classical training: Opening in silence and shifting to tuba-inflected low tones, the octet plays exotically, a tightly drawn unit without decipherable melody. The results are exhilarating: pointillistic strings contrasted with tuba-inflected drums and stunning improvisations, segueing to measured erhu playing off evanescent violin. Bynum swooshes and explode above the fray with brash thrusts and Swell swings with contagious alacrity over the little big band before devolving to smaller roles. Drury is an important buffer and soloist, injecting his signature bass drum set as appropriate, pushing, pulling and sparking energetically. Hwang is an ever-present influence, whether through his magisterial writing or gorgeous violin.

For more information, visit jasonkaohwang.com. Hwang is at Bushwick Public House Mar. 18th. See Calendar.

## Blood

**Blood**

Kao Hwang 

**Burning Bridge (True Sound)**

by Steven Loewy

A long, warbled arrangement of “America The Beautiful” leads off, marrying Samuel A. Ward with Wayne Shorter and capitalizing on a beautiful, tart essay by saxophonist David Binney, a big part of the success of *Volumes 1* and *2*. “Jerusalem Ridge” soars into the ether on the wings of violinist Darol Anger, who manages to squeeze every ounce of emotion in his compact statement, even as he draws the contours progressively ‘outside’ the changes, where Harrison and Binney extend those boundaries even further.

Mostly, these *Free Country* records succeed on the strength of several vocalists, including Harrison himself. Juno’s 2019 “Ring of Fire” features Alecia Chakour’s bluesy belting, locked in with the rhythm section of Jon Cowherd (Hammond B3), Chris Tordini (bass) and Brian Blade (drums). The title track elevates the spirit even further, drafting Theo Bleckmann on vocals and adding guest guitarist Nels Cline for a truly moving deathbed confession inspired by a performance by the late Levon Helm.

Chakour is also quite the vocal presence. She’s got an understated grittiness and complete access to her emotional toolbox, which illuminate her rendering of “My Epitaph” quite effectively; Harrison’s National Steel guitar adds just the right touch of authenticity.

Pianist Uri Caine drops in to add a touch of Floyd Cramer meets Cecil Taylor on “Osage Stomp” while Stephan Crump (bass) and Allison Miller (drums) blend seamlessly with Harrison and Binney on Jimmy Webb’s chestnut “Wichita Lineman”. Another standout moment comes when Everett Bradley (vocals) sits in to lift “Go Rest High On That Mountain” into a higher dimension with appropriate gospel authority.

For more information, visit jazzdepot.com. Harrison is at the Poisson Rouge Mar. 21st and Drom Mar. 25th, both as part of the *Alternative Guitar Summit*. See Calendar.

## JOEL HARRISON

**Angel Band (Free Country, Volume 3)**

Harrison (HighNote)

by Robert Bush

Guitarist Joel Harrison came up with the unusual idea for his *Free Country* project back in 2003. It’s an intriguing proposition: interpret country and Appalachian-music standards through the lens of the avant garde. Seeking both forward motion and a sense of fidelity to the heartland material, the album was well received. His latest edition assembles a fine group of improvisers and singers under the aegis of the Angel Band and the idea continues to bear fruit.

The Fred Anderson Legacy Band has been playing occasional gigs around Chicago in recent years. The namesake, of course, is the father figure of Chicago’s avant garde jazz and proprietor of the Velvet Lounge, who would have turned 90 this month. The Legacy Band isn’t a repertory group, however. Anderson’s music was created in the moment and so should be his tributes. Rather, the band of his former cohorts plays in reverence to Anderson’s style, slow and strong.

The quintet’s frontline of saxophones is the same three who played the reeds in the strongest jazz band of ‘90s Chicago: Aki Brown, Mwata Bowden and their leader in 8 Bold Souls, Edward Wilkerson, Jr. The album is a far cry from the vast charts Wilkinson wrote for his band but it’s worth noting that horns are old friends. They’re backed by a couple of other city stalwarts, bassist Tatsu Aoki and drummer Avreeayl Ra and also joined for part of the set by a fourth saxophone, the younger Mai Sugimoto, who in recent years has made her mark on the Chicago scene with her band Hanami’s blend of jazz and Japanese folk.

What makes it a keeper isn’t the power but the restraint. There are climaxes and heavy moments but the band keeps in mind the lessons of its honoree. The music is always present but never overstuffed, the players careful to complement not compete with one another. Top to bottom, it’s a refreshing listen.

The disc is released on Asian Improv Records, the San Francisco-based label that has put out a number of projects with which Aoki has been involved (including Anderson’s groups). Perhaps most notable, however, is 1999’s *At the Unity Temple* by a group simply called Power Trio with Aoki, Bowden and drummer Affifi Philliard. Bowden has been one of the strongest and most overlooked improvisers in Chicago for decades and for that reason alone the Power Trio is worth seeking out. That’s reason, also, to secure a copy of the Legacy Band’s album. The other players are, of course, as well. And Anderson’s memory makes for a compelling case-closer.

For more information, visit asianimprov.org
This is Nobuki Takamen’s seventh album and third with a trio, all with longtime partners Toshiyuki Tanahashi (bass) and Naoki Aikawa (drums). The leader’s influences are many, but have evolved along with his style: from the early direct influence of Wes Montgomery, which is still present, to Barney Kessel and quite a few others in between. That said, in blending all these influences and inspirations Takamen has been able to distill a personal approach as well as develop considerable compositional skills. Many of his originals seem inspired by a country/folk spirit, revealing a line back to Bill Frisell and Pat Metheny. The album opens with a bop-inspired burner, “The Circle Game”, where Montgomery’s influence is clear. The other tunes can be grouped into country/folk inspired songs (“3 AM”, “Wonderful Days” and “Piece for Peace”); ballads (“Helsingin Taivas”, “Fox Tail” and “Siećanja za Pamięć”, which was also recorded in Takamen’s earlier Live in Japan); and tunes more eclectic in style, such as “25”, based on an insistent rhythmic chordings, and “Ilaria”, Taubenhouse playing a more compimentary role. Tanahashi also delivers a number of thoughtful solos, both on arco and pizzicato. A varied, almost classic jazz guitar trio.

For more information, visit nobukitakamen.com. This project is at Blue Note Mar. 31st. See Calendar.

Perpetuation (Moments In Trio, Volume Two)
Yaniv Taubenhouse (Fresh Sound-New Talent)
by Scott Yanow

Born and raised in Israel, Yaniv Taubenhouse started playing piano when he was six. He studied with a variety of teachers (including Brad Mehldau), visited the U.S. several times and moved to New York in 2013 to attend The New School for Jazz and Contemporary Music. In his career thus far, Taubenhouse has worked with such notables as Anat Cohen, Ari Hoenig, David Schnitter, the late Roswell Rudd, Ron McClure, Rory Stuart and Will Vinson. Perpetuation (Moments In Trio, Volume Two) is his third release for Fresh Sound.

Taubenhouse has excellent technique, a strong imagination and is shy to take chances yet is essentially a melodic player. He contributes five originals, is quite respectful to four jazz standards and performs bassist Rick Rosato’s arrangement of Brazilian composer Chico Buarque’s “Paradoxos”.

Of his originals, the most memorable are “Fairytale”, which has a mysterious theme in 13/8, utilizes a four-note pattern in different ways and has rhythmic chordings, and “Ilaria”, Taubenhouse playing soulfully and a bit funky à la Keith Jarrett. Of his other pieces, “25” (inspired by “Blues Alberta” and “Sjećanja za Pamićenje”) becomes passionate and complex, “Pigeon House Blue” has the trio swinging hard and the opening title track takes listeners through some surprising twists.

Taubenhouse’s affection for classic jazz standards is obvious in his treatment of the four veteran songs. He takes a thoughtful solo during Frederick Loewe-Alan Jay Lerner’s “On The Street Where You Live”, stretches Thelonious Monk’s “Introspection” a bit while always keeping the melody close by, interprets Jay Gorney-Yip Harburg’s “Brother, Can You Spare A Dime” slightly faster than usual and makes very few alterations during a brief version of Cole Porter’s “Ev’ry Time We Say Goodbye”.

