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Tony Bennett: Astoria Is Born

April 2019—Issue 204

Your Free Guide to the NYC Jazz Scene

Nycjazzrecord.com
In this month’s Artist Feature on saxophonist James Brandon Lewis, who continues his busy schedule as a leader and sideman throughout town, he offers his thoughts on the elders who have preceded and embraced him and other young musicians: “I respect their journeys, their lives and commitment.” So it is fitting that this up-and-comer shares space in this issue with a luminous roster of elders. 92-year-old vocalist Tony Bennett (On The Cover) could have his age reversed, given how perpetually youthful and hip to the times he continues to be in this, his eighth decade as a performer. He plays Radio City Music Hall and is also honored by the Jazz Foundation of America at its A Great Night in Harlem. 80-year-old vibraphonist Mike Mainieri (Interview) has been a professional musician for almost as long, starting out a child performer and continuing in both the jazz and rock spheres, most notably with the Steps Ahead band; that group is honored by the NYU Jazz Orchestra at Blue Note with Mainieri as guest of honor. And 86-year-old drummer Billy Kaye (Encore), whose resumé is a Who’s Who of Jazz, continues to be active, leading a weekly jam session at Fat Cat.

On The Cover: Tony Bennett (Mark Seliger / Courtesy of RPM Productions)

Corrections: In last month’s NY@Night, Rudresh Mahathappa’s Agrima was self-released.
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Nearly 80 years on the planet haven’t dulled singer/pianist Andy Bey’s remarkably sharp ears or nuanced readings of Great American Song. His 70-minute solo set at The 75 Club (Mar. 16th), a long narrow room of bare-brick walls and hammered tin moldings in the basement of TriBeCa’s Bogardus Mansion, was a testament to his artistic resilience and vitality. Wearing a grey Irish fisherman’s sweater that matched his salt and pepper hair and beard, Bey relied on his songbooks (one with handwritten lyrics) and spare but effective keyboard style to showcase his weathered but still amazingly agile voice. The repertoire was familiar—“It’s Only a Paper Moon”, “With a Song in My Heart”, “Love for Sale”, “Pannonica”, “Lester Leaps In”, “Pick Yourself Up”, “Satin Doll”, “Take the A Train”, “Sophisticated Lady”—though Bey’s interpretations were invariably unique. There were memory lapses, when he seemed to be groping for the right chord, or moments when his voice seemed to attenuate to a whisper and he visibly struggled over “Sophisticated Lady”’s chromatic passages. But he never dropped the metaphorical ball: his musical ideas would invariably resurface, his tone hearty, triumphant, coughed in luminous vibrato. His scats on “Lester Leaps In”, “A Train” and “Brother, Can You Spare a Dime?” revealed an imaginative command of harmony and his belted climaxes, usually saved for the final phrases, were stipped with bluesy melismas, drawing appreciative murmurs from the audience.

—Tom Greenland

Monterey Jazz Festival on Tour, opening at The Appel Room (Mar. 25), featuring vocalist Cecile McLorin Salvant, trumpeter/vocalist Bria Skonberg and tenor saxophonist Melissa Aldana, was a perfect opportunity to celebrate March (aka, Women’s History Month). Balancing the all-female frontline were pianist Christian Sands, bassist Yasushi Nakamura and drummer/vocalist Jamison Ross. As it was the first night (second set) of a month-long tour, the 30-ish allstars were still acclimatizing to one another. Salvant sang her brand new compositions “Fog”, replete with unusual intervals she easily negotiated with rich chest tones and a brassy upper register; “Splendor”, boasting clever Cole Porter-esque lyrics; and “Ghosts”, a three-part spiritual sung with Skonberg and Ross for a quietly moving moment. Her cover of Betty Carter’s “I’m Gonna Tell You” was both moving and tender. Aldana demonstrated melodic prowess and coherence on her harmonically challenging “The Vision’s”, rocking up on her toes at each inspired phrase-end, dipping down for fulsome low tones. Ross, an able accompanist, sang his harp to show his upper range, and Danilo Mercededes sang his brand new compositions “Fog”, replete with unusual intervals he easily negotiated with rich chest tones and a brassy upper register; “Splendor”, boasting clever Cole Porter-esque lyrics; and “Ghosts”, a three-part spiritual sung with Skonberg and Ross for a quietly moving moment. Her cover of Betty Carter’s “I’m Gonna Tell You” was both moving and tender. Aldana demonstrated melodic prowess and coherence on her harmonically challenging “The Vision’s”, rocking up on her toes at each inspired phrase-end, dipping down for fulsome low tones. 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Since its inception in 1984 Papo Vazquez’ Mighty Pirates Troubadours has emerged as the premiere ensemble exploring the indigenous rhythms of Puerto Rico within a contemporary jazz setting. At Birdland (Mar. 3rd) the band kicked off its show with the trombonist leader offering a vocal chant feting the island town of Mayagüez. This led into “Jayuya”, a percussion-fueled outing segueing into “El Morro”, a jauntily swinging homage to Spanish troubadour Vazquez trading melodic lines with tenor saxophonist Ivan Renta over the pulsating polyrhythms laid down by pianist Rick Germanson, bassist Ariel Robles, drummer Alvengh de Almeida and percussionists Carlos Maldonado and Gabo Lugo. The group followed with “Hurracan”, an infectious tenor-trombone melodic line played over a traditional Puerto Rican plena rhythm. “Que Sabes Tu”, a soulful bomba hodo de mula with a processional feel, provided a fertile underpinning for funky solos by Renta, Vazquez, Germanson and Robles, culminating in a fiery percussion break. The band slipped into a Dominican merengue groove driven by Vazquez’ guiro and bell on “San Juan de la Maguana” then took a break for Germanson’s rendering of the ballad “No Goodbyes For You”, a memorial to late pianist Hilton Ruiz. The trombonist invited his old Hatacumbele bandmate Jerry Medina and his daughter Kiani to sing a medley of “Décima en Blues” and “Farewell To Welfare Island” before closing out swinging hard on the mambo jazz of “The Reverend”. — Russ Musto

The spirit of Bradley’s loomed large over Mozzrow (Mar. 8th) with the appearance of bassist Buster Williams, whose many engagements in the legendary Village club were among the most memorable in the room’s storied history. Joined by pianist Brandon McCune, Williams brought an engaging air of spontaneity to the set, which underscored his mastery of both the piano-bass duo setting and his instrument. McCune got things started with a buoyant piano intro to the standard “Like Someone In Love”; the entrance of a slow walking bassline provided a solid foundation for his eolquently creative improvisation. It was followed by the bassist’s distinctive solo, accented by signature sliding long tones, before the pair closed out with bluesy aplomb. Melancholy pedaled piano chords introduced “Round Midnight”. Williams laid down a lyrical counterline as McCune simulated the Monk melody before the bassist’s ostinato vamp launched the pianist into a sprightly solo over walking bass after which Williams took a solid turn before returning to the melody and bowing out on the coda. Williams’ virtuosic touch was on full display on this auspicious evening, a happy manifestation of the old Latin Funk sound. —Waltz for Debby

The classic décor of Birdland’s Theater shimmered with apt timelessness in celebration of Leonard Bernstein (Mar. 14th). The late composer/conductor remains a cherished figure, particularly here in New York, where he revolutionized the Philharmonic and created scores for some of Broadway’s best. Bernstein’s commitment to education also exposed countless children to classical music as his televised concert lectures entered living rooms across the nation. Pianist Pete Malinverni, helming a trio of bassist Doug Weiss and drummer Aaron Seeger, tore into this beloved body of work. The opener was “New York, NY”, a rollicking samba, the B-section of which galloped into swing and Malinverni’s smooth, enticing solo, which flowed over crashing chords, open fourths and substitute harmonies. Versions of West Side Story material and other songs were memorable, with one magical number, the smoky alto of vocalist Lucy Wigand, an Ella Fitzgerald Scholar at SUNY Purchase, sizzled. Throughout, the leader’s enthusiasm was on display, near dancing at the piano and shouting jovially to the others: “Yeah! Sing it, man!” Weiss, as always, was rock solid, driving from beneath, adding melodic, mood improvisations. The youthful Seeger, a former SUNY student of Malinverni, was curiously beset by a sullen lack of fire, though displaying fine technique. Still, Bernstein’s soaring, eternal melodies, so natural to jazz, left the audience humming all the way up the stairs and on to a blustery West 44th Street. —John Pietaro

The International Jazz Day concert will take place Apr. 30th in Melbourne, Australia and will include Herbie Hancock, James Morrison, John Beasley, Cieavash Arjan, William Barton, Dee Dee Bridgewater, Brian Blade, Till Brönner, A Bu, Igor Butman, Joey DeFrancesco, Eli Degibri, Kurt Elling, Antonio Hart, Matthew Jodrel, Ledisi, Eijiro Nakagawa, Marco Negriou, Chico Pinheiro, Tineke Postma, Eric Reed, Antonio Sánchez, Nathan Schreiber, Somi, Liz Wright, Tarek Yamani and others. The concert will be streamed at jazzday.com.

Following an accident that left him temporarily unable to work, bassist Tony Marino will be the beneficiary of a concert held at The Deerhead Inn in Delaware Water Gap, PA on Apr. 4th. For more information, visit dearheadinn.com/2019/02/april-2019-music-schedule. In addition, fellow bassist Gene Peria has set up a funding page for Marino: perlia.org/tory.

The finals of the 2019 American Pianists Awards, with Kenny Banks, Jr., Emmet Cohen, Keenan Modic, Dave Meder and Billy Test vying for the title, will take place Apr. 6th in Indianapolis judged by a panel of Stanley Cowell, Renee Rosnes, Helen Sung, Chris Mees and Will Wakefield. For more information, visit americanpianists.org-finals. All five finalists will also perform at Dizzy’s Club Apr. 16th.

As part of the annual Django A Gogo Festival organized by Stephane Wrembel, there will be a camp with concerts, master classes and jam sessions open to the public. For more information, visit djangoagoogo.com/music-camp.

As part of the third annual Stretch Music Festival, a partnership between Christian Scott aTunde Adjughah and Harlem Stage Gatehouse, a Stretch Music Intensive with the Manhattan School of Music will take place Apr. 9th at 1 pm. For more information, visit harlemstage.org/events-list/stretch-music-intensive.

The European Jazz Network has given the 2019 Award for Adventurous Programming to Jazz Fest Sarajevo. For more information, visit europejazz.net.

Composer/bandleader Maria Schneider has been named Artistic Director of the Frost School’s Henry Mancini Institute. For more information, visit hmi.frost.miami.edu.

Bassist Ingebrit Håker Flaten has won the Buddy-Prisen Award, Norway’s most prestigious honor for Jazz Musicians as given by the Norwegian Jazz Forum. For more information, visit jazzforum.jazzinorge.no/buddy.

Pianist Andy Milne won the Juno Award (Canada’s Grammy) for Best Group Jazz Album (Canada) for his work with The Canadian Brass. For more information, visit thecanadianbrass.com/setareh.

Last month drummer and Latin jazz scholar Bobby Sanabria took over hosting duties of WBGO’s Latin Jazz Cruise, airing Fridays at 9 pm. For more information, visit wbgo.org.

Saxophonist Dave Sewelson is now hosting the weekly radio show Give the Drummer Stream Saturdays at 2 pm. For more information, visit wfmu.org/playlists/FI.

Submit news to info@nycjazzrecord.com
Even if you don’t know the name, you probably have a record featuring vibraphonist/arranger Mike Mainieri. Those Steps and Steps Ahead albums? He founded the band. Do you own Paul Desmond’s Summertime, Kenny Burrell’s A Generation Ago Today, Art Farmer’s Big Blues with Jim Hall, Pat Martino’s Starbright or any Buddy Rich albums from the late ’50s-early ’60s? That’s Mainieri. He played dates—at a very young age—with Billie Holiday, Dizzy Gillespie, Coleman Hawkins and Wes Montgomery. Mainieri was also a ubiquitous pop music studio denizen, playing on (and helping arrange) albums with a cast as varied as Paul McCartney, Don McLean, Laura Nyro, Carly Simon, Linda Ronstadt and Paul Simon. After turning 80 last July, Mainieri is still working. A family issue sidelined him for a couple of years, but now he’s back at it full time, still vigorous and full of ideas.

The New York City Jazz Record: You started playing at age 14 with Paul Whiteman in 1952. There are few other artists whose careers span as many musical genres and have been as long lasting as yours.

Mike Mainieri: I actually began playing professionally, if you want to call it that—weddings, bar mitzvahs and local dances with my trio, Two Kings and a Queen—at age 12. And then we auditioned for Paul Whiteman. I was 14. I remember the tune we played, “Tea for Two”. I still remember my阿尔 I was 14 going on 20 when I started with Buddy. Somebody just sent me a broadcast interview with Buddy from Australia, from the period right after he auditioned me and he was bragging about this vibraphonist he had discovered.

I get asked that question all the time, which is understandable given the bus tapes that have circulated on the Internet. But that was in the ’70s, when he formed the big band again. I only played in the quintet and the sextet. And they were all older musicians. It was a different environment—you showed up with suits and ties and you started on time and didn’t make mistakes. I was playing with Phil Woods when I first joined, Earl May, John Bunch, Dave McKenna, Willie Dennis, Seldon Powell, Harry “Sweets” Edison. They were pros. In the ’70s, things were changing, guys wearing longer hair, listening to rock. I never traveled on the bus. I had a great time with Buddy. I was kind of like the son he never had. So within a couple months I was writing arrangements and hiring musicians. I wrote a lot of original stuff for the sextet. Buddy took me everywhere with him and I would drive his Jaguar or one of his sports cars to the gigs. We played opposite so many fantastic bands—it would be “Buddy Rich and Art Blakey”. I got a chance to hear everyone, Miles, “Trane, you name it. He was also well connected in Hollywood and that meant meeting Jerry Lewis, Frank Sinatra and the Rat Pack. Every time I met Buddy the guy was in movies during the Dorsey days. I had some disagreements with him, but it wasn’t difficult to deal with?

MM: I was 19 going on 20 when I started with Buddy. Somebody just sent me a broadcast interview with Buddy from Australia, from the period right after he auditioned me and he was bragging about this vibraphonist he had discovered.

It wasn’t long before you joined Buddy Rich, staying with him for a long time, 1956 to 1963.

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I met [bassist] Eddie Gomez, Warren Bernhardt and he had met Jeremy and started playing with him. And I met [bassist] Eddie Gomez, who was working with Jeremy also. I was ready to not go on the road anymore and had recently married and had a child. I was hanging out in the Village, digging The Beatles and other genres of music. Jeremy and these guys were playing jazz-rock; it was not called fusion. The hair was growing and the tie-dyed shirts came out. The ’60s scene was starting to happen. And at
Catching James Brandon Lewis between tours and local dates is a challenge. Playing Europe with Thomas Sayers Ellis and their jazz/poetry ensemble Heroes Are Gang Leaders, as well as Chad Taylor, he returned stateside to perform with Craig Harris and visual artist Carrie Mae Weems. And the saxophonist is also hitting stages with his quintet, debuting material from the critically-acclaimed An UnRuly Manifesto. “I’ve been fortunate to have played with a lot of elders and many others in this thing we call free jazz,” he says. “You must have humility in music. Some of the greats are among the most humble people I’ve known. I respect their journeys, their lives and commitment and am lucky enough to be embraced in return.”

Lewis, 35, remains sufficiently spry to maintain the “Young Lion” status attributed to him by those elders, yet he’s increasingly viewed as a galvanizing force. His career highlights have been substantial thus far but with each passing year there comes an expansion of Lewis’ presence as a saxophonist, composer, activist and conceptualist. To many, he stands among the torch-bearers in a long line of tenor giants.

Hailing from Buffalo, NY, Lewis has lived, worked and studied on both coasts and multiple cities though, as he put it, his career only truly began in 2012 with relocation to New York City. It’s been a fortuitous and well-earned ride. “My mom saw my love for music when I was very young,” Lewis said. “At nine I began playing clarinet as a student at the Buffalo Academy for Visual and Performing Arts.” Lewis thrived in his studies and encouragement came both academically and at home. “I went to concerts each weekend with my mom, classical and jazz. And my uncle gave me recordings.”

By 12 Lewis had moved onto alto saxophone. “I had been listening to Charlie Parker so taking on the alto was very intimidating! Charlie Parker All-Stars recordings were my major influence” and the initial model for the budding musician. However, when the school band fell short of one tenor saxophonist, Lewis was called on to take the chair. “And then I started listening to Coltrane,” he added, laughing.

Upon graduation from the Academy, Lewis was accepted at Berklee College of Music, but resources were short and he was forced to study locally. “I was not getting the nourishment of musicians that were better than me. I’d come from a gifted and talented school, so knew I needed a kick to move to the next step.” Pianist Brandon Felder was then studying at Howard University and referred Lewis to that celebrated school. “My father had attended a historically Black college, but I wasn’t thinking about that at the time. Yet when Brandon spoke about the amazing legacy of Howard and its jazz program, I rushed home to get my audition tape,” he explained. The program was based in creativity and discipline. “Howard was very conservatory-like, but very cool.

Grady Tate was on faculty and Donald Byrd and many other legends would come on campus. “I’ve been in this city for seven years and pride myself on how to enter a room. I relocated not to discover myself but to be nourished by the community. My greatest tool has been saying thank you.”

For more information, visit jblewis.com. Lewis is at El Barrio Artspace Apr. 14th, Joe’s Pub Apr. 19th with Carl Hancock Rux and Brooklyn Conservatory of Music Apr. 28th. See Calendar.

Recommended Listening:
• James Brandon Lewis—Moments (s/r, 2010)
• James Brandon Lewis—Divine Travels (OKeh, 2011)
• James Brandon Lewis—Days of FreeMan (OKeh, 2015)
• James Brandon Lewis Trio—No Filter (BNS, 2017)
• James Brandon Lewis/Chad Taylor—Radiant Imprints (OH-Record, 2017)
• James Brandon Lewis—An UnRuly Manifesto (Relative Pitch, 2018)
Born into a working class Italian family, Astoria native Anthony Dominick Benedetto is the embodiment of the Great American dream. At 92, he is the pre-eminent singer of the 20th and 21st centuries, embraced and beloved by audiences of all generations. Punctuated by smiles and chuckles, a conversation with him is rich and easy as he recalls how his life has crossed every major aspect of America’s modern history. Bennett has performed for 11 presidents, is a World War II veteran who fought in the Battle of the Bulge, participated in the liberation of a concentration camp and marched alongside Martin Luther King, Jr. in Selma to support Civil Rights. The winner of 19 Grammy awards, he has sold more than ten million records just in the past decade. The richness of his life and relationships are glowingly captured in Tony Bennett – Onstage and In The Studio (Sterling Publishing). Co-authored by Bennett and Dick Golden, with a foreword by Michael Bublé and a preface by his son and manager Danny, this lavish coffeetable book radiates the intimate warmth of decades of relationships and performances.

One of his first big breaks came when he was singing in a Greenwich Village revue with Pearl Bailey. He was spotted by comedian Bob Hope, who invited him to join his show at the Paramount. Hope thought the name Bennett had been using, Joe Bari, was corny and suggested amending his birth name to Tony Bennett. Bennett smiles at the recollection and says, “It was the first time I heard the name that would stick with me for the next 70 years.” It was just one of the many times throughout his life when Bennett’s capacity for friendship moved his career along.

“Years later I did an album called Just a Little Street Where Old Friends Meet that fit Astoria perfectly. These days I am in Astoria quite often as my wife Susan and I decided to start a non-profit to support arts education in public high schools... We named it after Frank Sinatra and it is right next to the Kaufman Astoria Studios. Now we are celebrating 20 years of exploring the arts and we partner with over 40 public high schools in New York City and Los Angeles.” Bennett recalls when he first met Sinatra and told him about getting butterflies before a performance. Sinatra told him being nervous is a good thing, that it shows that you care and the audience appreciates that. Sinatra was later known to call Bennett his favorite singer.

“Duke Ellington loved my mother and he would often come over to our house. It was Duke who really encouraged me to take my painting seriously. He said it was better to have two creative outlets so you don’t get burned out... Duke was one of the most spiritual people I have ever met. His philosophy was that ‘God is love.’ I did a portrait of him that is now a part of the permanent collection of the Smithsonian’s National Portrait Gallery. Of all the paintings I have done that is my favorite.”

The conversation just keeps flowing easily. Mention a name and Bennett responds. Art Tatum?

“I focused on the piano playing and the way he would have it start slow and then end dramatically. In fact, the style I used in my own singing initially went against the grain of pop singers of the time who would sing in one sweet line and not waver to change the dynamics of their vocals...”

k.d. lang? “I heard k.d. sing and I knew I wanted to work with her. Her voice is right there with Ella Fitzgerald and Judy Garland. Like Fred Astaire’s dancing she makes her singing, which is quite extraordinary, seem effortless.” Lena Horne? “I learned pretty much everything about consummate dedication and being professional when I toured with her on and off for about four years in the early ‘70s. When we started working together in 1972, she had suffered the passing of her husband, son and long-time manager. Yet she never missed a performance and was always spot-on perfect.”

“I know when the news came out that Lady Gaga was going to record with me it seemed incongruous but I could tell by listening to her piano playing on her pop records that she was a very good musician... We were both booked to perform at the Robin Hood Gala. She sang ‘Orange Colored Sky’ and it was clear to me she had a jazz soul... When we recorded ‘Lady is a Tramp’ for the Duets album, what impressed me so much about her was before she left she shook hands with each and every person at the studio and thanked them... Every once in a while the phone will ring and it will be Lady to say hello and to tell me she was just listening to one of my records. I just love her.”

Bennett’s current best-selling recording is Love Is Here To Stay with Diana Krall. He recalls, “I first met Diana about 20 years ago. We were both performing at the Montréal Jazz Festival. During our set I was in the audience and I asked if she would come onstage and play ‘They Can’t That Away from Me’ while I sang it. From there we connected and we decided to tour together. From time to time she came and recorded a duet with me and we would always say let’s do an album together. So the time was right for us to get into the studio and we loved the idea of celebrating George and Ira Gershwin. We set the song list and we came into the studio and had the Bill Charlap Trio with us, which made it easy to just sing the songs and keep it very spontaneous and let it happen. The album is really like a musical conversation between the two of us. It came about very naturally... And Bill Charlap and Peter [Washington] and Kenny [Washington] are the best. If we wanted to change the tempo in the next take Bill and the guys were right there with us. It’s the way I like to record. You keep it very spontaneous and as close to live performance as possible.”

The 1975 and 1976 duet recordings with pianist Bill Evans are cited as being among Bennett’s very best. Bennett says, “Truth and beauty. That is what Bill told me was his artistic philosophy and what he tried to capture in his music. It resonated so strongly with me when he said that I took that on myself. Those sessions we did together were magic. I knew that we were doing something special so I remember telling them to just keep the tape rolling. But back in those days you ran out of tape so if it’s a shame and they didn’t record all our rehearsals as well. We both decided to keep the sessions very small so it was just myself, Bill’s manager Helen Keane and the recording engineer. We lost Bill way too soon. I remember asking him how his addiction to drugs got started. He said he wished ‘his arm had gotten broken instead of sticking the needle in the first time.’ We made those albums when I was on hiatus with Columbia Records and they turned out to be the two that every critic I know says are their favorite.”

Fitting in with “truth and beauty” was certainly Bennett’s longtime piano accompanist, Ralph Sharon. Bennett says, “He had such a knack for picking the right material and, of course, he found my signature song, ‘I Left My Heart in San Francisco’. It was Ralph who really encouraged me in the early ’50s for jazz-influenced records as the record company kept having me do ballads. Back in the ’40s I fell in love with jazz music and when I got signed with Columbia it was the beginning of many battles with Mitch Miller. He didn’t want me to sing anything but strictly pop songs. He wasn’t a huge fan of jazz but in 1954 he finally relented and let me do a full jazz album. Cloud 7 was one of the first 12-inch long-playing records that Columbia was just beginning to release then. I got to work with the brilliant Chuck Wayne and he did all the arrangements with me. Although the album wasn’t a smash hit like some of the pop records I had done, it was a watershed project for me and it allowed me to begin the journey of bridging between popular standards and jazz. A few years later Miles Davis told me the version I recorded of ‘The Music Plays On’ from that album was one of his favorites.”

“I remember Mitch forcing me to sing a song, ‘In the Middle of An Island’, which I didn’t want to record. I gave in and it became a Top Ten single. After that Ralph and I pushed for more jazz and we got to do The Beat of My Heart. We assembled an incredible list of artists including Al Cohn, Jo Jones, Chico Hamilton, Bill Exner and Candido. It really made a statement. In fact, Mitch Miller came to one of the sessions and he didn’t say a word. I don’t know if it was because he hated it or he had to admit we had something going on. I do know that near the end of his life he called my son and manager Danny and said to him, ‘You know your dad was right about sticking with jazz.’”

For more information, visit tonybennett.com. Bennett is at Radio City Music Hall Apr. 13th and honored as part of the Jazz Foundation of America’s Great Night in Harlem at the Apollo Theater Apr. 4th. See Calendar.

Recommended Listening:
• Count Basie/Tony Bennett – Basic Swings/Bennett Sings (Roulette, 1958)
• Tony Bennett – When Lights Are Low (Columbia Legacy-RPM, 1964)
• Tony Bennett – Sings 10 Rodgers & Hart Songs/More Great Rodgers & Hart (Imprev, 1973)
• Tony Bennett/Bill Evans – Together Again (Imprev-Concord, 1976)
• Tony Bennett – MTV Unplugged (Columbia Legacy-RPM, 1994)
• Tony Bennett/Diana Krall – Love Is Here To Stay (Verve/Columbia, 2017)
Juilliard Jazz Orchestra

The Music of Jelly Roll Morton and Thelonious Monk

Wynton Marsalis, Conductor
April 4 at 7:30pm
Alice Tully Hall

Tickets $20
juilliard.edu/calendar

Machito & the Impact of the Afro-Cubans at 80

FREE EVENTS

* Listeners Room—with Joe Conzo, Sr.
NEVER BEFORE HEARD RECORDINGS
Thu & Sat I May 2 & 4 I 6:00pm
Longwood Art Gallery

* A Tour of NJMH Exhibit with Joe Conzo, Sr.
MACHITO AND MARIO:
THE ROOTS OF AFRO-CUBAN JAZZ
Fri I May 3 I 6:30pm | C - Atrium

* "MACHITO: A LATIN JAZZ LEGACY"
A Film by Carlos Ortiz
Fri I May 3 I 7:30pm | Repertory Theater
Post film discussion: Chris Woshborne, moderator

WHAT MADE MACHITO & THE AFRO-CUBANS MUSICAL GROUNDBREAKERS?
A Family Concert with Bobby Sanabria & Ascensión
Sat I May 4 I 11:00am | Repertory Theater

"EN CLAVE CON MACHITO"
Rhythm Section Workshop
Sat I May 4 I 1:30pm | Repertory Theater
Mario Grillo (timbales & percussion)
Eddie Montalvo (congas) * Luis Manguel, Jr. (bongos)
Gilberto "Pulp" Colón (piano) * Jerry Labara (bass)
Hosted by Annette Aguilar

PANEL DISCUSSION
"Machito, Bazzé, & Graciosa:
Creating a Genre that Endures"
Sat I May 4 I 3:30pm | Repertory Theater
Loren Schonberg, moderator
Mario Grillo • Joe Conzo, Sr.
Ray Santos • Bobby Sanabria
Rene López • Cita Rodriguez

THE MACHITO ORCHESTRA
Mario Grillo, Musical Director

80TH ANNIVERSARY CONCERT
with guest vocalist Herman Olivera
Sat I May 4 I 7:30pm | Main Theater
Orch $25 | Mezz $25 | Students/Under 18: $5

MACHITO & BEYOND
with the Carlos Henriquez Ensemble
& guest vocalist Cita Rodriguez
Thu I May 2 I 7:30pm | Main Theater
Orch $25 | Mezz $20 | Students/Under 18: $5

MAMBO DANCE PARTY
Sat I May 4 I 9:30 PM (approx.)
Hostos Café (third floor)
$10 (includes two tickets for wine / soft drink)

Tickets and Information:
(718) 518-4455 • hostsocenter.org

MAY 2, 3, 4
2019
enjoying seeing up-close the racism Shirley endures (which increasingly disgusts him) while Shirley gets off his high-horse a bit and learns to enjoy life (when the two encounter each other for the first time in Shirley’s apartment, Shirley sits before Tony on a throne.) All received an Oscar for Best Actor and Green Book for Best Picture of the year. Some say the movie is yet another “white savior” movie, something of a Driving Miss Daisy in reverse. This writer thinks that is a lot of hooey. Vallelona was hired to be a bodyguard as well as driver and both characters save each other from the people they were before their travels began. Furthermore, one of the screenwriters, Vallee, who is real-life Tony Lip, maintains Don Shirley “approved what I put in and didn’t put in.”

This movie is an education for modern audiences — new generations are exposed to the grandeur of Shirley’s music and the atrocious bigotry of those days. Pianist/soundtrack composer Kris Bowers worked closely with and taught Ali piano and even stood in for close-ups on the keyboard scenes. Two thumbs up. ♦

Recommended Listening:

- Don Shirley — Tonal Expressions (Cadence 1954)
- Don Shirley — Piano Perspectives (Cadence, 1955)
- Don Shirley Duo — Improvisations (Cadence, 1956)
- Don Shirley — Piano (Audio Fidelity, 1956)
- Don Shirley — Piano (Pianist Extraordinary) (Cadence, 1960)
- Don Shirley Trio — In Concert (Columbia, 1968)
**FOREVER VOICES**

**BY SUZANNE LORGE**

Singer/pianist Bob Dorough (1923-2018) is best known for his work for the children's TV show *Schoolhouse Rock*. Under his direction, millions of children learned about conjunctions, the magic number three, how a bill becomes a law and the preamble to *Schoolhouse Rock!*. In 2014, at 91, Dorough recorded *But For Now*, his final recording, just last year, a month or so after his death. And this month the National Endowment for the Arts honors Dorough posthumously with the Jazz Master Award. That’s a noun, you know—a person, place, or thing.

Another belated launch: Giacomo Gates recently released a four-track record that he cut in 2005. G&S (9th Note Records), short as it is, encapsulates all that’s great about Gates’ singing. He nips each groove with aplomb. He solos as easily as he breathes. He chooses intriguing arrangements and monster players. He tempers blazing-fast tempos (“Come Along With Me”) with moderate swing tunes (“Hungry Man”) and the occasional goofy ballad (“Why Try To Change Me Now”). The most intriguing thing about this recording, though, is how much Gates of 14 years ago sounds like Gates of today. His is a forever voice.

On Mingus’ *Sounds of Love* (Leo), singer Maggie Nicolas takes Charles Mingus’ dazzling compositions a step further. Eschewing any choral instrumentation, Nicolas’ accompaniment is a trumpet-alto saxophone duet. She makes use of the Mingus-ian trumpet and saxophone which careers through Mingus-like whole tones and minor thirds. The emphasis lands on Mingus’ provocative lyrics—which Nicolas uses as a jumping off point for extemporaneous spoken word, shrieks and atonal improvs. The performances are wildly imaginative, almost alarming—and quite funny at times (especially “Weird Nightmare” and “Mingus Cat-A-Loo/Pussy Cat Dues”). One straight, rolling blues tune—“Nostalgia in Times Square”—shows off the group’s more conventional side, with coordinated riffs and ample solos. Just this side of scary great.

Juggernaut singer Paul Jost reprises some tunes from his first Jazz at Lincoln Center appearance on *Simple Life* (PJ Music). Last May, as a guest on vibraphonist Joe Locke’s week-long gig at Dizzy’s Club, the two powered through “Caravan” and “If I Only Had A Brain”, two of Jost’s signature tunes. These appear on the new record—Locke as a sideman this time— in a natural evolution of their onstage collaborations of the last few years. Besides Locke, the record features Jost’s regular rhythm section: pianist Jim Ridl, bassist Dean Johnson and drummer Tim Horner, the musicians responsible for introducing Jost and Locke to each other to begin with. The album isn’t all acoustic solos and low volume though—Jost’s version of “Shenandoah”, with his mournful harmonica solo, is a heartbreaker. Jost is at 55Bar (Apr. 24th).

Super gigs: Tony Bennett, 92, takes to the stage at Radio City Music Hall (Apr. 13th) as part of his multi-venue tour. There are two places to hear Jazz Master Sheila Jordan, 90, this month: Birdland (Apr. 17th-20th) and Local 802 (Apr. 2nd), in “Keeping Jazz Alive: A Workshop on Contemporary Vocal Improv”, with fellow warbler Theo Bleckmann. Tuck & Patti, the long-time guitar-voice duo, will be at Iridium (Apr. 30th-May 1st) and rising star Veronica Swift sings at Jazz Standard (Apr. 4th-7th).
IRA GITLER
BY ANDREY HENKIN

Ira Gitler, the Dean of the jazz critics’ school who co-authored The Biographical Encyclopedia of Jazz with Leonard Feather, wrote liner notes in the hundreds and several books on music and was an editor of Downbeat, died Feb. 23rd at 90.

Gitler was born Dec. 18th, 1928 in Brooklyn, N.Y. His much older brother Monroe exposed him to the swing music of the time and even had the young Gitler tag along to concerts. When he was a teenager, he made the trek into Manhattan and the famed clubs lining 52nd Street. As he recounted to Dr. Michael C. Woods of Hamilton College in 1995 for a filmed archival interview: “The first piece of writing that I ever did on jazz was published in my high school newspaper about Dizzy Gillespie at the Spotlight Club...They hit me like a revelation and I became really a fanatic about them. I tried to convert everyone I met.” Soon he was more than a fan. He went to work for the recently-founded Prestige Records in a number of administrative roles and on Aug. 14th, 1951 attended a recording session by saxophonist Zoot Sims, resulting in his first set of liner notes. He would go on to pen liner notes in the hundreds and co-authored The Biographical Encyclopedia of Jazz.

Gitler had a stint as the editor of DownBeat in the ‘60s and worked under, and eventually alongside, legendary critic Feather on the latter’s Biographical Encyclopedia of Jazz series (the last edition was published in 2007). Speaking to Dr. Woods about the importance of younger musicians being aware of history, Gitler said, “It’s like a plant. If you cut it back, it’s the same plant but it might grow with a different configuration. And I think that’s what happened. When you go back to those roots of this music and all the giants, so you’re really in essence cutting it back and then it’s going to grow again in a new way and who knows what it’s going to lead to this time.”

Gitler went on to contribute jazz criticism for JazzTimes, Modern Drummer, The New York Times, San Francisco Chronicle, Village Voice, Playboy and New York Magazine and wrote books on bebop in the ‘40s (as well as his other love, hockey), resulting in Lifetime Achievement Awards from the New Jersey Jazz Society and Jazz Journalists Association and an NEA Jazz Masters Fellowship in 2017. Explaining his philosophy as both a fan and a scholar to Dr. Woods, Gitler was characteristically straightforward: “I think the thing to do is keep your ears open and listen, listen as much as you can. And the more you listen, the more knowledgeable you become and the more sophisticated in your listening and you’re able to make judgments and comparisons and also to understand your taste.”

ED BICKERT (Nov. 29th, 1932—Feb. 28th, 2019) The Canadian guitarist made albums from the mid ‘70s onwards for PM, Sackville, Concord, Halloween, Unisson and ArtistShare to go along with sideman credits since the late ‘50s with Moe Koffman, Ron Collier, Peter Appleyard, Rob McConnell, Gene Lees, Paul Desmond, Don Thompson, Rosemary Clooney, Frank Rosolino, Benny Carter, Sammy Nestico and many others. Bickert died Feb. 28th at 86.


CONNIE JONES (Mar. 22nd, 1934—Feb. 13th, 2019) The trumpeter was in Jack Teagarden’s group in the early ‘60s, recorded under Billy Maxted, Pete Fountain and Bucky Pizzarelli and made two albums, one with his Crescent City Jazz Band and the other in partnership with Dick Sudhalter. Jones died Feb. 13th at 84.