For more information, visit freshsoundrecords.com. Taubenhouse is at NoMad Mar. 6th, 13th, 20th and 27th with Deanna Kirk. See Calendar.

Pocket Change
Nate Smith (Ropeadope)
by Tom Greenland

In drummer language, playing “in the pocket” is one of those nebulous yet generally accepted terms like “swinging” or “soulful”. As Louis Armstrong famously quipped about defining swing, “If you have to ask…” That said, listeners can often agree when these qualities are present and, in an era when swing (if not soulfulness) may be downplayed in favor of increasingly complicated rhythmic structures, pocket hasn’t lost its importance. Enter drummer Nate Smith, who has injected the odd-metered explorations of Dave Holland’s big bands and Chris Potter’s Underground with relaxed but tight, deep pocketful playing.

Pocket Change, his third CD, the first on solo drummer, puts on (and develops) the idea of taking a basic breakbeat and then developing it—changing it—across a narrative arc. The 11 tracks are eminently funky in the manner of noted pocket players like Bernard Purdie, Steve Gadd, Dennis Chambers, Ricky Wellman and “Ju Ju” House, who could all swing their 16th notes.

Most tracks fall into basic 4/4 meter—“Day and Dusk” (in 3/4) and “Big/Little 5” (in 5) are exceptions—but Smith nurtures significant tension via cross accents, superimposed rhythmic groups, chattering snare parts and forward or backward tugs against the invariant pulse. “Warble” and “Warble: Reprise” tug so hard that they sound like a surefooted drunk staggering home after a night in the bar, a nod to J Dilla’s sloppy-but-forward or backward tugs against the invariant pulse.

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For more information, visit ropeadope.com. Smith is at Blue Note Mar. 19th-20th. See Calendar.

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The breadth of Dr. Lewis Porter’s pursuits keeps him very busy. Long a member of the Rutgers University faculty, Porter founded the first jazz history and research curriculum and is author or co-author of several acclaimed jazz books. In addition to playing piano, Porter also composes for small groups and large ensembles. In recent years, Porter has been recording on a regular basis and this solo piano session is one of his best releases. The spontaneity of his performances makes it seem as if he is oblivious to being in a studio, playing only for himself.

His brilliant interpretation of the Cole Porter favorite “What Is This Thing Called Love” combines many different influences, a touch of Art Tatum, jaunty air of George Shearing and a dash of bop favorites inspired by the song’s well-known chord changes, blended together into a musical feast. Porter’s dissonant “Ragtime Dream” has the flavor of Igor Stravinsky, mimicking a carnival with an ominous air. Bill Evans practically made the Gershwin’s “I Loves You, Porgy” his own, but Porter finds a new route, keeping its lyricism but adding a sense of foreboding via staccato chords. His frenzied “Birthplace” darts about with generous use of the sustain pedal while “Mixolydia” has the feeling of a European folk song. Johnny Green-Ernest Heyman-Robert Sour-Frank Eyton’s “Body And Soul” has been recorded so much that it is challenging to find something fresh but Porter is up to the task, reducing the tempo to a crawl and altering its melodic line to create a fascinating variation. He wraps the date with John Coltrane’s “Central Park West”, slowing the tempo a bit more, suggesting a walk when its busy streets are all but deserted.

For more information, visit nexttosilence.com. This project is at Michiko Studios Mar. 29th. See Calendar.

Solo Piano

Lewis Porter (Next to Silence)
by Ken Dryden


UPLIFT: Twelve Pieces for Positive Action in 2018

Dave Douglas (Greenleaf Music)
by Jim Motavalli

It’s hard to underestimate the (mostly) quiet intensity of this disc, exclusive to trumpeter Dave Douglas’ $75-a-year subscription service. UPLIFT has an all-star cast, with saxophonist Joe Lovano, guitarist Julian Lage and Mary Halvorson, bassist Bill Laswell and Ianpaged, with saxophonist Joe Lovano, guitarist Julian Lage and Mary Halvorson, bassist Bill Laswell and Ian Chang essaying drums and electronics. You’re going to want to own this music.

“All hands on deck,” says a politically aroused Douglas. “It’s imperative that all of us, together, work for positive change in this challenging moment.” A list of causes and their websites follows. But despite titles like “The Power of the Vote”, the music itself isn’t overtly political. It is intense though. All the compositions are by Douglas and he is a major melodist, with the tunes acting as frames for these very collaborative musicians.

“Sharing a Small Planet” is high-energy near-rock, propelled forward by the horns, especially Lovano in full roar, with exciting squeals in the upper register. Douglas follows suit and the whole thing builds to a fever pitch. But it co-exists happily with “Love is a Battle”, built on collective improvisation with destination out. “Shine Like the Dawn” has a compelling circular melody played with delicacy.

“Fear No Love” features the guitarist and their effects pedals, but also Lovano at a low boil and tasty rumbling from Laswell. The latter’s patented bass notes kick off “The Garden”, which buzzes along in a low-key way. “Trail of Dreams” and “Lift All Boats” are quiet ones: the former sounds like a benediction, a procession led by trumpet (with little electric pricks from the guitars) and the latter is an occasion for Douglas to put in his mute. “Truly the Sun” shows how well guitarists can work together when their egos don’t get in the way.

For more information, visit gaucimusic.com. Gauci is at Juilliard School Paul Hall Mar. 25th. See Calendar.

Studio Sessions vol. 1

Cooper-Moore/Stephen Gauci (Gaucimusic)
by John Sharpe

Tenor saxophonist Stephen Gauci gets his own label off to a flying start with this tremendous duet with pianist Cooper-Moore. The pair met at Brooklyn’s Happy lucky no. 1 gallery when Gauci programmed the pianist in a concert series in April 2018. Latterly their duo became a weekly feature there, though the eight flinty dialogues presented here were captured in the studio.

Unlike previous reedplayers Cooper-Moore has partnered with – David S. Ware and Assif Tzahar come to mind – Gauci carves a rather more abstract path through the post-Ayler saxophone continuum, developing a strikingly original voice in which he takes elements of the saxophone vocabulary, particularly overtone manipulation and multiphonics, and juxtaposes them like a collagist, avoiding a conventional sense of narrative form. As a consequence, Cooper-Moore also takes the less obvious routes, although he still evokes barrelhouse and ragtime, albeit in severely deconstructed form, alongside muscular flowing runs that speak more of Cecil Taylor.

It’s Cooper-Moore who most frequently initiates the interchange, sometimes with rippling florishes or ringing motifs. But Gauci completely sidesteps any expected response, dissonant phrases cutting across any implied rhythm in bracing staccato spurs and jagged asymmetric lines replete with strangled shrieks and leaps into the falsetto register. Some pieces like “Improvisation #4” inhabit ballistic territory, at least initially, with Cooper-Moore lyrical and Gauci musing warmly. But more often they move onto higher planes, as in “Improvisation #6”, one of the standout cuts, which matches a stream of yelping tenor split-tones with a turbulent piano torrent. Towards the end Cooper-Moore mixes a percussive dampened figure in the bass with angular left hand forays in an arresting unaccompanied passage. Both are deeply idiosyncratic players who reach an accommodation in which their separate parts combine to create a breathtakingly astringent whole.

For more information, visit gaucimusic.com. Gauci is at Bushwick Public House Mondays. See Calendar.
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Hybrids like jazz-rock have been deeply and permanently established for decades and jazz in general has fruitfully engaged with other music since the early 1970s, including the so-called “Punk Jazz” and the personal efforts of John Zorn, there’s been little in the way of successful punk-jazz. Perhaps the irreverence of punk, its essential quality, is too much at odds with a music that carries a lot of ancestor worship around in its baggage.

The Hands
Fire! (Rune Grammofon)

Svårmod Och Vemod Är Värdesinnen
The End (RareNoise)

Mats Gustafsson/Jason Adasiewicz
(Corbett vs. Dempsey)

by George Kanzler

Aside from the keening, authoritative sound of his alto saxophone, there is little to link the variety of Ornette Coleman’s music in his six decades of prodigious creativity. These two albums present quite different versions of Coleman in general and have emerged 89 this month, which is very understandable as trumpeter Chris Pasin’s Ornettiquette, also the name of his band here, deals with Coleman’s first decade in the jazz limelight, beginning in the late ’30s, while pianist Joachim Kühn primarily rescues compositions Coleman wrote for concerts the pair put together in the last five years of the 20th century, pieces only performed once and never recorded. Coleman in his late 20s-30s was considerably more buoyant and blues-bop-ish than the more schematic and more melodic, aesthetician in his 60s.