KEN NORDINE (Apr. 13th, 1920—Feb. 16th, 2019) The host of the Word Jazz program on Chicago’s WBEZ for 40 years got his start doing voiceover work, then moved into reading poetry with jazz players during the Beat Era, most notably a series of collaborations with Fred Katz for Dot Records, then albums for FM, Philips, Snail and Asphodel. Nordine died Feb. 16th at 98.

ANDRÉ PREVIN (Apr. 6th, 1929—Feb. 28th, 2019) The German-born, long-time U.S. resident pianist/composer started recording as a teenager for RCA Victor, had further releases on MGM, Contemporary, Metrajazz, Columbia, Capitol, Angel, Telarc, Deutsche Grammophon and many other labels to go along with parallel composing and musical work in which he had trained as a youth and composing music for film, leading to a discography numbering in the hundreds and Lifetime Achievement Awards from the Grammys, Kennedy Center, London Symphony Orchestra and Gramophone Classic FM, Austrian and German Crosses of Merit, Glenn Gould Prize and a knighthood in Great Britain. Previn died Feb. 28th at 89.

FRANK PULLARA (1938—Feb. 12th, 2019) The bassist was a member of The Boys From Rochester, a group that included fellow Rochesterians Chuck and Gap Mangione, Steve Gadd and Joe Romano and made a 1989 album for Feels So Good Records, reuniting the bassist with the Mangione brothers after a 1961 Riverside album by The Jazz Brothers, which included Sal Nistico from nearby Syracuse. Pullara died Feb. 12th at 81.

WILLIE THOMAS (Feb. 13th, 1931—Feb. 16th, 2019) The trumpeter got his start in the late ‘50s with Al Belletto, appeared on most of the albums of Walter Perkins’ MJTV in the ‘50s, was part of Woody Herman’s Herd in the late ‘50s early ‘60s, participated in several large ensemble recordings by Slide Hampton and Bill Barron during the ‘60s, made a couple of albums in partnership with Bunky Green in the ‘80s and wrote instructional books for Alfred Publishing. Thomas died Feb. 16th at 88.

KARINK KROG & GEORGE FAME
ON A MISTY NIGHT
(SONGS BY TADD DAMERON
ARRANGED BY PER HUBSY)
“A massive treat for connoisseurs of big band jazz”
BBC Music Magazine

“A significant contribution to the tradition of jazz”
The Gramophone, UK

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that time I started doing a lot of record dates. I got very busy as a performer and arranger. I started to work on music for films. I was doing what I needed to do to support the family, but also still playing some straightahead and continuing with Jeremy and The Satyrs. They had made one record for Reprise. I toured with them and then the band backed folksinger Tim Hardin for a while. Tim was quite a character. His harmonic sense was much better than most folksingers—“Misty Roses” was almost like a Jobim samba, harmonically. When Tim was on, it was lovely. It was either total disaster and chaos, or exquisite.

TNYCJR: You played on Tim Hardin 3, the live one.

MM: Right and then Tim moved to Woodstock. I moved there too, around 1968 or 1969. We’d all play at a club called the Joyous Lake and everyone went through there. It was an amazing musical experience in Woodstock then. White Elephant was the jam band I formed around that time. I was producing and arranging a lot of sessions then and befriended a lot of the engineers and owners of studios. So when the studios were dark, I’d bring in the session guys. We’d just jam on a groove, D minor for half an hour. There’s a double album of those sessions that’s been out for a while. Some days there’d be a few guys there, sometimes 25. And we were also partying pretty hard.

TNYCJR: Steps grew out of White Elephant?

MM: A few groups came out of that: Dreams, Ars Nova and Steps. There was a group with Tony Levin, Steve Gadd and Warren Bernhardt called L’Image and we started playing together. David Spinozza joined later. Out of that came Steps, which was originally the Mike Mainieri Quintet. There was a young Japanese journalist who loved the acoustic band and she asked if we could record for Nippon Columbia. I couldn’t do that under my own name because I was signed to Warner Brothers. We recorded two Steps albums while we were in Tokyo. Smokin’ in the Pit [1980] was only released in Japan, but it went gold. And then we did Step by Step. We toured in Japan and we became famous there—shows with 5,000 people. It was close to a rock and roll reception we got. A year later we made another album live at Seventh Avenue South, the Brecker Brothers’ club. And that was the end of the Steps group.

TNYCJR: You were working with rock groups but also jazz sessions. You move easily between these worlds.

MM: I loved all that music. And I approached it differently. If I had remained a straightahead bebop musician and stayed on the road, I would have had a very different career. Maybe more prolific in terms of recordings and continuity. But I’ve raised eight children and the road didn’t appeal to me. Going to the city and getting calls for dates was much better. But I wouldn’t know whether I’d be working on a commercial or a film score. Some of the work was crap—commercials for underarm deodorant paid the bills. And then I’d get a call to be on a Wes Montgomery session. It was a challenge. Paul Desmond one day and Paul Simon the next. I didn’t try to impose my bebop style on the pop musicians—I knew instinctively what they wanted. And I love lyrics and storytelling as much as I love improvising with someone like Desmond.

TNYCJR: Talk about starting NYC Records.

MM: With a partner I built a recording studio in the mid ‘80s that we closed in 1992. I walked away with a demo tape of a Steps Ahead album [eventually called Yin-Yang] that I wanted to place with a record company. I heard about a conference for independent labels, of which there were many at the time. While at that event I hooked up with a European label that wanted to do a six-album deal with me and made a similar deal for Japanese distribution. NYC put out my own albums, my wife, singer-songwriter Dee Carstensen, and by George Garzone, Rachel Z, Luciana Souza, Steps Ahead and others, including a special project recorded in Europe with the late saxophonist Charlie Mariano, who had become a good friend, and Dieter Ilg on bass. There are more than 40 records. There’s also a recording of guitarists playing Beatles songs. We couldn’t get much traction with that one because the stores wouldn’t stock it in the Beatles section, and nobody could find it in “Various Artists”. The label is somewhat inactive now, because all the music is on Youtube.

For more information, visit nycrecords.com. Mainieri is at Blue Note Apr. 29th. See Calendar.

Recommended Listening:
• Buddy Rich — Playtime (Argo, 1960)
• Mike Mainieri — Journey Through An Electric Tube (Solid State, 1968)
• Warren Bernhardt/Michael Brecker/Randy Brecker/ Mike Mainieri — Blue Montreux/Blue Montreux II (Arista, 1978)
• Steps — Paradox (Live at Seventh Avenue South) (Better Days, 1981)
• Mike Mainieri — An American Diary (NYC, 1994)
• Mike Mainieri — Crescent (featuring Charlie Mariano, Dieter Ilg) (NYC, 2010)

(INTERVIEW CONTINUED FROM PAGE 6)
Come What May
Joshua Redman Quartet (Nonesuch)

Come What May is the third round for saxophonist Joshua Redman, pianist Aaron Goldberg, bassist Reuben Rogers and drummer Gregory Hutchinson. Like its predecessors, the album presents a spectrum of tunes, working at an even deeper level of maturity. Given that their last studio effort was recorded in 2000, it makes sense that the band should have taken a giant leap in intuition, but such a process is easier said than done and more than a mere consequence of sharing the road and the stage together.

Although varicolored from a thematic standpoint, these seven Redman originals partake of a binding confidence reflective of a conscious willingness to treat medium as message. The title cut and its follower, “How We Do”, are the front and back of the band’s aural business card. In both, Redman and Rogers define and unravel a genuine compositional voice, which resonates through the bandleader’s willingness to explore every idea to its logical end. Goldberg and Hutchinson, for their part, shine in the power walk that is “I’ll Go Mine”, crossing every ‘t’ without a hint of intrusion. These four musicians, whether at their quietest (“Vast”) or most forthright (“Stagger Bear”), would need to expend unfathomable effort not to let their two-plus decades of camaraderie show through. Indeed, “DGA!” sounds like a bunch of old friends finishing each other’s sentences.

That same spirit is reflected in the engineering, which allows every instrument to occupy its own space. While at first this effect feels jarring (there is none of that sense of movement through space only a live experience can articulate), it ultimately leaves it up to the quartet to bridge the gaps between them. The end result is best described as a laid-back adventure, one that is smooth yet grounded enough to withstand the force of expectation.

For more information, visit nonesuch.com. This project is at Blue Note Apr. 2nd-7th. See Calendar.

What’s Next?
Friends & Neighbors (Clean Feed)

This is the fourth CD by this Norwegian quintet since 2011, accomplished without a single shift in personnel. Named for an Ornette Coleman record, the quintet consists of tenor saxophonist/bassist clarinetist André Roligheten, trumpeter Thomas Johansson, pianist Oscar Grønberg, bassist Jon Rune Strøm and drummer Tollef Ostvang. The affinity to the advanced jazz of the Roligheten, trumpeter Thomas Johansson, pianist consists of tenor saxophonist/bass clarinetist André Named for an Ornette Coleman record, the quintet

2011, accomplished without a single shift in personnel.

This is the fourth CD by this Norwegian quintet since

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Roligheten composed four of the eight pieces and opener “Influx” immediately suggests, along with a couple of other Blue Notes, Shorter’s modal moody, luminously somber Night Dreamer session. From 1964. Except for a brief and fading piano trio episode at the conclusion, it’s otherwise free of improvisation, sign of a composer’s significance here, as well as a willingness to go in a direction opposite to the expected. While Roligheten’s “Reflection” also suggests the modal reverie, Strøm’s “WLP”, his only composition, stands out for its aggression. It has contrasting themes, one percussive and repetitive, the other leaping and erratic, the two combining to launch the set’s most intense solos.

But even that’s done with a certain degree of decorum, the group often turning to that element of dual structure, like the contrasting tonal elements in Grønberg’s “Krubrick’s Rude”. Further on, his “Thorleif’s Blues” has a certain Monk-ish cast to it, fueling the feeling that the group are moderates inspired by radicals.

The members are all strong players but good listeners too. Like friends and neighbors, their greatest strength is their empathy. It’s there in the way they’re attuned to one another’s nuances, the way that dialogues arise with a fluid naturalness and the infused with one another’s nuances, the way that dialogues arise with a fluid naturalness and the coherent feel that develops on each piece, composition and improvisation blurring together. These are the qualities of a band playing together for a long time and that values what familiarity makes possible. It’s definitely worth hearing.

For more information, visit cleanfed-records.com. This band is at ShapeShifter Lab Apr. 2nd. See Calendar.

Future Memories
Yotam Silberstein (Jazz and People)

Guitarist Yotam Silberstein is from Israel and came of age in New York City but his music leans heavily on Brazilian and Argentinian musical forms. His uniqueness, in a crowded field of modern guitarists, is a distillation of disparate influences into a fresh sound. The result is a very listenable jazz format, which also includes the occasional Middle Eastern and Spanish tinges, blues and bop. Future Memories is his sixth release as a leader. Six original compositions as well as four others showcase an approach that, aside from a few infrequent brushes with new-age voices, stakes out its own territory.

Vitor Gonçalves rotates among piano, accordion and percussion on five tunes and his playing stands up admirably to Silberstein. He shines on the title cut, which otherwise intentionally blends Middle Eastern and South American melancholy. Rounding out the band are Glen Zaleski on piano and Fender Rhodes, bassist John Pattitucci, percussionist Daniel Dor and Andre Mehmari on synthesizer for three tracks. “Matcha” is a much livelier jaunt, which turns into a forum for Silberstein and Zaleski’s nimbleness, especially on piano. “Vintage” is a beautifully tranquil guitar/synthesizer portrait. “Night Walk” profits from a lovely chordal and lightly percussive stroll while “A Picture of Yafa” is likewise elegantly understated, primarily due to Pattitucci’s gorgeous fretless bass, in its portrayal of the Israeli city.

Silberstein has an affinity for capricho, a quick paced musical style that emphasizes technical prowess, and composer Hamilton de Holanda’s “Capricho de Donga” and “Capricho de Espanha” are included. The former includes brisk yet breezy piano/guitar interplay regrettably dovetailing into improvisational noodling while the latter is a crisp rendering showcasing Silberstein’s excellent touch. “Impedimento” is the band’s take on the genre while “Choro Negro”, written by Paulinho de Viola, gracefully closes out the session as a lovely guitar/piano duet. Silberstein is a multifaceted guitarist and Future Memories presents his many sides in an inclusive setting.

For more information, visit jazzandpeople.com. This project is at Dizzy’s Club Apr. 2nd-3rd. See Calendar.

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APRIL 2019 | THE NEW YORK CITY JAZZ RECORD
These outstanding recordings share the explosive machinations of saxophonist Mars Williams but embrace different strategies within the rubric of free jazz. *Insidious Anthem* employs a small-band sound reflecting the taut arrangements of leader and electric guitarist Dan Phillips, whose skills as a writer rival his improvisational talent. His pieces support close harmonies for saxophone and Jeb Busbom's trombone but instead of solos sandwiched between melody, Phillips intersperses each piece with tightly wound lines that shift surreptitiously; resulting in a relaxed feel with a propulsive energy fueled by drummer Hamid Drake. Players weave in and out, particularly the written thrusts of Williams and Bishop on “Upstream Brotherhood”, featuring Phillips in a horn-like solo and Williams in an uncharacteristically conservative excursion. Bishop is in typically good form, his focused postbop lines propelling forward with immaculate energy. Drake plays hard, undergirding with fiery dynamism. On “Curbside”, featuring Phillips in a horn-like solo and Williams in an uncharacteristically conservative excursion. Bishop is in typically good form, his focused postbop lines propelling forward with immaculate energy. Drake plays hard, undergirding with fiery dynamism. On “Curbside”, featuring Phillips in a horn-like solo and Williams in an uncharacteristically conservative excursion. Bishop is in typically good form, his focused postbop lines propelling forward with immaculate energy. Drake plays hard, undergirding with fiery dynamism.

*Stroboscope* is an equally winning recording but very different. The first of the two tracks, simply entitled “Stroboscope #1”, is a free-wheeling jam with more ebb and flow, identifiable rhythm(s) and an interactive, with hints of rock-like dynamics. The next albums have similar cover art and related concepts—both were recorded live in 2018 and find Nilssen-Love improvising with musicians mostly from Europe, moving back to the U.S. and playing before surprisingly large and appreciative crowds. Gordon, still just 52 in 1975, already had a colorful life, which included being the first bebop tenor, having legendary saxophone battles with Wardell Gray and Lucky Thompson in Los Angeles, surviving and picking up the "50's, making classic albums for Blue Note and flourishing in Europe, where he made a series of very rewarding recordings for the SteepleChase label. Still ahead of him was his U.S. “comeback”, signing with Columbia and ending his career by getting an Academy Award nomination for his role in the film *Round Midnight*. While there are many classic Gordon albums, it is gratifying that the Elemental Music label has come out with two live CDs of previously unreleased music. Tokyo 1975 finds Gordon very much in prime form at Yubin Chikin Hall. The bulk of the set is comprised of four selections with the trio that Gordon often played with in Copenhagen: pianist Kenny Drew, bassist Niels-Henning Ørsted Pedersen and drummer Albert “Tootie” Heath. Gordon is explosive on his “Fried Bananas”, swinging during a medium-tempo take of lengthy, glorifying that the Elemental Music label has come out with two live CDs of previously unreleased music. Tokyo 1975 finds Gordon very much in prime form at Yubin Chikin Hall. The bulk of the set is comprised of four selections with the trio that Gordon often played with in Copenhagen: pianist Kenny Drew, bassist Niels-Henning Ørsted Pedersen and drummer Albert “Tootie” Heath. Gordon is explosive on his “Fried Bananas”, swinging during a medium-tempo take of lengthy, glorifying that the Elemental Music label has come out with two live CDs of previously unreleased music. Tokyo 1975 finds Gordon very much in prime form at Yubin Chikin Hall. The bulk of the set is comprised of four selections with the trio that Gordon often played with in Copenhagen: pianist Kenny Drew, bassist Niels-Henning Ørsted Pedersen and drummer Albert “Tootie” Heath. Gordon is explosive on his “Fried Bananas”, swinging during a medium-tempo take of lengthy, glorifying that the Elemental Music label has come out with two live CDs of previously unreleased music. Tokyo 1975 finds Gordon very much in prime form at Yubin Chikin Hall. The bulk of the set is comprised of four selections with the trio that Gordon often played with in Copenhagen: pianist Kenny Drew, bassist Niels-Henning Ørsted Pedersen and drummer Albert “Tootie” Heath. Gordon is explosive on his “Fried Bananas”, swinging during a medium-tempo take of lengthy, glorifying that the Elemental Music label has come out with two live CDs of previously unreleased music. Tokyo 1975 finds Gordon very much in prime form at Yubin Chikin Hall. The bulk of the set is comprised of four selections with the trio that Gordon often played with in Copenhagen: pianist Kenny Drew, bassist Niels-Henning Ørsted Pedersen and drummer Albert “Tootie” Heath. Gordon is explosive on his “Fried Bananas”, swinging during a medium-tempo take of lengthy, glorifying that the Elemental Music label has come out with two live CDs of previously unreleased music. Tokyo 1975 finds Gordon very much in prime form at Yubin Chikin Hall. The bulk of the set is comprised of four selections with the trio that Gordon often played with in Copenhagen: pianist Kenny Drew, bassist Niels-Henning Ørsted Pedersen and drummer Albert “Tootie” Heath. Gordon is explosive on his “Fried Bananas”, swinging during a medium-tempo take of lengthy, glorifying that the Elemental Music label has come out with two live CDs of previously unreleased music. Tokyo 1975 finds Gordon very much in prime
The soprano saxophone, championed by Sidney Bechet, Steve Lacy and John Coltrane, proves particularly apposite in the avant garde arena, where players like Andrew Raffo Dewar, Émile Parisien and Frank Paul Schubert adeptly exploit its possibilities.

Born in Argentina, raised in Minnesota, Dewar is a professor of interdisciplinary arts in Tuscaloosa. Reflejo, recorded in Harlem with local bassist John Hughes and drummer/vibraphonist Chad Popple, includes Dewar’s three-part title piece and four improvisations. The first two parts of the composition fuse iridescent vibraphone clusters and deep bass ‘footsteps’ (multiphonics drones with (mostly) clean-toned, thematic soprano; the third punctuates new sections with cued ‘chords’ and short sharp pauses. On the improvised pieces, instrument timbres overlap to a great degree; Hughes favoring bowed, highly compressed tones; Popple coaxing similar sounds from the trapset; Dewar, rarely overblowing, coloring melodic lines with laconic gargles and growls. The final improvisation is especially successful, the highlight of a set notable for its chamber-like ambiance.

Double Screening is the Émile Parisien Quartet’s fifth CD (the second for ACT) since forming in 2004, maintaining the same pianist (Julien Touvé) and bassist (Ivan Gelugne), though Julien Loutelier replaces original drummer Sylvain Darrioucq here. The group is a dream come true for those who want to have their postmodern bop and eat free improv too. The theme, as the title and tracks imply, is life in the socio-digital age, but the instruments are acoustic, the co-soloing relentlessly intense. 14 short pieces, several direct sequels, ranging from hyper- to hypoactive (mostly the former), feature the leader’s cool sustained tone and chameleonic piano, often partially prepared, while bass and drums fill in complementary and/or contradictory parts. On “Malware Invasion”, Parisien’s tenor horn style exemplifies high-octane freebop while “Daddy Long Legs” is a paragon of madcap interactivity.

Joe Fiedler’s talents as an arranger should be apparent to anyone who’s listened to half a song of his. He has a talent for reflecting traditions without mimicking them. With early jobs ranging from Broadway to Cecil Taylor’s big band, Fiedler gets the combined values of following your muse and putting in the hours. His past arrangements of Willie Colon, Don Van Vliet, Albert Mangelsdorff and Sun Ra (as well as his own tunes) demonstrate his characteristic open-mindedness.

For more information, visit joefiedler.com. This project is at The Jazz Gallery Apr. 5th. See Calendar.
Dizzy Con Clave (Live From Dizzy’s Club Coca-Cola)
Carlos Henriquez (RodBros Music)
by Joel Roberts

Bronx-born bassist Carlos Henriquez has been a force on the Latin jazz scene for more than two decades ever since he performed with legends like Tito Puente, Eddie Palmieri and Celia Cruz as a teenager. A Wynton Marsalis protégé and longtime member of Marsalis’ quintet and the Jazz at Lincoln Center Orchestra, Henriquez made a stellar debut as a leader in 2016 with The Bronx Pyramid, a celebration of his New York City and Puerto Rican roots. His new release is a celebration of another sort, saluting the Latin side of Dizzy Gillespie, the trumpet master who pioneered the fusion of Afro-Cuban rhythms with the hot sounds of modern jazz back in the ’40s.

Recorded live at the Lincoln Center venue named in Gillespie’s honor, the album features Henriquez leading an all-star octet of Latin and mainstream players led by a formidable frontline of tenor saxophonist Art Pepper and Michel Petrucciani, and the rhythm section in what feels like a Latin dance, and a swingingly different “When You Wish Upon A Star” (written by Leigh Harline and Ned Washington for Walt Disney’s 1940 adaptation of Pinocchio). Other film music is presented via selections from Diva, A Man and a Woman and the less well-known A Pure Fornality, the tunes beautifully showcasing Henriquez’s delicate feeling for melody and space. And finally, there are the glorious originals: Zigmund immediately lifts “B.A. Express”, originally composed for a French fusion group; Fratelli wrote “Allison’s Dance” for his classical pianist wife (who produced this recording); and “Sausalito” is a gentle bossa-ish tribute to Fratelli’s hero, composer/arranger Clare Fischer. The disparate music works because of the interplay among Fratelli and his understanding rhythm partners.

Zigmund is the perfect drummer for the delicate shadings achieved by alto saxophonist Christiana von Bülow, who got her inspiration, teaching and support from Lee Konitz. With the eminently musical bassist Palle Danielsson and some subtle and melodic guitar work from her son, Pelle von Bülow, the saxophonist unassumingly explores standards and originals on On The Brink of a Lovely Song. For a wonderful example of the nuance, Paul Weston’s “I Should Care” opens the album with a quiet intro; a drummer introduces the theme as a waltz with her exquisite tone and Konitz-like approach; Zigmund is on brushes throughout and engages the stillness of the vibe; Danielsson also takes a lovely and peaceful solo. There are smart and breathtaking transitions of several other standards: Jimmy McHugh’s intimate “Don’t Blame Me”, complemented by simple understanding from Danielsson and Zigmund; a slightly darker and up-tempo take on Cole Porter’s “I Love Paris”, Zigmund out-front with a smoking pulse; and sublime version of the Gershwins’ “I Loves You Porgy”, on which son gracefully accompanies mother. And there’s the sterling performance, led off by Danielsson, of Jimmy Rowles’ modern classic “The Peacocks”, Zigmund subdues but ever salient and all the players equally restrained. "Just Too Very" and "Of a Lovely Song" are based on jazz “standards”—the former on “Out of Nowhere” and latter "All The Things You Are". These tunes, like everything here, reflect an emphasis on melody and the great benefits of interplay.

For more information, visit rodbrosmusic.com. Henriquez is at Rose Theater Apr. 5th-6th, 17th and 25th-27th, all with the Jazz at Lincoln Center Orchestra. See Calendar.

Eliot Zigmund is a musician’s musician. The drummer has played with many of jazz’ biggest names, including Bill Evans, Stan Getz, Art Pepper and Michel Petrucciani, and his time and taste have made him the perfect accompanist and more.

Pianist Carlos Fratelli beautifully blends the elements of his native Argentinian music with ‘romantic’ music from many sources on Ricordare, a collection of chestnuts, film tunes and Fratelli originals. This is the deep vein in which players like behaved audience—cheers and applause can be heard only at the start and the end of each piece. Allison and Mednard are very congenial equal partners for Wolff’s at-times spare piano style. The former in particular blends very well with Wolff’s rhythmic anticipation while providing a number of tasteful solos.

The program starts with "Allison", jointly written by Wolff and Allison, a folksy and bouncy tune, which features supreme drumming. Wolff is definitely a two-handed pianist, with a brilliant technique he rarely has to show off. Most of his tunes present pleasant yet not fully memorable melodies. Among these are the ballad-like "Jennie" and "Goodbye Too Late", this last one dedicated to Wolff’s father. "Metamix" is possibly the album’s most complex piece, with hidden echoes of Monk’s angularity. “Tough Ashkenazi”, based on a conversation with fellow pianist Fred Hersch, is as blues as it can be, showing another aspect of Wolff’s broad and somewhat eclectic influences.

Of the two standards, Matt Dennis-earl Brent’s “Angel Eyes” gets a dramatic and essential reading, whereas Richard Rodgers-Lorenz Hart’s “I Didn’t Know What Time It Was” is characterized by a rhythmic variety that sounds somewhat artificial, not always succeeding in reaching the core essence of the piece. Allison’s own contribution, “The Detective’s Wife” is an intriguing tune building slowly along a repeated pattern. Finally, the title track is delicate and uplifting, delivering the melody after rhapsodic piano swirls beautifully supported by bass and drums. This is a tight trio performance, as the final round of applause rightly demonstrates.

For more information, visit sunnysiderecords.com. Wolff is at Knickerbocker Bar & Grill Apr. 5th-6th and Birdland Theater Apr. 19th-20th. See Calendar.

Ricordare
Carlos Fratelli (Sunnyside) On The Brink of a Lovely Song
Christina von Bülow (Storyville) by Donald Elman

This is Michael Wolff’s very welcome return to the trio format after his 2017 solo release Zithri and his full recovery from a recent surgery. Along with bassist Ben Allison and drummer Allan Mednard, has produced a well-balanced, relaxed and enjoyable recording. His confidence and maturity are almost tangible, much as his contributions as a composer.

The atmosphere is warm and cozy, thanks to the Yamaha Piano Salon in Manhattan where the album was recorded in front of a small and extremely well-
Throughout his career, Dave Liebman has recorded sessions for myriad labels as often as a sideman as a leader. A flexible improviser on tenor and soprano saxophones and flute, Liebman has excelled in settings ranging from fusion and postbop to avant garde jazz and from solo to big bands. His playing has been unpredictable except in its consistent excellence. Glimpses finds Liebman with an excellent hardbop group comprised of Denver musicians led by tenor saxophonist Keith Oxman, who contributes four originals and displays an attractive tone and swinging style. Pianist Jeff Jenkins sounds a bit like McCoy Tyner (particularly on opener “Shai”) and with stimulating support from bassist Ken Walker and drummer Todd Reid, this is a solid unit that feels like a working band. Highlights include quiet ballad “Lenny”, advanced but swinging “Trane’s Pal”, a revival of the obscure Cedar Walton tune “Afreeka” and straightahead medium-tempo blues “Louminus” featuring the two tenors. In addition, Liebman is showcased during “In A Sentimental Mood” (a duet with Jenkins) and Oxman is excellent on his thoughtful ballad feature “I Sold My Heart To The Junkman”.

During his period with Miles Davis (1972-74), Liebman was on several recordings, including the still-controversial On The Corner. Due to its cut-and-paste nature (with excerpts from jammed performances), absence of a personnel list on the original album and Davis electifying and distorting his tone, On The Corner (Davis and Liebman with three keyboard players, guitar, electric bass, sitar, tabla, two drummers and percussion) has been either loved or hated by most listeners. On The Corner Live has Liebman (mostly on soprano) with a more conventional instrumentation comprised of reedplayer Jeff Coffin, keyboard player Chris Walters, guitarist James DaSilva, electric bassist Victor Wooten and drummer Chester Thompson. No one musician is louder than the leader here; the leader is the main voice, playing with intense passion throughout the avant-funk grooves. While the repertoire is not entirely from the studio album, the style of the funky fusion music is similar but now seems a lot more coherent, logical and safer. Liebman is in a more supportive role as part of an octet (along with trumpeter Tom Harrell) assisting singer Erin McDougald on Outside The Soiree. A versatile singer from Chicago well worth discovering, McDougald expresses a wide variety of emotions, has an impressive range and swings at every tempo. She contributed the inventive arrangements, which often cast fresh light on familiar and offbeat songs. Heard alongside saxophonists Liebman and Keith Oxman, her singing has Liebman (mostly on soprano) with a more conventional instrumentation comprised of reedplayer Jeff Coffin, keyboard player Chris Walters, guitarist James DaSilva, electric bassist Victor Wooten and drummer Chester Thompson. No one musician is louder than the leader here; the leader is the main voice, playing with intense passion throughout the avant-funk grooves. While the repertoire is not entirely from the studio album, the style of the funky fusion music is similar but now seems a lot more coherent, logical and safer. Liebman is in a more supportive role as part of an octet (along with trumpeter Tom Harrell) assisting singer Erin McDougald on Outside The Soiree. A versatile singer from Chicago well worth discovering, McDougald expresses a wide variety of emotions, has an impressive range and swings at every tempo. She contributed the inventive arrangements, which often cast fresh light on familiar and offbeat songs. Heard alongside saxophonists Liebman and Keith Oxman, her singing has

The solo saxophone record: a merit badge earned by a solo saxophonist. One can only hope for a duet with an equally matched sparring partner on piano.

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For more information, visit mackavenue.com. Rodriguez is at Miller Theatre Apr. 6th. Martinez is at Rockwood Music Hall Stage 2 Apr. 21st. See Calendar.

The one-two punch that is “Circles” and “Rue Oberkampf” are perfect examples; both use time, space and extended techniques to explore what a solo saxophone is truly capable of achieving.

The second track “Trinité” shows cracks in the album’s concept. Attias, at times, plunks at the piano while trying to deliver a phrase in harmony with the saxophone. It doesn’t quite work and demonstrates some of the limitations of the idea. More successful of the saxophone/piano combinations is “Wrong Notes”, its brief flurry impressive but ultimately too short at 1:22 for full growth.

échos la nuit somewhat shackles Attias the saxophonist. One can only hope for a duet with an equally matched sparring partner on piano.

For more information, visit outofyourheadrecords.com. This project is at Greenwich House Music School Apr. 6th. See Calendar.

For more information, visit capricecords.com, store.cdbaby.com, davidliebdiermianfriends and mileshighrecords.com. Dave Liebman is at Jazz at Kitano Apr. 5th-6th. See Calendar.

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compositions and some combinations of up to four pieces, are often complex and there does not always seem to be a through-line for the listener to follow; the players are reacting to each other and moment after individual moment may be suffused with great beauty, but it’s sometimes hard to tell why a given piece begins where it does, goes where it goes or ends where it ends.

This isn’t always the case, of course. “No. 40B” starts out as a slightly thorny bebop number and though it eventually goes pretty far out, Crispell always seems to be providing an anchor. And in “No. 23C + 32 + 105B (+30)”, the transition from the first section to the wandering melody (played on flute, with the piano shadowing) of the second is crystal clear. Still, it’s always an option just to lie back (literally or figuratively) and just let the music wash over you.

Wild Man Conspiracy is a rewardingly innovative trio based in Holland comprised of Dutch musicians Gerard Kleijn (trumpet) and Joost Kesselaar (drums), plus Argentinian guitarist Guillermo Celano. American tenor saxophonist Chris Cheek was with them on tour when this album was recorded at the Bimhuis in Amsterdam. It’s not so much the mix of electronics and acoustics that is so innovative as much as the uses to which that mix is put. This quartet, through ingenuity, strong melodic sense and sure grasp of form, creates a small group analog to the electronic-acoustic large ensemble mix championed by Gil Evans’ Monday Night Band at Sweet Basil, fashioning rich, intricate ensemble textures with only four instruments.

The album kicks off with a title and tune evoking Beatles-era rock, “Strawberry Jam”, taken at a cantering rock-swing tempo and contrasting the poppy melody sections with flagrantly effects-centered solos and trades from trumpet, saxophone and guitar. Longer tracks fall into two categories: multi-sectional suite-like pieces “The Other” and “Parcelas Desiguales [Unequal Parts]” or extended, cinematic ones such as “Victor” and “More Tango”, which evolve settings and backgrounds for long improvised solos. The former stands out as a showcase for Kleijn, his open-horn solo an extended, climatic tenor solo (with and without effects). Cheek’s “Blues Cruise” is the most lyrical track, with a dreamy tenor solo matched in suavity by Celano’s solo turn. Kleijn’s “No More Tango” (a title play on “No More Blues”) pairs wailing trumpet lines with saxophone effects soloing over tango-like paradiddles, fading out in a long, amorphous passage. Two tracks eschew solos completely for very different collective ensemble sounds: Celano’s “Volver” evokes Spanish cinema and actress Penelope Cruz with a mix of horns, voices and hand drumming while his “The Adventures of Evil Pancake and Friends” begins as a raucous cacophony, resolving into swirls of horns, guitar riffs and emphatic drums. Most gratifyingly, each track is utterly unique.

For more information, visit hathut.com. A Braxton tribute led by Ingrid Laubrock is at Happylucky no.1 Apr. 6th. See Calendar.
If you were around for the ‘60s, you remember that there was optimism, even innocence, to all that famous revolutionary fervor. But today, 50 years on, injustice remains. What is gone is the optimism and the innocence.

For Songs of Freedom, drummer Ulysses Owens, Jr. gathered some defining songs from the ‘60s in the hope of shedding light on our own dark era. Four strong vocalists perform: Theo Bleckmann, René Marie, Alicia Olatuja and Joanna Majoko. They are backed by a deft, efficient quartet: Allyn Johnson (keyboards), David Rosenthal (guitars), Reuben Rogers (bass) and Owens. Most pieces are composed by or associated with Nina Simone, Abbey Lincoln or Joni Mitchell. There are protest songs like “Mississippi Goddam” and “Driva’ Man” (both proclaimed by Marie with exuberant defiance) and songs of aspiration like “Freedom Day”, a rapid-fire recitation by Majoko, driven hard by Johnson and Owens. Benard Ighner’s “Everything Must Change” has saccharine lyrics but Olatuja sings it with quiet dignity and makes its message of acceptance credible. Mitchell’s tunes are included (in Owens’ words) “to bring more of a love element to this fight.” “Both Sides Now” belongs because of its insight into such matters as illusion and faith. Olatuja’s complex voice, operatic or soulful or matter-of-fact, makes a solemn testament from Mitchell’s subtle song. The best moments come from Bleckmann, his unique, ethereal vocal instrument set free upon “Balm in Gilead”, which becomes a slow, passionate ascent toward affirmation. His voice, with or without words, is embedded in the orchestral textures of the keyboards, creating a choir of pure sound.

The current trend to forego liner notes on jazz CDs is misguided. The interesting backstory to this project is provided only in press materials, which the public never sees. One tune is out of order in the confusing track listing, which omits several drum/spoken word interludes. The care taken with the music was not taken with its packaging.

For more information, visit resiliencemusic.com. Owens is at Village Vanguard Apr. 9th-14th with Steve Wilson and Smalls Apr. 19th-20th with Michael Dease. See Calendar.

The latest effort by Eric Reed finds the pianist returning to his musical roots in the African-American church. The opening title track gets right to the heart of the matter, Reed at a measured pace, exuding emotional sensitivity. Accompanied by Mike Garrold’s slow walking bass and McClenty Hunter’s driving brushwork, Reed expresses the simultaneously downtrodden and uplifting facets that give the blues its appeal.

Alto saxophonist Tim Green joins the trio on Reed’s cleverly titled “Cedar Waltzin’”, the first of several pieces showing the influence of pianist Cedar Walton; this segues into a cha-cha-cha-ing tag of Stevie Wonder’s “Don’t You Worry ‘Bout A Thing”. Reed moves to Fender Rhodes for a harmonized arrangement of “Naima”, giving the beautiful John Coltrane ballad (the first take of which featured Walton) a slightly altered character underscoring its dreamy romanticism. A funky piano vamp over Hunter’s back-beat introduces “Martha’s Prize”, a straightforward take on the Walton classic, ending with Reed quoting Roy Hargrove’s “Strasbourg/St. Denis” on the outgoing vamp.

On a medley of John Lennon-Paul McCartney’s “Yesterday” and Jerome Kern-Otto Harbach’s “Yesterdays”, the trio gives the disparate pieces a shared hymnal quality. The originality of Reed’s arrangement of Freddie Hubbard’s “Up Jumped Spring” (which also originally included Walton) offers listeners a refreshing view of one of jazz’ most often performed waltzes; Green’s pure tone mines the piece’s beautiful appealing melody for all its emotional worth. The saxophonist lays out on “Dear Bud”, a lyrical ballad featuring pianist Bud Powell’s often unheralded tender side, then returns for the pastoral tranquility of “New Morning”. The date closes with pianist James Williams’ “Road Life”, a rhythm changes excursion with each player taking turns showing his mettle.