Ornettiquette is such a larger album when Pasin recreates the instrumentation of the quartet Coleman originally brought to New York’s Five Spot Café in 1959: Trumpet, alto saxophone, bass and drums. The opening track, “OCDC”, although a Pasin original, sounds like it would have been right at home on Coleman’s groundbreaking Atlantic LP, The Shape of Jazz to Come; the title is an homage combining the initials of Coleman and his trumpeter on that LP, Don Cherry. The early quartet sound is also invoked on “Tomorrow Is The Question”, the title song of Coleman’s Contemporary LP, expressed with a bright, jaunty pop bounce, as well as on the album closer, another Pasin original, “PTU”. But Pasin is not just presenting tribute band recreations, he’s expanding on and personalizing his admiration for Coleman’s music. Bringing distinctive colors to the band are the inclusion, on the five other tracks, of Karl Berger’s vibraphone or piano and, on three, of vocalist Ingrid Sertso (both, along with Coleman, founded the Creative Music Studio). Coleman’s “Jayne” has a cool, tropical James Bond film theme, the vibraphone. Sertso adds her own lyrics to Albert Ayler’s “Ghosts” and Coleman’s “Lonely Woman” as well as adding a scat chorus and monologue to Coleman’s “When Will The Blues Leave”. Throughout, alto saxophonist Adam Siegel’s contributions are essential, directly or indirectly to Coleman’s style while Pasin, bassist Michael Bisio and drummer Harvey Sorgen conjure up the spirit that animated the Five Spot Café 60 years ago.

Piano Works XIII: Melodic Ornette Coleman presents 11 of the 170 pieces that Coleman wrote and performed with German pianist Joachim Kühn in concert from 1995-2000. From them and different, bookending versions of “Lonely Woman”, Kühn has created a rich, melodic tapestry sounding more like a piano rhapsody, or series of études, in the European classical musical tradition than it does anything that could be called avant garde jazz. Kühn shows that Coleman could create memorable, simple melodies (“Physical Chemistry”) as well as complex, choral-like passages (“Songworld”) and sumptuously lyrical ones (“Lost Thoughts”). He even borrowed, slyly, more than the idea of Coleman’s style while Pasin, bassist Michael Bisio and drummer Harvey Sorgen conjure up the spirit that animated the Five Spot Café 60 years ago.

For more information, visit planetarts.com and actmusic.com

For more information, visit ecmrecords.com. Sheppard is at Jazz Standard Mar. 19th-20th with Carla Bley. See Calendar.

Saxophonist Andy Sheppard’s quartet with guitarist Eivind Aarset, bassist Michal Benita and drummer Sebastian Rochford pulls out threads from this album’s predecessor, 2013’s Surrounded by Sea, and from them weaves an even more seamless tapestry.

Once again, Aarset proves an integral presence, adding (in Sheppard’s words) an “orchestral voice”, which percolates as life-giving water through soil. On “Thirteen”, one of seven tunes penned by the bandleader, swells of guitar move with a grace rarely encountered since, appropriately enough, Terje Rypdal’s contributions to Ketil Bjørnstad’s The Sea, also on ECM. The title track, by Brazilian songwriter Renato Teixeira, is a vessel drifting on the waves that surround it. Its contours, graceful as they are melodic, accommodate Benita and Rochford’s infusions like sail to wind.

“Pop” returns to native lyricism, once again highlighting Aarset’s textural relief with aching regard. “They Came From The North” delineates yet another altar for this intuitive rhythm section, whose attention to detail swings from guitar strings into Sheppard’s sunlight. The tenderness of “With Every Flower That Falls”, written as part of a live soundtrack to Fritz Lang’s Metropolis, sashays with all the monochromatic charm it can muster, turning silence into song and leaving “All Becomes Again” to dance as if alone in the dawn, holding onto last night’s dream with the conviction of someone newly in love.

All of this is cloaked in “Forever And A Day”, two takes of which frame the album in an aquatic ellipsis. With an atmospheric integrity made possible only by such a combination of musicians, engineer (hat tip to a the great Stefano Amerio in Lugano) and producer Manfred Eicher at the helm, the port of your listening may just feel emptier than you ever imagined without its docking.

For more information, visit cmrecords.com. Sheppard is at Jazz Standard Mar. 19th-20th with Carla Bley. See Calendar.

Romaria
Andy Sheppard Quartet (ECM)
by Tyran Grillo

Saxophonist Andy Sheppard’s quartet with guitarist Eivind Aarset, bassist Michal Benita and drummer Sebastian Rochford pulls out threads from this album’s predecessor, 2013’s Surrounded by Sea, and from them weaves an even more seamless tapestry.

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For more information, visit cmrecords.com. Sheppard is at Jazz Standard Mar. 19th-20th with Carla Bley. See Calendar.
W ith this collection of ten originals, guitarist Lage Lund signals a new direction. He recruited three in-demand musicians for the date, including pianist Sullivan Fortner and drummer Tyshawn Sorey; the third is bassist Larry Grenadier, a veteran with a career spanning over three decades. The wild card is Lund’s use of effects: some of them are overdubbed electronic sounds while others are guitar-generated analog effects added in real time. This is a major shift in Lund’s approach both to composing and playing and the music is fascinating, though it may take several hearings to appreciate the nuances within it. Lund’s “Hard Eights” would have worked perfectly as standard postbop, especially with Fortner’s dazzling free-spirited drumming providing the undercurrent for author Kurt Vonnegut, is a brooding miniature, with to simulate a kalimba. The title track, a term coined by the guitarist has opened new doors with these approach both to composing and playing and the sounds while others are guitar-generated analog effects added in real time. This is a major shift in Lund’s awareness of the other that there’s never any doubt that this is a finely calibrated unit for all the cathartic this collection of ten originals, guitarist Lage Lund signals a new direction. He recruited three in-demand musicians for the date, including pianist Sullivan Fortner and drummer Tyshawn Sorey; the third is bassist Larry Grenadier, a veteran with a career spanning over three decades. The wild card is Lund’s use of effects: some of them are overdubbed electronic sounds while others are guitar-generated analog effects added in real time. This is a major shift in Lund’s approach both to composing and playing and the music is fascinating, though it may take several hearings to appreciate the nuances within it. Lund’s “Hard Eights” would have worked perfectly as standard postbop, especially with Fortner’s dazzling free-spirited drumming providing the undercurrent for author Kurt Vonnegut, is a brooding miniature, with to simulate a kalimba. The title track, a term coined by the guitarist has opened new doors with these approach both to composing and playing and the sounds while others are guitar-generated analog effects added in real time. This is a major shift in Lund’s awareness of the other that there’s never any doubt that this is a finely calibrated unit for all the cathartic this collection of ten originals, guitarist Lage Lund signals a new direction. He recruited three in-demand musicians for the date, including pianist Sullivan Fortner and drummer Tyshawn Sorey; the third is bassist Larry Grenadier, a veteran with a career spanning over three decades. The wild card is Lund’s use of effects: some of them are overdubbed electronic sounds while others are guitar-generated analog effects added in real time. This is a major shift in Lund’s approach both to composing and playing and the music is fascinating, though it may take several hearings to appreciate the nuances within it. Lund’s “Hard Eights” would have worked perfectly as standard postbop, especially with Fortner’s dazzling free-spirited drumming providing the undercurrent for author Kurt Vonnegut, is a brooding miniature, with to simulate a kalimba. The title track, a term coined by the guitarist has opened new doors with these approach both to composing and playing and the sounds while others are guitar-generated analog effects added in real time. This is a major shift in Lund’s awareness of the other that there’s never any doubt that this is a finely calibrated unit for all the cathartic
crosscultural phenomenon that spoke to the fundamental human dimensions and functions of music itself. More controversial, however, was the form Braxton’s own trance music would initially take—long strings of even 8th-notes in a continuous melody sometimes stretching to over 50 pages. In developing these materials for choral pieces, Braxton further added elements of language: letters, syllables, numbers and words.