For more information, visit smoke sessions records.com. This project is at Smoke Apr. 11th-13th. See Calendar.
“I like to do blues as a reflection on a period, or a period past and present in black people’s lives. Because it is the complete negative, or the other side, the secular side of the religious music we had in our church.”

That’s how Logan Richardson’s new album begins, with the leader speaking over a background of heavy-duty thrash music. What comes after—hip-hop and prog-rock beats, dense guitar riffs that bring together Gary Clark, Jr. with King Crimson, the long arcs of Richardson’s soaring alto saxophone lines—touches on the blues but is much more the grander, all-encompassing second statement, music that is secular and sunk deep into rock as can be.

Call him a jazz musician, but this is definitely a rock record and a great one. There are some updates of roots music via the country blues of “Country Boy”, with its quantized digital stutters, but the most prominent feature is the paired guitars of Justus West and Igor Osypov, who shred, wail and riff with a combination of high energy and perceptive musicality, playing off each other in compelling dialogues, as Richardson surveys the action from the heights.

Literally so—he is pitched consistently above the range of the rest of the band and the production ensconces him in a cloud of reverb. He’s sonically separated in the mix, but is so clearly playing with the musicians that it sounds like he’s looking over their shoulders, or else maybe he’s the ghost of the blues, listening to how it all sounds in the 21st century.

There are quiet, acoustic stretches, like the opening to “Black Brown and Yellow”. That track’s opening vocals are the weak moment on the album, but then it’s all heavy metal riffs, graceful melodies and powerful beats. Despite the quasi-manifesto, there’s no concept here, the musicians aren’t arguing about anything except how finely they can play.

For more information, visit ropeadope.com. This project is at Harlem Stage Gatehouse Apr. 12th. See Calendar.

Harriet Tubman transcends time, place and genre, traversing their own stratosphere of improvisation and resistance, its sound based as much on the rock power trio as jazz’ postmodern piano-less model. But guitarist Brandon Ross, bassist Melvin Gibbs and drummer JT Lewis are undeniably of the latter even if operating in the sphere of the former. Jimi Hendrix, Albert Ayler, Mahavishnu Orchestra, Ornette Coleman (not just Prime Time), Robert Fripp, Pete Cosey, even post-punk band Television all seem to inform Harriet Tubman’s textural journey. But it’s the texture of the times, indeed, the struggle lived, which begets The Terror End of Beauty.

The album opens with “Farther Unknown”, a work based on the multi-rhythmic music in the Gullah/Geechee tradition. As Lewis soars in a funky, shifting 12/8, Gibbs laces multiple odd-time signatures while the long-held notes of Ross’ melody scream aloft of the rotating pistons. Then the next cut is a dub-based work with amplifiers that might possibly go up to 11. The band is quite unpredictable, all part of the charm.

Stand-out pieces include the melodic, moving title piece and “The Green Book Blues”, which recalls the underground Yellow Pages African-Americans relied upon traveling across country. The presence of a hyper blues is pervasive here and Gibbs’ bassline feels drenched in both Latin jazz and exploratory reggae. And then midway through, his paint-peeling fuzz bass only ignites the music and the environment. Listen here for Ross’ entirely new take on whatever ‘blues rock’ is. Lewis speaks, instrumentally, on “Drumption”, with chops that are so refined yet just as caustic and expressive at the same time. Bob Marley’s “Redemption Song” is portrayed as a deeply evocative 6:17 sound painting of sorts, the rendition based on the arrangement Ross created for work with Cassandra Wilson. Unfortunately, the vocal version isn’t here and as masterful as Harriet Tubman is, the trio utterly exudes brilliance with Wilson or, as in 2017’s Aaraminta, Wadada Leo Smith. In any case, Harriet Tubman is a rare gift.

For more information, visit sunnysiderecords.com. Brandon Ross and JT Lewis are at The Jazz Gallery Apr. 12th. See Calendar.
The Shifting Foundation, and saw this as an opportunity to finally now had not been realized. In 2014, he was awarded a grant from 60th, was ignited. Inspired by the dramatic view of the city during tors, soundcheck from the venue’s perch atop Columbus Circle, Reitan 2015 follow-up that includes the 2013 m_unit debut I

**The Saint Petersburg Sessions**

John Marshall (with the Jazz Classic Trio) (Organic Music) by Ken Dryden

Trumpeter John Marshall, a native New Yorker, played in a number of bands early on, including stints with Mel Lewis and Buddy Rich. In 1992, he moved to Europe to take a full time position with the state-run WDR Big Band in Germany, which had perks like great pay, health insurance and a good pension. After reaching the mandatory retirement age in 2017, Marshall has continued to freelance around Europe, with occasional return visits to the United States. The trumpeter was very pleased with the trio that accompanied him during trips to Russia: pianist Andrey Zimovets, bassist Nickolai Zatolocznyi and drummer Egor Kryukovskikh. When Marshall planned a return visit in 2017, he scheduled two weeks of gigs, followed by two days of rehearsals before going into the studio.

Marshall’s setlist shows a lot of thought: standards, jazz classics, overlooked works and originals, both familiar ground for the band and something to challenge them. Marshall’s “11th And 1st” reveals a seasoned performer playing a twisting bop theme with an expressive tone while leaving plenty of space. “Down” is a lesser-known Miles Davis piece and the group relishes this easygoing blues, played in a laid-back manner with subtle phrasing. There are plenty of fireworks on Dizzy Gillespie’s “Dizzy Atmosphere”, with muted horn fueled by strong drumming. Marshall has been devoting more time to singing in recent years and his heartfelt vocals are heard on several chestnuts, including “But Beautiful” and “Let’s Get Lost”.

For more information, visit summitrecords.com/genre/mama-records and piloerecords.com. Brecker is at ShapeShifter Lab Apr. 14th and Dizzy’s Club Apr. 15th. See Calendar.

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SSC 1549 - IN STORES 4/12/19

2 CD set / solo & trio (with Matt Brewer & Ted Poor)

The idea of presenting a collection of arrangements of other com- posers’ works had long been a goal for Monder, but one that until now had not been realized. In 2014, he was awarded a grant from The Shifting Foundation, and saw this as an opportunity to finally pursue this vision. For a few months he sequestered himself in an apartment in Saugerties, New York, and began the process of writing the arrangements that would ultimately find their way onto this release. Most of the selections are tuned dear to his heart, many taken from records he listened to in childhood.

**Greg Reitan**

**West 60th**

SSC 1542 - IN STORES 4/19/19

I was during an October 2017 appearance at New York’s Dizzy’s Club Coca-Cola that the spark for Reitan’s new recording, West 60th, was ignited. Inspired by the dramatic view of the city during soundcheck from the venue’s porch atop Columbus Circle, Reitan wrote the Waltz of the same name in his hotel room. The song became the centerpiece of his new album with longtime collabora- tors, bassist Jack Dari and drummer Dean Koba.

**Mia Zabelka**

**New York Concerts April 2019**

**April 8th 7.30PM**

AUSTRIAN CULTURAL FORUM NEW YORK

Mia Zabelka, Katherine LibeROVSKAYA

Phil NeBlock

**April 9th 8PM**

EXPERIMENTAL INTERMEDIA

Mia Zabelka Birthday Concert for Katherine LibeROVSKAYA

**April 12th 7.30PM**

AUSTRIAN CULTURAL FORUM NEW YORK

ALBUM PRESENTATION “PLEASURE-VOLTAGE” of Mia Zabelka, James Plotkin, Benjamin Finger by Mia Zabelka

**April 14th 6PM**

DOWNTOWN MUSIC GALLERY

Viv CorrinGham/ Mia Zabelka

**www.miazabelka.com**

These CDs owe their existence to European governments subsidizing jazz, including jazz orchestras, the latter having the funding for projects rarely undertaken here by anyone other than Jazz at Lincoln Center.

Recordings with visiting American soloists have a long history and trumpet master Randy Brecker is on speed-dial. Together features both the arrangements and compositions of Swede Mats Holmquist, who has also been involved with projects including Dave Liebman and Dick Oatts and has a degree from the University of North Texas, which specializes in just this kind of music. The program is rounded out with three Chick Corea numbers and a lovely treatment of the Jay Livingston-Ray Evans standard “Never Let Me Go”. This is traditional big band fare, but of a superior type—superbly recorded in Finland, too. Brecker excels in a larger context—his solo on “Never Let Me Go”, of course, stays necessarily close to the melody and is sensitively lifted aloft by Holmquist’s arrangement. “One Million Circumstances” is a standout Holmquist composition, with a waiting-for-the-moment theme featuring pianist Seppo Kantonen as well as Brecker at thoughtful midtempo; his high notes peak just as the band does. “Windows”, one of Corea’s best tunes, is introduced by the invaluable Kantonen, then Brecker states the melody, weaving in and out of an expansive, tasteful arrangement. Brecker picks up his flugelhorn for Holmquist’s “Always Young”, Nothing revolutionary here, just timeless and dreamy big-band music.

Rocks was recorded with the NDR Big Band/ Hamburg Radio Jazz Orchestra and features Brecker’s own music—some from his fusion recordings. “Above and Below”, for instance, features Vadislav Bendecki’s wailing synthesizer. Corea is invoked here, too, but in this case the electric warrior. It’s tight but occasionally blaring. The title piece, recorded by the Brecker Brothers in 1974, closely follows the original, a period piece sounding a bit dated. It should be mentioned that a vigorous David Sanborn is along for the ride on alto and tenor/soprano saxophonist Ada Rovatti is strong on tracks like “Adina” and “Above and Below”. Rocks is also a strong album, but more uneven than Together. If you loved the Brecker Brothers, you’ll be in heaven. Just on the basis of these two releases, it’s clear that Brecker (who sounds glorious throughout) is a national treasure who should be subsidized by our government.

For more information, visit organicmusic.de. Marshall is at The 75 Club at Bogardus Mansion Apr. 11th, Smalls Apr. 12th-13th, Little Branch Apr. 18th and The Django at Roxy Hotel Apr. 20th. See Calendar.

Together

Randy Brecker/Mats Holmquist with UMO Jazz Orchestra (MAMA Foundation) Rocks

Randy Brecker (Pilo)

by Jim Motavalli

www.sunny sideres.com
Emanon
Wayne Shorter (Blue Note) by Annie Murnighan

Though he’s been a pillar of the jazz world since the late ’50s, when he rose to fame playing with the likes of Art Blakey and then Miles Davis, saxophonist Wayne Shorter has clearly not lost his drive to stretch the boundaries of the genre. With a title borrowed from Dizzy Gillespie, an original graphic novel and three discs of material new and old, Emanon is an epic statement on the nature of the universe. As bassist Esperanza Spalding writes in her introduction to the accompanying comic, Shorter seeks to uncover the “subtle waves emanating from [the] unseen dimensions” that ripple beneath our everyday reality. At 85, the jazz legend is by no means interested in simply going through the motions.

The album is just over two hours of music, the first disc of which features the Orpheus Chamber Orchestra, accompaniment well suited to the project’s sprawling ambitions. It’s an epic, glittering performance, which feels strikingly cinematic, even without the accompanying graphic novel illustrated by Randy Duburke with text by screenwriter Maria Sly in collaboration with Shorter. The graphic novel is set on Ypnos, a surrogate Earth where inhabitants live a “life of degradation”, sleepwalking through their world, numb to the freedom and agency robbed of them by the powers that be. Though the four pieces that make up the suite are only loosely connected to the comic’s plot, there are moments when the artwork and mood of the music run in parallel.

Discs Two and Three, live performances of the Wayne Shorter Quartet in London, provide a comparatively sparse perspective of the pieces. Longtime fans of Shorter will be glad to hear echoes of his past as it intersects and overlaps with a classical sensibility, blurring the line between composition and improvisation. Stripped of the grandiosity of the orchestral accompaniment, both the pieces and the dynamics among group members have space to demonstrate their enthralling chemistry. Though the orchestral version speaks to the suite’s cinematic side, the quartet on its own feels more organic, more subtly evocative of both the atmosphere of the comic and the exploratory character who brought it into being.

There’s one moment towards the end of “Lost and Orbits Medley” that illustrates this intoxicating sense of experimentation. As drummer Brian Blade builds a textural rhythmic atmosphere behind piano Danilo Pérez’ rising harmony, it feels as though the energy is winding down. However, before it can settle completely, Shorter inserts a short whail. Blade immediately picks up the gauntlet with a dramatic cymbal crash while Perez’ careful chordal movements begin to careen frantically. The tension mounts to a moment of pure ecstasy, the push and pull between players guided by Shorter yet fueled by their wordless communication and improvisatory instinct. “The Three Marias” builds on this energy, moving from a murky disquiet to an impassioned standoff between frenetic soprano saxophone and sharp bursts of harmony from piano. The medley evokes the derelict society of Ypnos in the creeping interplay among the musicians, creating a distinct sense of apprehension and anxiety, but it’s perhaps less important than the pleasure of just how well these musicians bounce off of one another.

For more information, visit bluesnote.com. A Shorter tribute led by Christine Tobin and Phil Robson is at Irish Arts Center Apr. 18th. See Calendar.

Retrograde
Matt Lavelle/Reggie Sylvester (ESP-Disk’) by John Sharpe

Retrograde presents multi-instrumentalist Matt Lavelle in duet with drummer Reggie Sylvester, his colleague from the quartet of the late Bern Nix, guitarist with Ornette Coleman’s Prime Time. The duo take their inspiration from John Coltrane’s Interstellar Space, naming their improvisations after those planets of the Solar System not covered on that classic, as well as throwing in the Sun and the Earth for good measure. Not that the music resembles anything like Coltrane, rarely seeking the same level of intensity. Rather, Lavelle takes the underlying spiritual search as a starting point for considered personal exploration.

Lavelle may be unique in doubling on trumpet and alto clarinet and he splits his time evenly between both, also supplementing Sylvester’s kit work with the Brazilian cuica drum. On trumpet and flugelhorn he has a melodic inclination, in his best moments recalling the late Roy Campbell, Jr. One of those arrives on “Merkury”, which he begins with repeated licks until Sylvester kicks in. An orderly drummer who fits snugly into the lineage of Ed Blackwell and Denis Charles, Sylvester works off of Lavelle’s initial motif and accentuates it when the trumpeter shifts up a gear part-way in to fine effect.

The opening “Uranus”, with Lavelle on flugelhorn, proves another high spot. He sets out a warm melody, which Sylvester supports with polyrhythmic pulsation, before the pair exchange flurries and jabs. For “The Sun” Lavelle straps on the alto clarinet, crying with gruff overtones and later extemporizing a bluesy lyricism in the lower register. He sounds similarly soulful on trumpet once again for “Earth” and that feeling grows when Sylvester slides comfortably in behind with a relaxed brushed groove, maintaining a steady beat throughout, which he puts through its paces until the end, once Lavelle drops out.

For more information, visit espdisk.com. This project is at Michiko Studios Apr. 20th. See Calendar.

FREE CONCERTS
www.jazzfoundation.org

NYC PARKS
Poe Park—Grand Concourse
bet. E 192 St. and, E Kingsbridge Road, 2pm
4/27: Ray Mantilla

NYC PARKS
Pelham Fritz Rec. Center
18 Mt Morris Park West, 6:30pm
4/25: Paula Hampton
5/2: Cecil Hampton
5/9: Jackie Williams
5/16: Annette St. John
5/23: Marjorie Elliot
5/30: Arthur Green

FOR MORE INFO:
www.jazzfoundation.org/events

COMING SOON
Jazz @ Pier 64: Kiss off on 5/9 with “Hot Lips” Joey Morant and 5/10 with Ray Mantilla

This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs in partnership with the City Council, and the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council.

FOR MORE INFO:
www.jazzfoundation.org/events

Emanon
Wayne Shorter (Blue Note) by Annie Murnighan

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For more information, visit espdisk.com. This project is at Michiko Studios Apr. 20th. See Calendar.
Guitarist Yuval Amihai has always loved jazz trios, above all Keith Jarrett’s trio recordings and fellow guitarist Pat Metheny’s first album, the latter inspiring him to take up his instrument. This is Amihai’s third album as a leader and first with the Barcelona-based Fresh Sound label after a pair of self-released albums from 2015 and 2012. He introduces a trio with bassist Damien Varaillon and drummer Gautier Garrigue he formed after his move from Israel to Paris 12 years ago and is joined for three tracks by trumpeter Hermon Mehari and tenor saxophonist Amit Friedman.

Besides the Duke Ellington-Don George title track we find standards like Cole Porter’s “Love for Sale”, Jimmy Van Heusen-Johnny Burke’s “Polka Dots and Moonbeams”, Richard Rodgers-Lorenz Hart’s “You Are Too Beautiful” and his take on his idol Jarrett’s “So Tender”. In his compositions “Old New Song”, “Eviator” and “Yuli” his dexterous playing is at its most tender and heartfelt. Amihai is fond of the blues, to him “one of the deepest connections between the instrument and jazz music.”

His guitar is at the core of all tracks, while the other instruments support and nourish, except for “Love for Sale”, “Eviator” and “Yuli” where the trio expands to a quintet with Mehari and Friedman. Both horns take center stage, they alternate, carry the melody together, then take improvisational flights.

The entire album can be considered background music in the best sense of the word, a wonderful soundtrack to accompany a romantic dinner. The music doesn’t show off and force itself on the listener. The masterful melodies, delicate airy phrasing and warm sound are lyrical and timeless. Simplicity and sincerity rule. The earnest emotional tone slowly but surely gets under the listener’s skin.

Amihai has won prestigious awards and jazz competitions in France and Belgium. He recently relocated to New York City. If you have a chance to catch him live, bring a date.

For more information, visit freshsoundrecords.com. Amihai is at Bistro Jules Apr. 25th. See Calendar.

The Mouser, an intimate session between Chicagoan-now-New-York-based cellist Tomeka Reid and Italian drummer Filippo Monico (who has worked with Giorgio Gaslini, Mario Schiano and others since the early ’70s) recorded in Milan, Italy, is unstructured play at its best. Imaginative and daring, the two dive into the margins and depths of the cello and drums to uncover a much richer instrumentation and aural palette than one would expect from a duo.