Choir director Kyoko Kitamura here provides a detailed history of the project, from Braxton’s initial presentation to her of the SGTM in 2010, 12 scores for 12 voices. The works ranged through the three stages of the GTM, from the initial group with the long strings of even tones to the second group, including chains of 32nd note arpeggios, and then on to the “Accelerator Class”, with its extensive graphic elements and tuplet phrases creating further polyrhythmic elements, often based on complex ratios.

There’s a parallel historical development to the Syntactical Ghost Trance Choir, from a 2011 Brooklyn performance to the six recording sessions in 2017 for this ambitious 12-CD set. In moving sequentially through the 12 pieces the choir evolved from an overall leader with four sectional leaders to an ensemble with everyone moving in and out of leadership roles, integrating the secondary pieces at the end of each GTM score, adding parts from other works in the vast Braxton canon as well as improvising. “Composition No. 256”, notably dedicated to the Bulgarian Women’s Choir, themselves masters of a microtonal music, is distinguished by descending chromatic scales and additional materials from Braxton’s Composition No. 173, a one-act play with four characters. The combination of chromatic scales and the stage play create just one of the fascinating textures here compounded of music and language.

The final work, “Composition No. 341”, has rapid repeated high-pitched figures and adds materials from two of Braxton’s operas, *Trillium E* and *Trillium J*, as well as from instrumental compositions. It’s the concluding pieces of the developing sequence, the most layered and the most complex listening experience here, like listening to multiple modernist operas performed in a railroad waiting room (and yet it’s “No. 339” that’s dedicated to the Pennsylvania Railroad Corporation).

Revisiting the Ghost Trance series as choral music, we hear Braxton’s project carried further towards its original intentions, towards a pan-trance music trans-geographic in form. The works seem to reach back to the ritual roots of the Greek chorus, hint at the compelling chant of Eastern-rite Christianity or the Mozarabic chant still preserved in Spain. It also has qualities that connect it to current folk practices like that Bulgarian Women’s Choir as well as modernist compositions like György Ligeti’s profoundly affecting large-scale vocal works.

In his notes Braxton writes, “The Rosetta Stone of my music system…the SGTM connects everything together.” It’s abstruse, complex and demanding, certainly, but at every point intimately connected with the fabric of our world, from its cartoon voices and common parlance to Braxton’s hints at “NASA equivalences” and “Nascar strategies”. Braxton’s vast oeuvre connects ever more intimately with the substructures of consciousness and experience.

*For more information, visit newbraxtonhouse.bandcamp.com*

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**The Kamau Adilifu Quartet**

**Featuring,**
- **MICHAEL COCHRANE** - Piano
- **CALVIN HILL** - Bass
- **DARRELL GREEN** - Drums

**When:** March 22, 2019

**Where:**

Located at 2557 Broadway at 95th Street
NYC, NY 10025

Time: 7:30pm

Tickets and Info: (212)964-5400 (Box Office)
[https://kamausadilifu.com](https://kamausadilifu.com)

"**ONE FOR SONNY**"
This was the first in the series of Dave Brubeck’s shows at colleges, the jazz "Muhammad" coming to the youth "mountain", as it were. The pianist, alto saxophonist Paul Desmond, bassist Ron Crotty (who would only be in the group through January 1954) and drummer Lloyd Davis (who didn’t finish out the year) are found at Oberlin College’s Finney Chapel performing a set of standards in Brubeck’s cool style, a concert that has now been credited as legitimizing jazz as a course of study at the esteemed music conservatory.

There is said irony to the title of this album as it would be the final recording by saxophonist Tina Brooks, a quintet session with John Colley (trumpet), Kenny Drew (piano), Wilbur Wade (bass) and Philly Joe Jones (drums). And, adding insult to injury, it, along with two of the three other sessions he made for Blue Note, wasn’t even released in Brooks’ short life. Despite a career that had seen him playing with Kenny Burrell, Freddie Hubbard and others, Brooks disappeared, dying in 1974 at 42 after a long battle with heroin addiction.

Pianist Duke Jordan had a long and fruitful career even if perhaps he is now best known as composer of the standard "Harlem," That song does not appear here but seven other of his originals do, performed with a trio completed by Danish bassist Mads Vinding and fellow expat Ed Thigpen on drums, the same group that would record 1973’s Fight To Denmark for SteepleChase. That title would prove to be prophetic as a few years after this session, Jordan would make his home permanently in the Danish capital.

Spheres was a quartet formed in 1982-88 made by the band between 1982-88, the group’s moniker. Tenor saxophonist Charlie Haden, who had first worked with Monk in 1951 and regularly from 1961-67, and Ben Riley, Monk’s drummer from 1964-68, are joined by bassist Buster Williams and Kenny Barron in the challenging role at the piano. This is the fifth of six albums made by the band between 1982-88 and like all of them after the all-Monk debut shows the band’s conceptual expansion with mostly original tunes.

March 1
Klone Miller 1904-44
Teddy Powell 1906-1993
Mineo Powell 1930-2010
Gene Lambe 1936-2000
Ralph Thomas 1919-2009
Vinny Golia b.1948
Norman Cornish b.1947
Elliott Sharp b.1951

March 2
Freddy "Lockjaw" Davis 1921-86
El Dorado Wiltzkin 1934-62
Nellie Nellinger 1936-2018
Sidney Sheldon 1934-82
Wolfgang Muthspiel b.1965

March 3
Pianist, composer, and conductor: Bill Pemberton 1918-84
Gene Rodgers b.1910-87
Dana Leong b.1980
Albert Pinton b.1962
Jan Garbarek b.1947
David Darling b.1941
Don Rendell 1926-2015
Sir Charles Thompson 1921-86

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March 31

Jazz at Oberlin
Dave Brubeck (Fantasia)
March 2nd, 1953

The Waiting Game
Tina Brooks (Blue Note)
March 2nd, 1964

Thirt Duke Jordan (SteepleChase)
March 2nd, 1975

Four For All
Speak (Verve)
March 2nd, 1987

Come Play With Me
Charles McPherson (Arabesque)
March 2nd, 1995

ON THIS DAY
by Andrey Henkin

BIRTHDAYS

March 1
†Bill Pemberton 1918-84
†Gene Rodgers 1910-87

March 2
Dana Leong b.1980
Albert Pinton b.1962
Jan Garbarek b.1947
David Darling b.1941
Don Rendell 1926-2015
Sir Charles Thompson 1921-86

March 3
†Buell Neidlinger 1936-2018
†Doug Watkins 1934-62

March 4
Wolfgang Muthspiel b.1965
†Buell Neidlinger 1936-2018
†Doug Watkins 1934-62

March 5
Norman Connors b.1947
†Teddy Powell 1906-1993
†Pete Clarke 1911-75

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March 31

Name the capital of Copenhagen.

CROSSWORD

ACROSS

1. Ensemble of Chicago
4. Award-winning German record label
7. Former NEA chairman Dana
10. German pianist Gräwe
11. Steinway competitor
13. Coltrane album you could find at a bullfight?
14. Billy Bang wrote a song for this offensive on his Vietnam: The Aftermath album
15. Payment for a festival appearance
16. Like Irvin Mayfield and Ronald Markham
17. Use this to spin your digital tracks (abbr.)
20. Cellist Erik Friedlander’s photographer father
21. Best track on an album?
24. Pianist Blake
25. Courtney Pine received this honour in 2000
26. Bassist John who played with Sun Ra and Thelonious Monk
28. Concord Records
30. Vocal jazz standard "Have You ..... Miss Jones?"

DOWN

1. Anthony Coleman has a song for this garlic-and-oil mixture
2. Kurt as known for his hats as his guitar-playing
3. This has two uses on the bandstand
4. 2003 Nik Bärtsch Ronin Rhythm album
5. Where jazz is often played
6. 1976 Charlie Mariano MPS album Helen 12
7. Call and response
8. Teenager
9. Vocalist Ayélet Rose and drummer Danny
10. You may need this to get your Masters in Music (abbr.)
11. 2011 Best British Non-Classical
12. Eddie Harris 1928-2010 birthday mo.
13. Unlike heroin, practicing is a good one for musicians to have
14. Italian BYG catalogue prefixes
15. Offtime duo partner. -AH
16. Defunct record label releasing compilations of '20s-30s Concord album
17. Vocal jazz standard "Have You ..... Miss Jones?"
18. Best album by an artist on the Blue Note label
19. Concord album
20. Made by the band between 1982-88, the group’s moniker
21. Tenor saxophonist Charlie Haden, who had first worked with Monk in 1951 and regularly from 1961-67, and Ben Riley, Monk’s drummer from 1964-68, are joined by bassist Buster Williams and Kenny Barron in the challenging role at the piano. This is the fifth of six albums made by the band between 1982-88 and like all of them after the all-Monk debut shows the band’s conceptual expansion with mostly original tunes.
22. Alto saxophonist Charles McPherson debuted as a leader in the mid-1960’s, and is currently a tenor saxophonist in the bands of Charles Mingus. His first sessions were for Prestige, followed by stints with Minton’s, Xanadu, and Concord Records.
23. The second of three albums he made for the imprint, a quartet date with Mulgrew Miller (piano), Santtu Perho (bass) and Lewis Nash (drums).
24. dönems are found at Oberlin College’s Finney Chapel performing a set of standards in Brubeck’s cool style, a concert that has now been credited as legitimizing jazz as a course of study at the esteemed music conservatory.
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Monday, March 4

- Jean-Michel Pilc Trio with Richard Oskar, Jegel Loyi
  Birdland Theater 7 pm $25.25
- Christopher McBride Quintet
  Birdland Theater 7 pm $20
- Ryan Henderson Trio with Paul Cullen, Hank Allen-Barfield, Elisabeth Lohringer Trio
  Birdland Theater 7 pm $25.25
- dizzy Gillespie Afro Cuban All-Stars
  Blue Note 9:30 pm $30
- Blake Stadnik Ensemble with Mary Halvorson, John Amico, James Holland, Brian King
  55Bar 10 pm $30
- Jeannette Gasper, Adam Lane, Kevin Sheer, Kazuki Tsuburaya, Todd Neufeld, Silvia Mire; Don Chapman, Aron Namewirth, Martina Arecco, Adam Cahu
  Village Vanguard 8:30, 10 pm $15
- Nicky Lyons, Dan Kurtish, Hampton Fineman, Robble Lee, Donal Campbell
  Birdland Theater 9 pm $15

- Gwilym Simcock solo: Takehisa Yo's Trio
  Village Vanguard 6:30 pm $30
- Harold O'Neal; Theo Ibb; Billy Kaye Jam
  Birdland Theater 9 pm $30
- Raphael Oquendo
  Birdland Theater 9 pm $30

Tuesday, March 5

- Gordon Butler Quartet with John Ellis, Tatjana Uremovic, Jeremy Wilms, Roberts Jos
  Village Vanguard 6:30 pm $30
- Jim Black Trio with Elisa Sesemann, Zachary Schlosser, Cameron Brown
  Birdland Theater 4 pm $30

- Women's Jazz Festival: Dear Nina and the All-Girl Serenaders of the Republic
  Symphony Center 7:30 pm $35

- Jon Meninger Quartet
  Birdland Theater 7 pm $30
- Remy LaBar Assembly of Shadows with Greg Roberts, Vito Chiavuzzo, Ben Kenos
  Village Vanguard 8 pm $25
- John Lowery, Carl Manghi, Ana Webb, Eric Miller, Natalie Chessel, Ira Kaplan, Jennifer Watters, John Latt, Kyle Haas, Philip Diack, Matt Hulstan, Alex Goodman
  Village Vanguard 9 pm $25
- Arl Heinig; Joe Farnsworth; Sassan Kouchakzadeh
  Birdland Theater 9 pm $30

- ResOUNDings Trio: Catherine Lee
  Village Vanguard 8:30 pm $15
- Ron Adlitz Trio with Rodger Kirk, Mark Feter
  Village Vanguard 9 pm $15

Wednesday, March 6

- Mike Stern
  Birdland Theater 7 pm $25.25
- Ed Cherry
  Birdland Theater 7 pm $25.25
- Alex Alexander Quartet with Michael Wimberly, John Ellis, Joe Farnsworth
  Birdland Theater 8 pm $25
- Michael Weiss Group
  Village Vanguard 6:30 pm $30
- Okan Clark Trio with Sam Weber, Evan Hile
  Birdland Theater 7 pm $25.25

- Karin Allison with Miro Sprague
  Birdland Theater 8 pm $30
- Marty Jaffe, Jeremy Jennings
  Birdland Theater 8:30 pm $30
- Mike Morgan & Lee Parcet
  Birdland Theater 9 pm $15

- Nellie McKay
  Birdland Theater 8 pm $20
- John Taylor with Deadbolt, Muldoon's Pubs, the Three Stooges, Mad Dog, Tony(tkay
  Village Vanguard 6:30 pm $30
- Taylor Ho Bynum, Gerald Cleaver
  Village Vanguard 9 pm $30

- Ambrose Alkinmuis Quartet with Matthew Shipp, Sullivan Fortner, Harish Raghavan, Justin Brown
  Birdland Theater 7 pm $25.25

- Yvette Noel-Wood-Tiger
  Birdland Theater 7:30 pm $20
- Nicky McKay
  Birdland Theater 8 pm $20

- Mike Morgan & Lee Parcet; Nicky McKay; Shylock; Ralph Alessi
  Village Vanguard 8 pm $30

- Andrea Tonolo Quartet
  Village Vanguard 6:30 pm $30
- Christian Li/Mike Bono's Visitors
  Village Vanguard 8 pm $30

- Rodger Kirk; Mike Morgan & Lee Parcet; Andrea Tonolo; Shylock; Ralph Alessi
  Village Vanguard 9 pm $30

- Ambrose Alkinmuis Quartet with Matthew Shipp, Sullivan Fortner, Harish Raghavan, Justin Brown
  Village Vanguard 8 pm $30

Thursday, March 7

- Jerrie Yooli/Robbin Grassman; Irene Aranda solo
  Birdland Theater 7:30 pm $20
- Anarina Nelson with Aroldi Perez; Matt Alcazar, Mark Ferder
  Birdland Theater 8 pm $20
- Andrew Peterson Trio with Jeff Deitch, JK Kim; Kevin B. Clark Trio with Jeff Reed, Chris Smith
  Birdland Theater 9 pm $20

Friday, March 8

- Tessa Souter
  Birdland Theater 7:30 pm $30
- Luigi and Pasquale Grazioso Quartet
  Birdland Theater 8 pm $30

- Adam Birnbaum Trio with Yasushi Nakamura, Ron Stabinsky
  Birdland Theater 9 pm $30
- John Taylor with Deadbolt, Muldoon's Pubs, the Three Stooges, Mad Dog, Tony
  Village Vanguard 8 pm $30
- Justin Brown with Matthew Shipp, Sullivan Fortner, Harish Raghavan, in residence at Birdland Theater
  Village Vanguard 9 pm $30

Saturday, March 9

- John Chapeau, John Gattis, Carlos Cordeiro
  Birdland Theater 7 pm $20
- Justin Brown
  Birdland Theater 8 pm $20
- Carlos Homs, Nick Jozwiak, Kush Abadey
  Birdland Theater 9 pm $20

- Endos Overs
  Birdland Theater 10 pm $15
- Endos Overs
  Birdland Theater 11 pm $15

- Myron Walden Ctrystalline: Professor Cunningham and His Old School
  Birdland Theater 7 pm $20
- Raphael D'lugoff Trio +1; Groover Trio; Ned Goold Jam
  Birdland Theater 8 pm $20
- Frisco Quadras Trio with David Gilmore, Martin Boulanger
  Birdland Theater 9 pm $20
- Executive Records Showcase: Ben Mattson, Matt Nakas, Ela Wallace, Joanna Matney, Ben Gerstein, Sean Al
  Birdland Theater 10 pm $20