“Let’s play,” Monico says earnestly on the first track. He and Reid have a natural rapport immediately apparent from the very first note. Their interplay is cerebral yet joyful. “Without Recourse” begins with a flurry of horn-like squeaks and squeals followed by acoustic plucking and guttural tones. Then Reid’s melodic sensibility gives way to Monico’s gentle brush strokes and soft vocals.

They dive into a more solemn soundscape in “Walk Within the Eye of the Storm”. Distinct and forcefully plucked cello lines snake through the low-register shakes and whistles of the drums. They explore still more novel sounds and tones while weaving harmonic grooves and abstract improvisation in the title track. It’s only about three-quarters through the recording, in “Wefting Through a Starry Sky”, that Reid and Monico return to the sounds more typically associated with their instruments. Cello flows between classical themes and avant-jazz motifs while percussion builds in heat. The momentum continues to build in broad strokes and dramatic tremolos in “Intimations of Things to Come”, the final track of the 40-minute recording. It’s all climax and intensity until the very end, leaving us stunned by what Reid and Monico are able to achieve together in this brief but imaginative set of tracks.

For more information, visit relativepitchrecords.com. Reid is at Happylucky no.1 Apr. 19th-20th with Dave Douglas and The Jazz Gallery Apr. 26th. See Calendar.
As Charles Dickens wrote *A Tale of Two Cities*, this is a tale of two albums or, rather, one album with two very distinct personalities so maybe it’s more like Robert Louis Stevenson’s *Strange Case of Dr. Jekyll and Mr. Hyde*...okay, enough with the British literary analogies.

French guitarist Stephane Wrembel stands out in a very crowded field of guitarists working in the Django Reinhardt milieu, which is as significant to Gallic electrists as John Coltrane is to American tenor saxophonists. Wrembel was born in the same city where Reinhardt died in 1953 and spent years absorbing the aesthetic of post-Reinhardt practitioners. But his is a different approach, informed as much by the modern education he received at Berklee, about as far away from the leafy grandeur of Fontainebleau as you can get. Since the mid Aughts in New York, Wrembel has been combining traditional Gypsy swing with his own Wrembel originals and third iteration included songs by Reinhardt’s bandmates, relatives and contemporaries. For the fourth release, the aforementioned musical schizophrenia comes into play: there are tunes associated with Reinhardt’s last period (1947-53) and the third go-around for his most famous piece “Nuages”, yet included is a song first recorded just shy of six years after Reinhardt’s death: Mongo Santamaria’s “Afro Blue”. That that piece takes up over 20% of the running time of the album and comes from a vastly different tradition—the AfroCuban jazz championed by Dizzy Gillespie and Chano Pozo—shows that Wrembel is not just an experimenter in name only.

Before speaking further of the main course that is “Afro Blue”, let’s nibble on the album’s appetizers, or shall we call them hors d’oeuvres? These are as genial as can be, as true of and exuberant in the Gypsy jazz/early Swing tradition. You’ll wish you had more toes to tap. Some are songs for playing around the caravan fire—“Topsy”, “I’ll See You In My Dreams”, “All Of Me”, “Petitacka”—alternating with ones more for moonlight serenades, like “Valse Pour Jeanette”, “Ou Es-tu Mon Amour?”, “Nuages” and “Les Deux Guitares”. None of this prepares for “Afro Blue”. Even the sound of the recording moves away from the slightly dusty feel of the other pieces. Best known for its readings by Coltrane from 1963-66, Wrembel and Company’s version is as stirring, perhaps even more so. The aching beauty of the theme is especially emphasized and then Wrembel takes a massive, exploratory solo reaching anathmic proportions that can hardly be believed, followed by a reboot and a similar journey by Driscoll on soprano. Wrembel frankly could stop here but let’s hope he doesn’t.

For more information, visit stephanewrembel.com. Wrembel is at Town Hall Apr. 27th as part of Django A Gogo 2019 and Barbès Sundays. See Calendar and Regular Engagements.

Saxophonist Evan Parker, who turns 75 this month, was among the prime players in the early British free jazz scene with drummer John Stevens’ Spontaneous Music Ensemble in 1966. By 1967, collaboration among European free jazz players was blossoming and Parker and Stevens were at the forefront.

By 1970, the European interchange was in full flow and Parker and British guitarist Derek Bailey were among the participants on the Dutch Instant Composers Pool’s *Groupcomposing*. Pianist Misha Mengelberg and drummer Han Bennink were the guiding forces behind this group and are joined by Peter Bennink (Han’s brother on alto saxophone and bongo), Brazilian trombonist Paul Rutherford and German saxophonist Peter Brötzmann. “Groupcomposing I” is an intense, nearly 19-minute barrage with all players seemingly never coming up for air, an assault on the senses and all the better for it. Although aurally dense, attentive listening can pick out each instrumentalist even in the tutti sections. One can hear Parker’s characteristic fluttering phrases in the mass but it’s Brötzmann’s bray that dominates while Mengelberg’s style is full of splayed, jagged phrases. One of the joys of this set is hearing Bennink play on his full drum kit with added percussion, a hallmark of his earlier style and always introducing an unexpected textural element into the music. The abrupt cut ending of this first piece is well-placed. “Groupcomposing 2” is much different, much more spacious, and shows that this music was about more than relentless free blowing. The format makes use of Mengelberg/Bennink duets, which form the basis of much that ensues on this track. There are several extended quiet, portentous interludes, which accrue to a group climax in the final five minutes before concluding with a perfect, natural ending. *Groupcomposing* is an excellent illustration of the state of European free jazz in 1970.

By 1979, Parker and Bailey had become prime exponents of a British style of free improvisation. Even back in the early Spontaneous Music Ensemble days, a more conversational approach was their aesthetic, rather than free jazz blowouts. *The London Concert* is an apex for these two with Parker carving out snaky convoluted lines, harmonic distortion and single-tone drones on his saxophones and Bailey doing the same on his guitar. At the point of this concert they seemed completely attuned to each other and it’s evident all over this recording. The original release contained edited portions of the concert. Parker rereleased it in its entirety on his Psi label in 2005 and now Otoroku has reissued it in its original edited format as vinyl only. It’s as fine a document of the British approach to free improvisation as there is.

For more information, visit corbettudempsy.com and cafeto.co.uk/shop
Imaginary Friends
Ralph Alessi (ECM) by Tyran Grillo

Imaginary Friends marks an ECM threepeat for trumpeter Ralph Alessi. His connectivity with Ravi Coltrane (mostly on tenor saxophone), pianist Andy Milne, bassist Drew Gress and drummer Mark Ferber glows throughout nine originals, of which "Iram Issela" is the heartfelt introduction. Dedicated to Alessi's daughter (the title is her name spelled backward), it meshes trumpet and piano without a hint of coercion. Coltrane lays low, letting the waves carry him where they will. Alessi's friendship with him, going back to their student days at the California Institute of the Arts, resonates, as well as in the title track and "Oxide," one of Alessi's most exquisite compositions.

Their horns seem to have minds of their own. As free to roam as they are to harmonize, either can take the helm at any given moment, leading to exciting listening. Reflective turns like "Pittance" are all about the trumpet's emotive powers while "Improper Authorities" allows Coltrane enough room to pave a highway over the rhythm section's solid roadbed. "Melee" is another compositional masterstroke, which recalls the jigsaw approach of labelmate Tim Berne yet takes on fresh distinction by dint of a calligraphic soprano. All of this and more funnel into "Good Boy," a tender quietus.

Most impressive is the relentless spirit of invention. With an average track length of about seven minutes, each tune is a feast for the ears. Indeed, there's something new to discover with every repetition, from the glassy tone of Alessi's tenor to the chiming simultaneously as Hi-hat and cymbals. "Improper Authorities" is effervescent and broadly comic, its melodies charged by the energized variations of trombonist Gary Valente and tenor saxophonist Gary Windo. Michael Richard Abrams, leading "Notturno" in a La Dolce Vita medley, creates a subtly expansive mood piece with a band including Harmon-muted trumpeter Claudio Roditi and pianist Amina Claudine Myers in particularly fine form. For music from Satyricom, composer David Amram plays guitar, penny whistle, double ocarina, shanai and claves, virtually overwhelming his band, save for French horn player Sharon Freeman who manages a brief simulation of a ram's horn.

As fine as the individual moments are, the cumulative impact of Rota's work and its resilience carries the recording and that's a credit to Willner's vision.

For more information, visit petemccann.com. McCann is at Bar Bayeux Apr. 3rd, North Square Lounge Apr. 14th with Roz Corral and Bar Next Door Apr. 15th with Jocelyn Medina and Apr. 19th as a leader. See Calendar.

Pay For It On The Other Side
Pete McCann (McCannic Music) by Elliott Simon

Pay For It On The Other Side is as much a paean to NYC with its George Washington Bridge cover and city-based musicians as it is to guitarist Pete McCann's influences, which include jazz, rock, blues, funk and R&B. For his third CD in a row he is joined by alto saxophonist John O'Gallagher, keyboard player Henry Hey, bassist Matt Clohesy and drummer Mark Ferber. They more than meet the demands of a program that is rhythmically, harmonically and stylistically complex.

The title cut and "Cookout" are the release's traditional swingers and showcase each member in boppish milieu. "Mud Flap" is unapologetically greasy as Hey's Hammond B3 organ implores McCann's scorching blues licks. "Nikhil," a tribute to sitar player Nikhil Banerjee, is the most creative track, McCann and O'Gallagher navigating major and minor modes with incendiary lines bolstered by pounding bass and broad percussive work. The intensity does not abate until "Yonder" supplies the chill with mellow aspects of the title cut. "Floor Three" is a delightfully unsettling place. Piano and angular guitar create a disquieting environment that powerful alto successfully blows away. Closer "Conventional Wisdom" belies its complexity with funky clavinet and cutting guitar. It would have been easy for McCann to produce an all-star blow-fest long on chops and low on creativity. Pay For It On The Other Side is long on both.

For more information, visit petemccann.com. McCann is at Greenwich House Music School Apr. 20th with Andy Milne. See Calendar.

"Is April Okay?" meanders a bit and never really answers its titular question, "Floor Three" is a delightfully unsettling place. Piano and angular guitar create a disquieting environment that powerful alto successfully blows away. Closer "Conventional Wisdom" belies its complexity with funky clavinet and cutting guitar. It would have been easy for McCann to produce an all-star blow-fest long on chops and low on creativity. Pay For It On The Other Side is long on both.

The New York City Jazz Record
CALL FOR WRITERS

For more information, visit cmrecords.com. Alessi is at Greenwich House Music School Apr. 20th with Andy Milne. See Calendar.

Amarcord
Nino Rota
Various Artists (Hannibal-Corbett vs. Dempsey) by Stuart Broomer

Reissued in 1981, Amarcord Nino Rota was the first of producer Hal Willner's remarkable series of tributes to composers as varied as Monk, Mingus, Kurt Weill and the Disney soundtrack creators, each disc a compilation of interpretations by a broad swath of musicians, though usually possessed of an almost de rigueur hipness, stretching from Sun Ra to Lou Reed.

Amarcord Nino Rota is not only the first: it might also be the best, in part because it's in effect service music, adaptable because it's previously adapted. All the music here came from soundtracks for Federico Fellini's films written by Nina Rota (who died 40 years ago this month) and the music and films are so tightly connected it's impossible to separate their qualities. From a whimsically stately pageant to a dream-like adoration, director and composer created magical states of mind, illuminating their subject matter.

Several of Willner's collaborators enhance those moods by amplifying and emphasizing those piquant melodies and sly rhythms. Willner chose some fine solo performers, most notably Jaki Byard, whose unaccompanied piano opens and closes the set with themes from Amarcord and La Strada. The former has Byard recycling much of jazz piano history — blues, boogie and stride — to transpose and capture the original's spirit, the latter is a warm, reflective send-off. For their part, vibraphonist Dave Samuels and guitarist Bill Frisell bring a glittering lyricism to their respective treatments of themes from Juliet of the Spirits. While soprano saxophonist Steve Lacy's sometimes keening, sometimes sculptural renderings of pieces from Roma won't invoke their origins, they have a crystalline quality all their own.

Two of the band tracks are superb. Carla Bley's 8½ is effervescent and broadly comic, its melodies charged by the energized variations of trombonist Gary Valente and tenor saxophonist Gary Windo. Michael Richard Abrams, leading "Notturno" in a La Dolce Vita medley, creates a subtly expansive mood piece with a band including Harmon-muted trumpeter Claudio Roditi and pianist Amina Claudine Myers in particularly fine form. For music from Satyricom, composer David Amram plays guitar, penny whistle, double ocarina, shanai and claves, virtually overwhelming his band, save for French horn player Sharon Freeman who manages a brief simulation of a ram's horn.

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For more information, visit corbettvsdempsey.com

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Info at WBGO.org/Newport

special 40th anniversary pricing!
This album, a hybrid of three sessions made about a decade apart, has four things in common—singers Karin Krog (from Norway) and Georgie Fame (from England) and songs written by the great arranger/pianist Tadd Dameron arranged by Per Husby (from Norway, who turns 70 this month). Krog is one of the greatest European jazz singers ever, with her clear, slightly dusky-toned warble; Fame established himself in the UK’s ‘60s jazz and rhythm & blues scene, scoring hit singles on both sides of the Atlantic (“The Ballad of Bonnie and Clyde”) with a dry, sly voice (with a slight drawl) deeply influenced by one of the coolest cats ever, Mose Allison. The program finds Krog and Fame singing separately and together. Perhaps the best-known song herein, “If You Could See Me Now”, is all Krog. Her pensive voice glides elegantly over a luxurious, slightly ornate arrangement rich with overtones of Nelson Riddle and Neil Hefti. “Accentuate the Bass” is a hard-swinging bit of large band bebop. Near the end Fame comes in, darting and thrusting like an instrumentalist, singing the virtues of an urgent, on-the-money bassline. “That’s the Way It Goes” is a duet, exchanging verses, she smooth and honeyed (yet slightly weary), he in contrast resigned yet droolly vying for another chance. On the other end of the emotional spectrum is “Dig It”, where the two trade off lighthearted, jivey entreaties and asides in the manner of Anita O’Day and Roy Eldridge duets with the Gene Krupa big band, the group following suit with curt, blithe solos. Krog, Fame, Husby and company are a relatively rare synthesis—old-school-ish jazz singing but free of retro baggage and thoughtful and modernist soloing with robust Hefti/Count Basie/Woody Herman-type orchestrated swing and witty arrangements. This, hepcats, is a (jazz) party waiting to happen.

For more information, visit odinrecords.com
SFJAZZ Collective can perhaps be described as a smaller, looser, more freewheeling West Coast version of New York’s Jazz at Lincoln Center Orchestra: an octet (only alto saxophonist Miguel Zenón has been with the group since its inception in 2004) with institutional backing dedicated to original compositions and reinterpretations of the work of major jazz (and some pop) figures in a decidedly modernist vein.

Its latest release is a live recording pairing new material written by current members of the Collective (Zenon, tenor saxophonist David Sanchez, trumpeter Sean Jones, trombonist Robin Eubanks, vibraphonist Warren Wolf, pianist Edward Simon, bassist Matt Penman and drummer Obed Calvaire) with tunes by Ornette Coleman, Thelonious Monk and Stevie Wonder (Penman and drummer Obed Calvaire) with tunes by Kevin Eubanks, vibraphonist Harish Raghavan (bass) and Marcus Gilmore (drums). Smith has a very personal style, reminiscent at times of Joe Henderson in the ability to take his time until he figures out what the next note will be, while Ross has been redefining the vibraphone over the past couple of years. The short program—just over 37 minutes—consists of ten pieces, with a mildly sombre atmosphere, such brevity suiting Smith and Stevens’ solos in particular, where less is definitely more.

If that’s not enough, the album (at least its physical version) also includes a bonus DVD documenting a 2016 performance of four classic Miles Davis tunes. It’s a revealing snapshot of the Collective at work and a further testament to its success at combining respect for the past with an eye on the future.

For more information, visit sfjazz.org. This band is at Jazz Standard Apr. 9th-14th. See Calendar.

In Common features a new quintet executing a modern and challenging set of collectively penned originals. The musicians are individually among the most gifted of their generation: Walter Smith III (tenor saxophone), Matthew Stevens (guitar), Joel Ross (vibraphone), Harish Raghavan (bass) and Marcus Gilmore (drums). Smith has a very personal style, reminiscent at times of Joe Henderson in the ability to take his time until he figures out what the next note will be, while Ross has been redefining the vibraphone over the past couple of years. The short program—just over 37 minutes—consists of ten pieces, with a mildly sombre atmosphere, such brevity suiting Smith and Stevens’ solos in particular, where less is definitely more.

The CD starts off with “FreeVive”, a tight conversation between Smith and Stevens, followed by the melancholic “Unsung” with pensive solos by Stevens, Ross and Smith. “YINZ” proceeds in a similar fashion, but this time Smith, Stevens and Ross have a three-way conversation. “Forward” is serene, almost minimalistic in its simplicity, yet executed with heartfelt emotion by Smith and Ross, later joined by Stevens and Raghavan—the drums are left out. “Baron” picks up the pace and “About 360” is more in the postbop camp, with an understated solo by Stevens complemented by Raghavan and Gilmore. “Unconditional Love” is dedicated to the late Geri Allen and features Smith’s most compelling statement. Among the other pieces, “ACE” has a classical-like structure, with a music box effect at the start followed by Smith’s stating of the melody and Ross’ marimba. “Reprise” is a quiet duet between Smith and Stevens, wrapping on a gentle note a very successful debut for this stellar group.

For more information, visit whirlwindrecordings.com. Smith and Gilmore are at Village Vanguard Apr. 23rd-28th with Gerald Clayton. Raghavan is at The Jazz Gallery Apr. 30th-May 1st. See Calendar.
Charles Mingus was at the crossroads of his career when he went into the studio on Jan. 30th, 1956 to make his first album for the Atlantic label. Recognized as one of the major bassists to emerge during the bebop years, the then-33-year-old Mingus had worked previously with many of the who’s who of jazz including Louis Armstrong, Lionel Hampton, Duke Ellington, Red Norvo, Charlie Parker and Bud Powell.