- Michael Blake, Chris McCarthy, Ben Allison
  Birdland Theater 11 pm $20
- Composers Portraits: John Zorn; Tania Hellen; Connor, Michael Evans, Mark Gins; Dave Taylor, Steven Gidley
  Village Vanguard 1 pm $30
- Mica Roberts, Sam Lendner, Bernadette Keegan, Tashan Sorey
  Village Vanguard 2 pm $30
- Sampsa Sinha
  Village Vanguard 3 pm $30
- Glenn Younger
  Village Vanguard 4 pm $30
- Shylock; Ralph Alessi; John Taylor with Deadbolt, Muldoon's Pubs, the Three Stooges, Mad Dog, Tony
  Village Vanguard 5 pm $30
- Samantha Sinha
  Village Vanguard 6 pm $30

- Friday Night
  Birdland Theater 10 pm $30
- Saturday Night
  Birdland Theater 11 pm $30

- Ambrose Alkinmuis Quartet with Matthew Shipp, Sullivan Fortner, Harish Raghavan, Justin Brown
  Birdland Theater 7 pm $25.25
- Adam Birnbaum Trio with Yasushi Nakamura, Peter Van Nostrand
  Birdland Theater 8 pm $20

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Sunday, March 10

• Washington Heights Jazz Festival: Tes Gatos 11:00 am
• Jim Capogna/Luca Bencini 1:30 pm
• Irene Avantli/Brendan Lopez 6:30 pm
• Brian Newman and the New York Symphony Orchestra 8:30 pm
• David Deulissus with Donald Vega and the Nevada Smith Band 9:30 pm
• Combo Nuevo 11:00 am
• Symp-y-Gro 4:00 pm
• Kid Edison with Matt Murphey and The Johnson/Thompson Band 6:00 pm
• Rene Rosero Quartet with Steven Halpern 8:00 pm
• Jessica and Tony Jones; Thomas Hoai; Nicos Hershewitz 9:00 pm
• Terry Waltz's Gotham City Brass Band 9:30 pm
• Intergenerational Jazz Jam Hosted by Gil Farris 11:00 am
• Ravi Coltrane Quartet with David Glimm, Rashon Carter 1:00 pm
• The Jazz Gallery at The New School 8:00 pm
• The Matt Wilson Quartet 9:00 pm
• Jordan McClean, Ray Mayson, John Ellis, Ian Hendrickson-Smith, Jason Marshall, Justin Brown

Monday, March 11

• Jim Rid; Mark Stern 5:00 pm
• Tom Buckhalter with Natacha and Mike Dunn; Dave Grignol, David Grignol; Steve Vally, Marc Brown 9:30 pm
• Jocelyn Gould Trio with Kevin Smith 6:00 pm
• Jordan Gould Trio with Kevin Smith and the Lewandowski Group; with Joe, Zach, Nassar 9:00 pm
• The Stone at The New School 9:00 pm
• The Jazz Gallery 9:30 pm
• Tia Fuller; Shari Roman 9:30 pm
• Al品牌形象e
• The Jazz Gallery 10:30 pm
• Mark Lewandowski, Itay Morchi 11:00 pm

Tuesday, March 12

• Stian Kristian: FOR: Chris McQueen, Heny Hey, Kevin Scott, Jason Thomas 11:30 am
• Max Johnson 1:00 pm
• Nick Sentinel; Ramon Santiago; Jeremy Gibson; Carolee; Carol Morgan Trio 3:00 pm
• Mike Voskod; The Horns Band with Dave Smith, Charlotte Cire, Curtis Hessebring, Eddi Bub 5:00 pm
• Mark Forth 7:00 pm
• Vincent Hong 9:00 pm
• Scott Baltimore's Cake Group 11:00 pm
• Eddi Palacios 1:00 am
• Andrea Lippold 3:00 am
• New York Youth Symphony Jazz Band with guests Ryan Kebbers, Matt Holman 11:00 am
• Rosario; The House of Blues 1:00 pm
• Dave Whitfield and Manitas of the 4th Dimension with Daniel Duke, Dan Dadeba 3:00 pm
• Gerardo Contino 5:00 pm
• Saul Rubin, Zetton; Peter Brainin at the Latin Workshop 7:00 pm
• William Tages, Pablo Meneses, John Gillette 9:00 pm
• Ethan Pine Quartet 11:00 pm
• Michael Leonhard with Philip Claxton, Dave Guy, Carter Young, Jordan McClean, Ray Mayson, John Ellis, Ian Hendrickson-Smith, Jordan Marshall, Sara Schoenbeck, Nato Koi, Robby Mangano, Dan Butler; Elizabeth Pupo-Walker 1:00 am
• Paul Joseph 3:00 am
• Mike Longo's State of the Art Jazz Band 5:00 am
• Frank Judy; Joe McPhee 7:00 am
• Lily Mas 《The Suite Unveiling with Josh Tobias, Nick Milovoe, Timothy Sored, Brian Brown 9:00 am
• John Zorn Improv Benefit 1:00 pm
• Miguel Zenon Quartet with Luis Perdomo 3:00 pm
•crescendo; and特征; the Imagery of Hell 5:00 pm
• David Whitfield and Manitas of the 4th Dimension with Daniel Duke, Dan Dadeba 7:00 pm
• Gerardo Contino 9:00 pm
• Saul Rubin, Zetton; Peter Brainin at the Latin Workshop 11:00 pm

Wednesday, March 13

• Mike Stern 11:00 am
• Gordon Edwards and Staff Party at the Jazz Standard 1:00 pm
• Adam Kolker, Steve Cardenas, Billy Mintz 3:00 pm
• Ray Nathanson/Dean Rodman 5:00 pm
• Andrew Kiddroute with Parangal 7:00 pm
• Tokala; Brandon Seabrook, Stoke Naga, Sanam Toda, Kyoungmi Kim, Satoshi Takeishi 9:00 pm
• Beega-Adonna/Ramsey 11:00 pm
• The Music of Leonard Bernstein 1:00 am
• Eddie Palacios 3:00 am
• Aldon Holmes/Jam Session 5:00 am

Thursday, March 14

• Mike Zinda 5:00 pm
• Elgin Shriver Trio with Jack Aylor, Vincent Hansone, Dave Styerke with Jared Gold, Mark Whitfield, Jason Kendal 7:00 pm
• Yvonne Warfield; Freshie Freight; Nyree Friedman, Mike Timothy, Tamsin Neet 9:00 pm
• The Jazz Gallery 11:00 pm
• The Stone at The New School 1:00 am
• The Jazz Gallery 3:00 am

Friday, March 15

• Adam Klippe 11:00 am
• Jepro You/Anir Kochela 1:00 pm
• Monday Jazz Festival on Tour: Cicle, Mcc, Sean monil, Savra, Bice, Brando, Melissa, Christian, Sara, Nako, Yuma, Monami, Rumi 3:00 pm
• Derick Monroe, Jack Wright, Reuben Reed 5:00 pm
• Yvonne Boulanger's Aoyama 7:00 pm
• Vincent Herrington 9:00 pm
• Beega-Adonna/Ramsey 11:00 pm
• Charles Tolliver 15th Anniversary of Paper Man with Gary Bartz, Vijay Iyer, Buster White with Joe Monich 1:00 am
• The Stone at The New School 3:00 am
• The Jazz Gallery 5:00 am
• The Stone at The New School 7:00 am
• The Jazz Gallery 9:00 am

Saturday, March 16

• John Minnes's Right Around the World with Enrique Carmona, Carlos Mena, Pablo Bucio and guest Dave Lieberman 11:00 am
• Andy Bey 1:00 pm
• Montreux Jazz Festival on Tour: Cicle, Mcc, Sean monil, Savra, Bice, Brando, Melissa, Christian, Sara, Nako, Yuma, Monami, Rumi 3:00 pm
• Helen Cohen Birthday Celebration with John W. Joe, Farew 9:00 pm
• The Music of Leonard Bernstein: Pete Malinverni, Doug Weiss 11:00 pm
• Miguel Zenon Quartet with Luis Perdomo, Hans Glawischnig, Henry Cole 1:00 am
• Gennadiy Ocheret 3:00 am

Sunday, March 17

• Wurlis Holmes/All 4 Good 11:00 am
• Jay Anderson Pocket Brass Band 1:00 pm
• Bobby Calvillo Jazz Standard 3:00 pm
• Alex Graham's Jukebox 5:00 pm
• The Jazz Series at the Village Vanguard 7:00 pm
• The Jazz Series at the Village Vanguard 9:00 pm
• The Jazz Series at the Village Vanguard 11:00 pm
• The Jazz Series at the Village Vanguard 1:00 am
• The Jazz Series at the Village Vanguard 3:00 am
• The Jazz Series at the Village Vanguard 5:00 am
• The Jazz Series at the Village Vanguard 7:00 am
• The Jazz Series at the Village Vanguard 9:00 am
• The Jazz Series at the Village Vanguard 11:00 am
Tuesday, March 19

- Dan Weiss
- Shai Maestro/Joel Ross
- Nate Smith + KINFOLK with Jon Cowherd, Fima Ephron, Brad Allen Williams, Biliana Voutchkova/Hans Tammen
- Kristina Koller Quartet with Fima Chupakhin, James Robbins, Joe Spinelli
- Ricardo Grilli; Jonathan Michel; Malik McLaurine
- Kalman Olah/Drew Gress
- Ben Monder solo

Smalls 7:30, 10:30 pm 1 am $20

Birdland Theater 9:45 pm $20-30

Bistro Jules 7:30 pm

Nomad 7 pm

Birdland 8:30, 11 pm $30-40

Two E Bar/Lounge at Pierre Hotel 8:30 pm

Dizzy's Club 11:15 pm $5

Café Carlyle 8:45, 10:45 pm $125

Hudson Park Library 6 pm

Bar Next Door 6:30 pm

Metro Baptist Church 7:30 pm $20

The 75 Club at Bogardus Mansion 8, 10 pm $25

Zinc Bar 7:30, 9 pm $30

The Jazz Gallery 7:30, 9:30 pm $20

Dizizzy's Club 7:30, 9:30 pm $40

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

New York City Baha'i Center 8, 9:30 pm $15

Dizzy's Club 11:15 pm $5

Smalls 7:30 pm 1 am $20

New York City Baha'i Center 8, 9:30 pm $15

The 75 Club at Bogardus Mansion 8, 10 pm $25

Zinc Bar 7:30, 9 pm $30

Jazz at Kitano 8, 10 pm $34

Dizzy's Club 7:30, 9:30 pm $40

Birdland 6 pm $30

Smoke 7, 9, 10:30 pm $38

Smalls 7:30, 10:30 pm 1 am $20

Sistas' Place 9, 10:30 pm $20

Rose Theater 1, 3 pm $10-25

Poe Park 2 pm

Monday, March 18

- Mike Stern
- Simon James Group
- Jazzy Deejay Trio w/Paul C. Criss, Jonamerican, Steve Marq
- Loretta Pettengill, Yoski Waki
- Matt Baker
- Will Calhoun’s Zig Power Trio with Melvin Gibbs, Vernon Reid
- Mike Menintzov, Aaron Kimmel
- Jason Rebello, Joe Spinelli
- João Vidal
- Saul Rubin Zebtet

Shine Auditorium

- Mike Stern
- Simon James Group
- Jazzy Deejay Trio w/Paul C. Criss, Jonamerican, Steve Marq
- Loretta Pettengill, Yoski Waki
- Matt Baker
- Will Calhoun’s Zig Power Trio with Melvin Gibbs, Vernon Reid
- Mike Menintzov, Aaron Kimmel
- Jason Rebello, Joe Spinelli
- João Vidal
- Saul Rubin Zebtet

Shine Auditorium

MARCH 2019

THE NEW YORK CITY JAZZ RECORD |
Wednesday, March 27

- Keith Loftis
  Bar Boney 6:30

- Juan Munigua Trio with Trevor Brown, Josh Bailey
  Grosvenor Bar 7:30

- New York Voices: Damon Meader, Ken Nazarian, Caprice Fox, Lauren Kirwan
  Jazz Standard 7:30, 9:30, 11:30, 1:30 pm $30

- Marlene Solivan with Josh Richmond, Matthew Parmenter, Matthew Cohen
  Smoke 8 pm $20

- Ron Carter
  The Douglass 9 pm $10

- Adam Holmen Jam Session
  Birdland 9 pm $25

- Judy Carmichael Quartet with Harry Allen, Neal Nesman, Andy Brown
  Birdland 9 pm $25

- Mike elegant
  Birdland 9:30 pm $30

- Michael Kuri
  New Acorn Jazz Club 9:30 pm $20

- Sari Kessler Quartet with Hila Kulka, Dean Johnson, Dafnis Prieto
  Birdland 10 pm $25

- Alternative Guitar Summit: Ralp Towner solo
  The Stone at The New School 10 pm $20

- Michael Weiss; Sullivan Fortner

- The Stone Commissions: Ava Mendoza solo and with Neil فيه
  The Stone at The New School 10 pm $20

- Darian Kikue with Yarim Tabahouse
  Birdland 11 pm $30

- Harold Mabern
  The Stone at The New School 1 pm $10

- David Bernstein; Luke Carlos O’Reilly; Micah Thomas
  The Stone at The New School 1 pm $10

- Chris Crocco and Fluid
  Spy City 8 pm $10

- Peter Apfelbaum and The New York Hieroglyphics
  PS 100 8 pm $25

- Modern Guitar Festival: Elliott Sharp
  Roulette 8 pm $18

- Eddie Henderson Be Cool Quintet with Donald Harrison, Peter Zak, Essiet Essiet, Mike Clark
  Jazz Standard 7:30, 9:30 pm $30

- Ty Stephens and The SoulJazz Trio
  Jazz Standard 7:30, 9:30 pm $30

- Saturday, March 30

- Johnny Quaro and Tardo Hammer Trio
  The Stone at The New School 8:30 pm $20

- Jim Campiong Trio
  Cafe Oto 8:30 pm $20

- Liz Gourley with Patrick Lefeber
  Cafe Oto 10:30 pm $20

- Wednesday, March 28

- Jimmi Yoouminas; Apolllo
  The Stone at The New School 8:30 pm $20

- Mill Hilton Jazz Perspectives Solo w/ Bill Laswell, David Wang, Amin nelal
  Blue Note 9:30 pm $30

- Julia Rodgers Trio
  Birdland 9:30 pm $25

- New York Voices: Damon Meader, Ken Nazarian, Caprice Fox, Lauren Kirwan
  Birdland 9:30 pm $25

- Marlene Solivan with Josh Richmond, Matthew Parmenter, Matthew Cohen
  Birdland 9:30 pm $25

- Bobby McFerrin and Gimme5 with Joey Blake, Dave Worm, Judi Vinar, Rhiannon
  Birdland 10 pm $25

- Bobby McFerrin and Gimme5 with Joey Blake, Dave Worm, Judi Vinar, Rhiannon
  Birdland 10 pm $25

- The Stone at The New School 8:30 pm $20

- Backstage Sessions with Tomasz Stanko and Misha Yasuma
  The Stone at The New School 9 pm $20

- Thursday, March 29

- Mike Clark
  Ken Kesey’s Big People 7:30, 9:30 pm $20

- David Ken Fowser Quintet; John Chin Group
  Birdland 8 pm $25

- Bobby McFerrin and Gimme5 with Joey Blake, Dave Worm, Judi Vinar, Rhiannon
  Birdland 9 pm $25

- The Stone at The New School 9 pm $20

- Saturday, March 31

- Paloma Figueroa and Friends
  Birdland 8 pm $25

- The Sound Bite 9 pm $10

- The Douglass 10 pm $15

- Sunday, March 31

- Ron Carter
  Birdland 8 pm $25

- Michael Madsen
  The Douglass 9 pm $10

- Joe Lovano and Donald Harrison
  Birdland 9:30 pm $25

- Celebrating Women Composers 2019: Saco Yasuma with Sakurako Kataoka
  The Douglass 9:30 pm $25

- Eddie Henderson Be Cool Quintet with Donald Harrison, Peter Zak, Essiet Essiet, Mike Clark
  Jazz Standard 7:30, 9:30 pm $30

- Talival Jackson with Marcus Miller
  Jazz Standard 7:30, 9:30 pm $30

- Modern Guitar Festival: Elliott Sharp
  Roulette 8 pm $18

- Eddie Henderson Be Cool Quintet with Donald Harrison, Peter Zak, Essiet Essiet, Mike Clark
  Jazz Standard 7:30, 9:30 pm $30

- The Douglass 8 pm $10

- Modern Guitar Festival: Elliott Sharp
  Roulette 8 pm $18

- Eddie Henderson Be Cool Quintet with Donald Harrison, Peter Zak, Essiet Essiet, Mike Clark
  Jazz Standard 7:30, 9:30 pm $30

- Modern Guitar Festival: Elliott Sharp
  Roulette 8 pm $18

- Eddie Henderson Be Cool Quintet with Donald Harrison, Peter Zak, Essiet Essiet, Mike Clark
  Jazz Standard 7:30, 9:30 pm $30

- Modern Guitar Festival: Elliott Sharp
  Roulette 8 pm $18
(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: I read you talking about Paul Motian where you said, "he didn't say too much about the music but it would be discussed through the music itself" and that he was one of the guys "that was unique in that generation". What is "that generation" and how things have changed?