However, he wanted to be more than just a bassist and one of his main goals was to express his emotions and thoughts through his music. At first Mingus was involved in what could be termed Third Stream music, writing adventurous works as influenced by modern classical as by jazz, leading to music that was often dry and missing a key element in his life: soul. By the time he made his Atlantic debut, he was trying a different and much more successful approach – and demonstrating his originals to musicians rather than giving them written arrangements – resulting in his first classic album.

Utilizing a quintet, Mingus begins the set with the title track, a ten-minute work that sought to depict the rise and fall of man. Along with some conventional swinging and boppish solos from saxophonists Jackie McLean (alto) and J.R. Monterose (tenor), the episodic work has some short free-form sections (a bit revolutionary for the time) where Mingus pushes his sidemen to express themselves fully.

The bassist displays some of his humor on the Gershwins’ “A Foggy Day”, which has the horn players imitating a traffic jam, foghorn and other various sounds Mingus heard in San Francisco. The brief “Profile Of Jackie” is a melancholy ballad featuring various sounds Mingus heard in San Francisco. The bassist displays some of his humor on the Gershwins’ “A Foggy Day”, which has the horn players imitating a traffic jam, foghorn and other various sounds Mingus heard in San Francisco. The brief “Profile Of Jackie” is a melancholy ballad featuring various sounds Mingus heard in San Francisco. The bassist displays some of his humor on the Gershwins’ “A Foggy Day”, which has the horn players imitating a traffic jam, foghorn and other various sounds Mingus heard in San Francisco. The brief “Profile Of Jackie” is a melancholy ballad featuring various sounds Mingus heard in San Francisco. The bassist displays some of his humor on the Gershwins’ “A Foggy Day”, which has the horn players imitating a traffic jam, foghorn and other various sounds Mingus heard in San Francisco. The brief “Profile Of Jackie” is a melancholy ballad featuring various sounds Mingus heard in San Francisco.

Over the last 12 years, on the Savant label, Jim Snidero has quietly compiled one of the strongest alto saxophone discographies in new millennium jazz. Given Snidero’s preoccupation and achievement as he lingers over the melody. The other two ballads, Irving King-Ted Shapiro’s “If I Had You” and Willard Robison-Dedette Lee Hill’s “Old Folks”, already exist in definitive alto saxophone versions by Sonny Stitt. But Stitt attacked the songs and inundated them in various variations. Snidero plays them half as fast, with twice the heartbeat.

Given Snidero’s preoccupation and achievement with instrumental tone, he needs to record in the best studios. The problem is that the great studios, like Systems Two and Bennett, keep going out of business. One still defying the odds is Red Rock Recording, in Saylorsburg, Pennsylvania. Engineer Kent Heckman captures all the instruments with fullness and clarity.

For more information, visit jazzdepot.com. Snidero is at Smalls Apr. 25th. See Calendar.

For more information, visit speakerscornerrecords.com. The Mingus Big Band is at Jazz Standard Mondays. See Regular Engagements.
**Black Lion**

Dezron Douglas (Black Lion) by Russ Musto

Bassist Dezron Douglas has proven himself to be a most capable bandleader with considerable abilities as a composer. Mentored by Jackie McLean, he came up through the saxophonist’s Artists Collective where he received training emphasizing the arts and culture of the African Diaspora. The original music on this six-track EP, performed by his Black Lion Sextet, several members of which share his Hartford, Connecticut background, reflects the strength and diversity stemming from McLean and the Collective’s guidance. The band with trumpeter Josh Evans, alto saxophonist Lumicie Spann, tenor saxophonist Stacy Dillard, keyboard player Willem Delisfort and drummer Jeremy “Bean” Clemons gets things started with potent “Soulris”. It begins with a dark solo bass introduction before swirling organ enters to provide solid underpinning for the kaleidoscopic blowing of the horns, after which Delisfort moves over to piano for a swinging solo over walking bass, then switching back to organ for a reprise of the powerful theme. David Bryant replaces Delisfort in the piano chair on “Negroidus Maximum”, this funky outing, dedicated to Douglas’ Cyrus Chestnut Trio bandmate Neal Smith, recalls the soul of James Brown and modal sophistication of Eddie Harris in a feature for Dillard. Bryant remains for “Bottoms Out”, an anthem on which he shares solo duties with Dillard, Spann and Clemons. Delisfort returns and Douglas switches to electric bass on “Alexis”, a dedication to harpist Brandee Younger. Organ and electric bass are at the heart of “Great Provider”, a reggae piece reflecting the bandleader’s Caribbean heritage and featuring walking alto. Bryant returns on piano and Douglas is back on acoustic bass for the concluding “Uhuru Vibration”, which brings to mind the jazz master’s “St. Thomas”.

For more information, visit dezrondouglas.com. Douglas is at Irish Arts Center Apr. 18th as part of a Wayne Shorter tribute and Smalls Apr. 22nd with Joe Dyson. See Calendar.

**Sheila, or her superb Lost and Found (Muse, 1989), they stand out for their drama.**

Mainly Jordan has been a sweetly lyrical communicator, with a bright sound that makes her understatement and the touch of the blues she carries subtler than with most singers. That bright sound is still there, she is sweet and warm as always. And for a singer who has always been full of life, her vitality is just as substantial as ever — now there might even be a trace of it.

As she talks with the audience in between numbers, Jordan turns the concert into an autobiography told via music. She connects songs to her home (“Autumn in New York”), her Native American heritage ("Spirit of the Queen") and "Queen Aliquippa") and the life-changing effect Charlie Parker had on her ("The Bird" and "Confirmation"). "Dat Dere" has been in her repertoire for over 50 years and it’s remarkable to hear how fresh it remains. She’s also one of the few singers who handles Fran Landesman-Tommy Wolf’s exquisite "The Ballad of the Sad Young Men" with a poignancy that looks back to what one could imagine were more innocent times. The accompanying Italian trio is not close to her level, but Jordan provides more than enough pleasure.

For more information, visit abeatrecords.com. Jordan is at Local 802 Apr. 2nd and Birdland Theater Apr. 17th-20th. See Calendar.

**Sonny Riley (SteepleChase)**

by Ken Dryden

Sonny Rollins introduced the idea of a saxophonist in a trio setting with bass and drums. This puts extra pressure on the soloist but offers freedom for exploration as well. While some players choose to follow this route occasionally, Stephen Riley has taken this path on several of his recordings for SteepleChase and who better to accompany him than bassist Jay Anderson and drummer Adam Nussbaum, two veterans with extensive experience in such a setting.

The songs are drawn from several decades, starting with the all but forgotten Ted Fio Rito ‘20s pop tune “I Never Knew”, which more commonly heard in swing arrangements. Riley explores it in depth and engages in a playful exchange with Nussbaum, quoting numerous songs and familiar riffs. The pensive cadence of his whispered take of Richard Rodgers-Lorenz Hart’s “Where Or When” has Anderson simulating someone pacing as if waiting for a positive response. One can’t help think of Rollins listening to the upbeat treatment of Harry Belafonte’s title calypso, which brings to mind the jazz master’s “St. Thomas”. Nussbaum and Anderson provide an inventive rhythmic backing for the saxophonist’s light-hearted setting of Dizzy Gillespie’s “Woody ‘N’ You”. The leader’s luscious, deliberate interpretation of Carl Fischer’s “You’ve Changed” is a masterpiece of understatement and should be required listening to show students how to play a ballad. While Johnny Mercer’s “I’m An Old Cowhand” was forever associated with Rollins after his famous recording on Way Out West, Riley puts his own humorous stamp on it with his soft yet breezy arrangement. No matter what group Riley puts together for a record date, he merits top marks every time.

For more information, visit steeplechase.dk. Riley is at Ninety-Nine Years with the Satoko Fujii Orchestra Berlin. On Weave, Fujii commingles the group with a sense of possession and intent, setting the score over the unsettling textures of the other improvisors. Drums echo like a ball bounced on the floor of a reverberating hall, playing off the sound of the dancer’s feet hitting the ground beneath the unsettling lament of trumpet, which sounds eerily like the muffled sounds of the human voice. Fuji’s deft improvisations pull it all together with striking and sorrowful harmonies. Sounds fall between the familiar and the uncanny, what could be the clink or patter of everyday objects is rendered peculiar and enchanting. Fujii’s ability to hold back before intervening with strikingly assured improvisations is crucial in creating this spellbinding effect, particularly on “Ubega”, as pianist and drummer wait just long enough before joining in to create a fascinating tension between ‘sound’ and ‘music’.

Kikoeru, which translates as “can hear”, is a tribute to late tenor saxophonist Masaya Kimura and Orchestra Tokyo veteran and marks the final release in Fujii’s 12-month spree. The big band, which Fuji has led for the past 21 years, proves fully capable of achieving its conductor’s goal of “keeping the energy”, with a set of boisterous and diverse tunes once again highlighting Fujii’s unlimited inquisitiveness, from the stilted and antagonistic melody, “Follow the Idea”, to the refined and sophisticated “Amande”.

Though she herself doesn’t play on Ninety-Nine Years, her compositional voice remains at the forefront. Like Weave and Kikoeru, the album finds Fuji shifting dramatically between silence and noise, employing extra-musical sounds to create textural landscapes over which her melodies dart and vire. While “Unexpected Incident” once again finds Fuji exploring her fascination as it opens with extended bursts of unsettled percussion before the horns launch into a stilled and antagonistic melody. "Follow the Idea" provides a perfect encapsulation of Fuji’s aspirations as it moves dramatically from moments of quiet lamentation to frantic explosions of sound.

Fujii’s belief that “listeners cannot have fun with music unless they are engaged in making it” shines through even the most ominous of atmospheres. She remains deeply curious about the nature of sound and music, where the two diverge and the magic that can be created when they are allowed to work in tandem.

For more information, visit librarecords.com. Fujii is at The Stone at The New School Apr. 30th-May 4th. See Calendar.
Having debuted as The OGJB Quartet to some acclaim at the 2016 Winter Jazzfest, saxophonist Oliver Lake, cornet player Graham Haynes, bassist Joe Fonda, and drummer Barry Altschul hit the studio not long after to create *Banako*. Each brought charts to the date, with the session being rounded out by two collective improvs. But more importantly they also brought their A-game, resulting in a rewarding and multifaceted set.

Both Fonda and Altschul can swing with the best, but their greatest asset is the ability to inject that movement into unrestricted discourse. The four-way horns excite with their cutting interplay. Lake slaloms between the registers, mixing movement into unrestricted discourse. The four-way horn solos. Thereafter they deliver involved and abstractions of Monk's rhythms did not always work and hand in hand with the harmonies, all the parts on *Dancer in Nowhere* come together. Each piece of music is a complex one. Her writing is heavily polyphonic, using changing meters and the orchestral colors are there, but that's built into the sheer number of musicians. Hazama takes what's at her disposal and weaves patterns that replace standard homophony. In the process, she hasuck with melody and harmony. The counterpart on *Dancer in Nowhere*, the way lines flow together and cross each other to create temporary islands of resolution, is exciting; one wants to chase after the music.

And still she has her way with a melody—take note of the floating, dream-like line that opens “Somnambulant”, as well as her orchestration using Kavita Shah’s pure, silvery voice to uncanny effect. Shah is just one member of an ensemble full of strong players who contribute solos that fit right into the Hazama’s writing, furthering both the composer’s ideas and the players’ individuality.

She has named John Williams as an influence, and rearranges his “Olympic Fanfare and Theme” here, but she has none of Williams’ safe blandness. One admires the creativity here and the style. There’s nothing splashy, no ego-centric technical gesture to embelish Hazama’s compositional bona fides. The surface quality is smooth and sophisticated, the layers underneath are multi-hued and go deep. For more information, visit sunnysiderecords.com. This project is at Jazz Standard Apr. 17th. See Calendar.

**Live at Van Gelder’s**

Ben Paterson (Cellar Live)

It is doubtful that any recording studio has witnessed the making of as many seminal jazz albums as the late Rudy Van Gelder’s studio in Englewood Cliffs, New Jersey. Upon Van Gelder’s death, it was willed to his long-time assistant, Maureen Sickler, who runs it together with her husband, trumpeter Don Sickler.

Van Gelder was known for his business-like approach to operations and it is hard to imagine a private party taking place with 35 invited guests seated at tables with wine in his studio, but that is how this live recording was made.

Ben Paterson, who won last year’s Ellis Marsalis International Jazz Piano Competition, is also an accomplished organ player and he invited guitarist Ed Cherry and drummer Jason Tiemann to join him for this live recording. One of the first things that stands out about the setlist is it doesn’t focus completely on the usual tunes one would expect on an organ-led session.

The opener is Ray Brown’s “S.R.” (For Sonny Rollins). Paterson’s wide-ranging sound on the keyboard making one think that the late Jimmy Smith had returned for one last date. Wayne Shorter’s “Edda” is an unjust obscurity, though Cherry recorded it for one of his CDs a few years ago and it wouldn’t be surprising if he suggested it to the leader. Grant Green’s “Green Jeans” is more typical fare for an organ trio date—it proves to be a strong showcase for Cherry’s soulful sound—and Jack McDuff’s “The Vibrator” is pure unadulterated funk. Benny Golson’s “Remember Clifford”, written as a tribute to the late trumpeter shortly after his untimely death, has long been a favorite of instrumentalists and this spacious, understated interpretation ranks with the best of them.

For more information, visit cellatlive.com. Paterson is at *The Players Club Apr* 28th as part of the Gotham Jazz Festival and Mezzrow Apr. 29th. See Calendar.

**Bamako**

The OGJB Quartet (TUM)

by John Sharpe

For more information, visit tumrecords.com. This project is at Jazz Standard Apr. 17th. See Calendar.

**Spinning Song**

Duck Baker (Avant-Triple Point)

*Chit-Chatting With Herbie* (Jeru Jazz)

by George Kanzler

This year marks Herbie Nichols’ centennial (born Jan. 3rd, 1919). He only recorded four albums—all trio dates—from 1955-57 and died in 1965 at 44 of leukemia. Obscure in his lifetime—if you were lucky you could catch him in the late ‘50s playing intermission piano for a Dixieland band at the Riviera, a club two blocks south of the Village Vanguard—Nichols’ reputation has burgeoned, especially since the ‘90s, to the point where he is now recognized as one of modern jazz’ preeminent composers, often mentioned in conjunction with Thelonious Monk, with whom he shares some stylistic traits. Among them, to quote guitarist Duck Baker, are “harmonically saturated [that] have nothing to do with standards and normal swing/bop progressions” and “opaque clouds of gentle dissonance”.

Baker, who styles himself “a fingerpicker who has expanded a folk guitar approach to include jazz”, originally recorded *Spinning Song* in 1985 and Triple Point has reissued the LP to coincide with the centennial. Chicago drummer Lucas Gillan also is honoring the centennial with his quartet *Many Blessings* in a track-by-track reimagining of Nichols’ 1956 Blue Note LP *Herbie Nichols Trio on Chit-Chatting With Herbie*. Neither of these albums includes piano—the instrument Nichols played—as Baker’s is a solo guitar album and *Many Blessings* a quartet of tenor saxophone, trumpet, bass and drums, each highlighting different aspects of Nichols’ compositions. Baker reveals how singular the melodies are, how episodic and engaging; also how awkwardly some of the progressions fall on the guitar, i.e., “2300 Skidoo”. Gillan’s arrangements stress how potentially orchestral the music is, with its contrasting strains and voicings. And *Many Blessings* also proves that Nichols’ music is fertile ground for improvisation.

The albums only share three tunes and contrasting them is illuminating. Baker turns his title track toward the folk music of his fingerpicking style, emphasizing melodic unity. Gillan, who takes cues throughout his album from Nichols’ highly impressionistic liner notes for the LP (he also wrote poetry), presents “Spinning Song”’s contrasting themes of triumph and the blues, even repeating the closing two-bar phrase Nichols verbalized as “That’s life”. Baker brings out all the melodic/harmonic nuances in “House Party Starting” while Gillan’s chart attempts to recreate the sounds of an actual house party as described by Nichols. “Lady Sings the Blues”, the title Billie Holiday gave it after adding lyrics to Nichols’ “Serenade”, is delivered as a bluesy ballad akin to Holiday’s version by Baker while Many Blessings does a version closer to Nichols’ original mid-uptempo one, Gillan dividing the main melody between saxophone and trumpet. Both of these albums are important additions to the growing library of Herbie Nichols music.

For more information, visit triplepointrecords.com and jerujazzrecords.com

**Dancer in Nowhere**

Miho Hazama (Sunnyside)

by George Garella

Miho Hazama’s previous two albums on Sunnyside, *Time River* and *The Monk, Live at the Binhuis* (with the Metropole Orkest Big Band) seemed to have paved the way for her excellent new album. Where her forms were not always fully realized on *Time River* and abstraction of Monk’s rhythms did not always work hand in hand with the harmonies, all the parts on *Dancer in Nowhere* come together. Each piece of music is a complex one. Her writing is heavily polyphonic, using changing meters and tempos and multi-sectional structures that leave song form far behind while never eschewing the pleasures of a good phrase or harmonic resolution. Something like “The Cyclic Number” is a superb big band composition—the sonic weight and the orchestral
One advantage of artist-run endeavors is a fleetness of foot not often possible when fitting into other labels’ schedules. Saxophonist Dave Rempis makes full use of this benefit with his Aerophonic imprint to issue what become regular bulletins of his current activities and to tie them in with the resultant tours in which he crisscrosses the country. The three discs here present ongoing concerns of varied vintage, two of them on Rempis’ own label. Each offers superior servings of propulsive free jazz peppered by Rempis’ virtuosic unfurling lines, replete with emotional edge supplied by judicious overblowing and pitch bending.