LG: Well, those guys were just closer to the source, closer to the beginning of the music. The music obviously started out, not in school [laughs]. It got taught like any sort of folk or tribal music, it gets passed along from master to student. In my experience of playing with "that generation"... I don't know if they don't want to talk about it. If you asked them a specific question, they might give you a specific answer [laughs], but they may not too! They’re just closer to this idea that that’s how you pass along information. That whole thing has switched in say the last 40 years. It’s become institutionalized, the academic side where you go to class to learn how to play it. My overall feeling about that is, there are many things that you can learn in a classroom that will help you to become a better jazz musician, but it’s not going to give you everything, obviously, that you need. Playing with these older generations of musicians... I think because it’s not verbalized you have to do a bit more of the work yourself, you have to question things and just dig a little deeper to get to the more mysterious parts of playing jazz. Things do come together and I’ve very apparent and you can talk about them and break them down and say, you do this when this happens and you do this when another thing happens but there’s this whole other side of music that you can’t really verbalize and if you try to you kind of destroy it. The kind of basic feel, swing, you know, how can you verbalize that? So that stuff, for example, that you can only get to through kind of the osmosis of it through somebody who really does it well, who’s been doing it for a long time. Stuff like that you can only get outside of the classroom. Paul was like that, I mean, he didn’t really want to talk so much about the specifics of music. I was older by that time too, so I had enough experience by that time, but early on playing with somebody like Joe Henderson when I had just been playing for a few years, the whole thing was a bit more of a mystery. He might say something, but I have no idea what he’s talking about because it was kind of cryptic. It took me some time to get to those deeper understandings, but I think that process gave me something that if I’d just gone to school and expected a teacher to show me something and then to have an understanding of that, I think you lose out on some things. Once you get to playing, it’s all about your ears.

TNYCJR: Your solo bass album The Gleaners will be out when this article is published. You hear "solo bass" and it’s like, how is it going to stay engaging or make sense? I got a copy of the CD and it’s great. I’ve really been enjoying it. How long has this idea been cultivating?

LG: Thank you. It really wasn’t something I thought about doing. Working with Manfred Eicher on different records, after one of them he asked me if I’d be interested in doing a solo bass record. The timing was just right and I felt comfortable with the idea and kind of intrigued by the possibilities so I agreed to it. About a year went by before I recorded it, so about a year of conceptualizing it, writing music, practicing and putting music together. It was an amazing journey. Just me and the music. You try to find different sonic potentials for the instrument so that over 45 minutes a listener can hear different elements, different aspects of the bass. It brought me to exploring arco and pizzicato, different tunings, working with playing more than one note at a time, just different things that would change the way the bass could be heard and change the way I heard the bass so it would inspire me to write some music and to explore that whole side. So, during that year I put some music together and then it was just practicing enough so that I could feel comfortable with it and be able to make it speak. When you’re playing by yourself, you break everything down to very essential core elements of what music is: what’s the core of the sound, different ways to get to that sound and what space means. It was really an educational year. And then recording it was also a trip, because that was the first time I’d ever really been in the studio by myself playing alone and not having the natural, reactive thing going on with other musicians. That was off-putting at first. Being in the studio by yourself it’s kind of shocking. That was something [laughs] I hadn’t really thought about before going in. Now I’m going to do some gigs for it and that’s going to be interesting too, because to be by yourself on stage playing is a whole other thing. The learning curve has been really huge and I’m glad I went through it. Even though it’s a bass record, I didn’t want it just to be cool for bass players; I want to let the music speak in such a way that other musicians or non-musicians can hear it and hear what I’m trying to get to.

TNYCJR: Have you done a solo performance yet?

LG: Not completely, because I’ve done some pieces interspersed. With my wife, Rebecca Martin, who sings, we’ve done gigs where it was some solo bass and then she would sing some stuff on her own and I’ve done that also with Jeff Ballard. But a whole night by myself I have not done. Actually, this gig in New York will be the first like that. I’ll let you know after the gig in New York if it’s something I want to continue [laughs], but I think it will be because, once again, it’s something that pushes me.

For more information, visit larrygrenadier.com. Grenadier plays solo at Zürcher Gallery Mar. 15th. See Calendar.

Recommended Listening:
- Kevin Hays Trio—Ugly Beauty (SteepleChase, 1991)
- Chris Potter—Moving In (Concord Jazz, 1996)
- Pat Metheny—Trio 99>00 (with Larry Grenadier & Bill Stewart) (Warner Bros., 1999)
- Fly—Sky & Country (ECM, 2008)
- Larry Grenadier—The Gleaners (ECM, 2016)

(INTERVIEW CONTINUED FROM PAGE 11)

For more information, visit truthrevolutionrecords.com. Artists performing this month include Aaron Burnett at National Sawdust Mar. 5th, Cocomama at The Sound Bite Mar. 30th as part of Lady Got Claps Festival, Zaccui Curtis at Dizzy’s Club Mar. 16th, The Curtis Brothers at Harlem Stage Gatehouse Mar. 23rd and Jonathan Powell at Jazz at Kitano Mar. 20th with Iris Orrin and Ralph Peterson at Zinc Bar Mar. 30th. See Calendar.
The Music of Woodstock 50 Years After
Exploring new directions in the music of the 1969 Woodstock Festival

Thursday, March 21st
(doors 6:30, concert 7:30) $30 Adv | $35 DOS | $20 Student
(le) Poisson Rouge 158 Bleecker Street, New York

Joel Harrison with the Everett Bradley Choir:
Grateful Dead and Richie Havens (Grateful Dead)
Brandon Seabrook Trio: Ten Years After
Ben Monder and Jo Lawry: The Band, John Sebastian
Anupam Shobhakar (sarasvati)
and Selvaganesh (kanjira): Ravi Shankar
Scott Metzger and Friends: The Who
Nels Cline and Friends: Santana

Featured guests:
Cyro Baptista, Brian Marsella, David Gilmore, and more!

For more information, please visit:
https://lpr.com/lpr_events/joel-harrison-
alternative-guitar-summit-march-21st-2019/

Honoring RALPH TOWNER
Monday, March 25
(Doors 7:00, concert 8:30) $30 Adv | $35 DOS | $15 Student
DROM: 85 Avenue A, New York

Featuring a live interview with Towner
http://www.ralphownter.com/

Nels Cline
Gyan Riley
Leni Stern
Ben Monder
Brad Shepik
Vic Juris
Joel Harrison

For more information, please visit:
https://www.ticketfly.com/event/1806691

ALT GUITAR SUMMER CAMP JUNE 10-14 at FULL MOON RESORT in Big Indian, NY
with Julian Lage, Mike Stern, Ben Monder, Leni Stern, and Joel Harrison.
Info and registration: www.alternativeguitarsummitcamp.com
joel@joelharrison.com • www.alternativeguitarsummit.com • facebook.com/alternative.guitar.summit

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Right Around the Corner Release Show

FEINSTEIN’S/54 BELOW
Saturday, March 16th. 9:30PM
54below.com
duke ellington's
sophisticated ladies
mar 21–24

directed by
andre de shields

choreography by
mercedes ellington

Thu, Mar 21 @ 7PM
Fri, Mar 22 @ 7PM
Sat, Mar 23 @ 2 & 7PM
Sun, Mar 24 @ 2PM

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