It’s not surprising that Rempis has such a strong connection with drummer Tim Daisy as their collaboration stretches back to 2003 when both were fixtures in the legendary Vandermark 5 (V5). The double-CD package Dodecahedron is the third album to document their continuing partnership, but this time while the first disc showcases the pair alone, on the second they add guests for a series of trios. As a twosome they traverse summits, plateaus and valleys, indeed, at times Rempis’ recognizably boppish attack even evokes Jimmy Lyons. Daisy encourages ambiguity not write itself,” he notes. “the strings must be

Dodecahedron
The Rempis/Daisy Duo & Guests (Aerophonic)
Throw Tomatoes
Dale Rempis/Mattie Daisy (Astral Spirits)
The Early Bird Gets
Dave Rempis/Brandon Lopez/Ryan Packard
(Aerophonic)

by John Sharpe

At the behest of Geri Allen, with whom he shared an apartment at the time, saxophonist Dale Fielder (who is heard on alto here) secured funding for the 1983 recordings that make up the bulk of this CD. It was no seat-of-the-pants, impromptu session, but a fully planned and rehearsed showcase for Fielder and his quintet and, serendipitously, for the late pianist Allen, whose first recordings these were. Fielder contributed three originals, with Allen, bassist Michael Logan and drummer Greg Bufford contributing one each. Also participating in the session was percussionist Robert ‘Bop’ White. The LP length results are bolstered with two tracks from Fielder groups done in California later in his career.

Fielder acknowledges that it was Allen’s death in 2017 that spurred him to resurrect this session and she is clearly the standout soloist. It is also a rare example of her singing voice, as she wordlessly harmonizes with Fielder in their one duo track, her rhapsoic original (which she never recorded again), “The Rain” (n.b., actually Track 6, as 5 and 6 are mixed up on the CD).

The approach adventurously embraces the jazz zeitgeist of the era, from the use of a coloristic Cécil Taylor Unit in a very sunny opening track, to MacDonald played at CTI Records, to exploring time signatures beyond 4/4. Fielder’s “Night In Turquoise/Dance Over the Edge” is a complex opener incorporating recurring interludes of 7/4 and a verse in 11/4 surrounding a main section and solos in 4/4. Allen breaks out of block chords with a swinging two-handed bravura solo on Fielder’s 5/4 “Fugue 1978” and both drums and Rempis turning rhapsodic, they conclude once more in full flow.

The Early Bird Gets constitutes the debut recording for new band, completed by in-demand bassist Brandon Lopez and the drums and electronics of Ryan Packard. Rempis terms this the jazziest ensemble any of the three principals are involved in and you can see where he’s coming from as “Crypto Vo Lansi” quickly settles into a groove with Lopez loosely adhering to a riff and advancing some serious motion. Rempis embarks on one of his breathtakingly accomplished undulating outpourings, ducking in and out of the rhythmic weave. Later, Packard takes full advantage of Lopez’ pulsed pizzicato to heap varied timbres, splashes and clatters atop the beat. But such jaunts are only part of the story on these seven collective cuts, recorded live in Chicago. Also well represented is the type of atmospheric tonal exploration found on “Archae Opteryx”, constructed from exhalations, drones and understated electronics. Even here though the trio eventually broadens out into stilled ballad territory, aided by Lopez’ brawny thwacks and Rempis’ curled alto. They hit their peak on “Yan Ornis” where, after slashing arco harmonics and thudding drums, Rempis unleashes a tirade of glossolalia. The album finishes as it started with more knotty interaction on “Gansus”, Rempis echoing Packard’s staccato, before vaulting into vineyard wails and turning increasingly unruly.

For more information, visit aerophonicrecords.com and monofonuspress.com/astral-spirits. Dave Rempis, Brandon Lopez and Ryan Packer are at 244 Rehearsal Studios Apr. 23rd. See Calendar.

Steve Dalachinsky (great weather for MEDIA)

Steve Dalachinsky says he’s the kind of “person who sees with his ears.” If you’ve followed his career, you’ll know this is true. A protean New York City poet who has authored many titles and won literary prizes on two continents, Dalachinsky is known for his jazz-themed works and readings; he has recorded with pianist Matthew Shipp and published a volume of poetry inspired by saxophonist Charles Gayle. His latest effort offers further evidence of a perceptive listener and resourceful stylist.

A spirited collection of poems written during his many spells in Paris, Where Night and Day Become One includes evocative nods to jazz legends, no-nonsense insights into the creative process and lots of offbeat ruminations on the French capital. This is shapeshifting free verse, challenging but often gratifying. Some of Dalachinsky’s poems are rendered in dense blocks of text. Others are breezy, with just a word or two per line. Generally, these poems reject easy interpretation, their author confident that “what is useless to one person is necessary to another.”

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Haunting nightclubs, parks and museums, Dalachinsky daydreams about Billie Holiday, Charles Mingus and a Thelonious “monkish” pianist playing a “tune for forlorn lovers”. In one poem, he considers Eric Dolphy’s playing style; Dolphy begins “slowly on bass clarinet / then takes off”, reaching for “the beautiful clouds / outside the window on rue picpus”. Another poem is set in a bathroom at Charles de Gaulle Airport, where Dalachinsky hears a Louis Armstrong song. The incongruity is striking: Armstrong is “playing his solo as others piss & shit / & flush & wash”.

Dalachinsky is often self-critical. His “journals... lack wisdom” and, sometimes, he regrets his lack of formal rigor: “a sensitiva once abandoned me / after two lines”. But like his 1992 critic musician, “he succeeds by putting in the hours. “the poem / does not write itself,” he notes. “the strings must be plucked. scratched. bowed. stroked. brushed”.

For more information, visit greatweatherformedia.com.

Where Night and Day Become One:
The French Poems: 1963-2017
Steve Dalachinsky (great weather for MEDIA)

by Kevin Cantfield

In his new book, Steve Dalachinsky says he’s the kind of “person who sees with his ears.” If you’ve followed his career, you’ll know this is true. A protean New York City poet who has authored many titles and won literary prizes on two continents, Dalachinsky is known for his jazz-themed works and readings; he has recorded with pianist Matthew Shipp and published a volume of poetry inspired by saxophonist Charles Gayle. His latest effort offers further evidence of a perceptive listener and resourceful stylist.

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Haunting nightclubs, parks and museums, Dalachinsky daydreams about Billie Holiday, Charles Mingus and a Thelonious “monkish” pianist playing a “tune for forlorn lovers”. In one poem, he considers Eric Dolphy’s playing style; Dolphy begins “slowly on bass clarinet / then takes off”, reaching for “the beautiful clouds / outside the window on rue picpus”. Another poem is set in a bathroom at Charles de Gaulle Airport, where Dalachinsky hears a Louis Armstrong song. The incongruity is striking: Armstrong is “playing his solo as others piss & shit / & flush & wash”.

Dalachinsky is often self-critical. His “journals... lack wisdom” and, sometimes, he regrets his lack of formal rigor: “a sensitiva once abandoned me / after two lines”. But like his 1992 critic musician, “he succeeds by putting in the hours. “the poem / does not write itself,” he notes. “the strings must be plucked. scratched. bowed. stroked. brushed”.

For more information, visit greatweatherformedia.com.

Where Night and Day Become One:
The French Poems: 1963-2017
Steve Dalachinsky (great weather for MEDIA)

by Kevin Cantfield

In his new book, Steve Dalachinsky says he’s the kind of “person who sees with his ears.” If you’ve followed his career, you’ll know this is true. A protean New York City poet who has authored many titles and won literary prizes on two continents, Dalachinsky is known for his jazz-themed works and readings; he has recorded with pianist Matthew Shipp and published a volume of poetry inspired by saxophonist Charles Gayle. His latest effort offers further evidence of a perceptive listener and resourceful stylist.

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Where Night and Day Become One:
The French Poems: 1963-2017
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by Kevin Cantfield
This short (less than a half hour) recording from Jessica Pavone is something of a calling card for her skills and values as a violist and exploratory thinker. The four tracks are also an example of the fundamental, non-idiomatic avant garde; Pavone takes simple ideas and pushes them to the extremes of where logic dictates. The ideas on this record aren’t so much musical ones as physical ones. Pavone is interested in working with the body’s relationship with her viola, which produces a gorgeous tone but is awkward to hold and play.

The opening track, “Oscillatory Salt Transport”, is the longest and also the most straightforward music. Pavone repeats a simple pattern, then adds in a double stop that is tuned achingly flat and there’s a lovely release when she pulls the note up into tune. A solo acoustic drone piece, it succeeds on the focused intensity of her playing and the various timbres she produces. That introduces the main body, so to speak, of the record, which is the sheer sound she gets out of the instrument. To the ears, she appears to be using close-mic’ing and distortion to create fuzzy, throbbing sounds at the edge of screaming like an electric guitar.

There’s a physicality for the listener in these timbres, not just in the hearing but in the sensation that they are coming right out of Pavone’s body than the wooden cavity of her instrument. The final three tracks, “and Maybe in the End”, “Look Out - Look Out - look Out” and “In the Action”, go deeper, step by step, into this luscious, haunting “Look Out - Look Out - look Out” and “In the Action”, updates a song all too tedious in the hands of less gifted artists. Only in Ray Noble’s “The Very Thought Of You” does Tsiganov opt for a more traditional approach, highlighted by spacious piano chords and Siapian’s sensitive muted horn.

For more information, visit criscrossjazz.com. Tsiganov is at Russian Vodka Room Mondays-Tuesdays. See Calendar.
repurposed some of the music contained here from 1995’s *Three Pieces For Orchestra* by his London Jazz Composers Orchestra. Preceding each of the original pieces he adds three “Meditations” in which Greek vocalist Savina Yannatou sings Crispell’s texts against shimmering chamber music backdrops.

First of the main sections is “Owed to J.S.”, a punning homage to drummer John Stevens providing one of the highlights. Staccato rhythms crisscross the ensemble while Yannatou vocalizes wordlessly. Cacophonous backing suddenly coalesces into a careening riff shifting in and out of synchrony before a slow moving melody opens up the piece for smaller improvising units. Notable among these is the duet between Julius Gabriel’s rampaging overblown baritone saxophone and Swiss drummer Lucas Niggli’s crisply articulated tumult. Whip-crack ensemble interjections increase the intensity even more, until the ensemble subsumes the whimpering saxophone and a countermelody predominates.

Fernández assumes even greater prominence during “Sleeping Furiously”, uneasy but inward looking in the first part against a pensive orchestral chorus, but then more bombastic in the second where hammered tremolos ring out against gliding strings, evoking the title by suggesting something unwillingly tethered. The final “Strange Loops” is the most dense and daunting work, blending woozy swirls, jagged ostinatos, abrupt silences and sweeping orchestral phrases. It once again features Yannatou, whose vocal gymnastics encompass shrieks, whispers and yodels but also reprises the poems, lending a satisfying unity to the program.

While there have been many tributes to Cecil Taylor, who died a year ago this month, there will be few as ambitious as this five-CD set from bassist Barry Guy’s Blue Shroud Band (BSB). Strictly speaking Taylor is the dedicatee of only the multi-part work taking up the entirety of Disc 5 while the remaining CDs document the BSB in small formations. The music was recorded during the BSB’s residency at the Krakow Jazz Autumn in November 2016. During the days leading up to the final concert of the written material, Guy, who turns 72 this month, rehearsed the band through his score while in the evenings they broke into smaller improvisatory subdivisions.

Taylor is but one of three pianists, all heroes to Guy, at least notionally involved. Marilyn Crispell wrote three short poems dedicated to Taylor, which Guy has used within the larger work, while the actual pianist is Catalan Agustí Fernández. Guy has

For more information, visit nottwo.com
Available almost 30 years after the fact and 16 years after pianist Bud Powell died of pneumonia at age 41, this album is a previously unreleased collection of arranger/pianist Bill Evans, drummer Roy Haynes, taken from the 1953 sessions for Parker). This was a short-lived band formed in 1952. The group included compositions for four saxophone players: Big Jay McNeely, Charlie Parker, and Dizzy Gillespie. This is a rare opportunity for jazz fans to hear a significant work from Powell's brief career.

**BIRTHDAYS**

<table>
<thead>
<tr>
<th><strong>April</strong></th>
<th><strong>May</strong></th>
<th><strong>June</strong></th>
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**ACROSS**

| **1.** Three notes in a C6 chord | **6.** Like the AACM or JJA | **11.** Bruno Mars 1985-2021 |
| **2.** 4, 1971 | **7.** Bassist Hare | **12.** Portnoy, berry, and Cody of Dream Theater |
| **3.** Vocalist Tulivu-Donna | **8.** 1979 Pete Brötzmann FMP album The near is the farthest | **13.** Two-tone saxophonist from the AACM |
| **4.** American music conglomerate (abbr.) | **9.** 1973 Live in Moscow album | **14.** '20s and debuted as a leader |
| **5.** '20s and debuted as a leader | **10.** 1979 Peter Brötzmann FMP album The close is farthest |

**DOWN**

| **1.** John McLaughlin 1947-2021 | **6.** The JPA, JALC and others | **11.** 1979 Peter Brötzmann FMP album The near is the farthest, the sweeter the flavor |
| **2.** Cole Porter “Dream Dancing” lyric | **7.** British pirate recorded by Frank Butler | **12.** Portugeuse guitarist Lopes |
| **3.** 1955 Joni Mitchell album Now You Can See What I Mean | **8.** 1973 Live in Moscow album | **13.** Moscow recording studio |
| **4.** Gérard Depeux | **9.** 1973 Live in Moscow album | **14.** Composer Satie |
| **5.** Norway’s answer to Duke Ellington | **10.** 1973 Live in Moscow album | **15.** Bassist Kyle |

**CROSSWORD**

1. Three notes in a C# chord
2. 1971 Luis Casca Blue Thumb album For Those Clums
3. Peter Brötzmann FMP album The near is the farthest, the sweeter the flavor
4. Portugeuse guitarist Lopes
5. John McLaughlin 1947-2021
6. Gérard Depeux
7. Norway’s answer to Duke Ellington
8. 1973 Live in Moscow album
9. 1973 Peter Brötzmann FMP album The near is the farthest, the sweeter the flavor
10. 1973 Peter Brötzmann FMP album The close is farthest
11. 1973 Peter Brötzmann FMP album The near is the farthest, the sweeter the flavor
12. Portugeuse guitarist Lopes
14. Gérard Depeux
15. Norway’s answer to Duke Ellington
16. Portugeuse guitarist Lopes
**Monday, April 1**

- Kenny Wollesen Vibes Trio
  Bar Louie 8:30, 10 pm $10
- Elijah Shiffer Trio with Bob Mintzer
  Claudia Rogers: Valentine Marino Trio with Mark Chmurzycz, Miles Winter for Next Door 8:30, 10 pm $12
- Deborah Davis 19th Annual Benefit for the Leukemia & Lymphoma Society
  @ $35, $50, $75

- Dave Miller, Daniel Ross, Austin White
  Steve Smith Guitars House 8, 10 pm $30

- Michael Cullen, Viola Anderson, Kurt Rosner
  33 Bleecker St
  Jazz Standard 7:30, 9:30 pm $30

- William Parker, Emile Goulden, Orlando Ferreira
  Iridium 8, 10:30 pm $30-45

- Camila Celin, Richie Vaida Octet
  Harem Studio 9:30 pm $20

- Manuel Valera, Hans Glawischnig
  Smoke 9:30 pm $20

- Henry Hey Group with Thelonious Monk
  Smoke 9:30 pm $20

- Common Quartet
  Smoke 9:30 pm $20

- Joshua Shelton Love Speaks Orchestra with Santare William
  Smoke 9:30 pm $20

- Ari Hoenig Quartet with Tony Fratoni
  Smoke 9:30 pm $20

- Tom Sunnaert Quartet with John Cowherd, Joe Martin, Justin Faulkner
  Blue Note 9 pm $20

**Tuesday, April 2**

- Saul Cossemaeu, Jon Quartet
  Smoke 9:30 pm $20

- John Ollendorf 60th Birthday Celebration
  Smoke 9:30 pm $20

- Alex Aldridge Trio with Bob Brozman, Jake Nocito, Mabie Peck, Trio with Ryan Damon, Evan Pink
  Smoke 9:30 pm $20

- Nifty Knuckles: Jonathan Mora, Chris Welcome, Shayan Dugarren
  Smoke 9:30 pm $20

- Benny Green Trio with David Wong, Aaron Kimmel
  Smoke 9:30 pm $20

- Larry Fuller Trio with George DeLaurier, Jacek Tarnowski
  Smoke 9:30 pm $20

- Joshua Redman Quartet with Aaron Goldberg, Reuben Rogers, Gregory Hutchison
  Smoke 9:30 pm $20

- Yosham Sier besteht Band with Wes Morgan, Green Zebi, Andre Mohrau
  Smoke 9:30 pm $20

- John Patitucci, Daniel Dor
  Smoke 9:30 pm $20

- Mike Yamashita
  Smoke 9:30 pm $20

- Yumiko Jimenez, Les Huchers
  Smoke 9:30 pm $20

- Joanne Waller, Sonny Thompson
  Smoke 9:30 pm $20

- Paul Shan Group
  Smoke 9:30 pm $20

- James Casey Quartet with Ravi Coltrane, Chris Lightcap, Allan Mednard
  Smoke 9:30 pm $20

- Lee Ritterman
  Smoke 9:30 pm $20

- Jesse Simpson Quartet
  Smoke 9:30 pm $20

- JD Allan Quartet with Liberty Elmam, Ian Kasien, Nic Cacioppo
  Smoke 9:30 pm $20

- Sh'elle Jordan, Theo Blackman, Billy Harper with Lewis Porter, Kenny Davis, Steve Johns
  Smoke 9:30 pm $20

- John Dokes, Steve Eisenberg, Elise Bailey
  Smoke 9:30 pm $20

- Jorge Sylvester and ACE
  Smoke 9:30 pm $20

**Wednesday, April 3**

- Borestone: Max Williams, Kent Kessler, Phil McKeen, Louie Lape
  Doha Fahrenheit Studio 6:30 pm $20

- Vincent Herring Quartet with David Kikoski, Daniel Duke, Jonathan Blake
  An Beolach Cafe 6:30 pm $20

- Linn Miller, Hiromi Greene, Jeremy Calderwood
  Bar Next Door 6:30 pm $20

- Boney Green Trio with David Wong, Aaron Kimmel
  Bar Next Door 6:30 pm $20

- The Jazz of Sammy Davis, Jr. from the Copa to Broadway: Clint Holmes
  Bar Next Door 6:30 pm $20

- Joe Alterman/Nathaniel Schorren Quartet
  Bar Next Door 6:30 pm $20

  Brooklyn Bowl 8 pm $20

- Glenn Cuddy, Tommy Hatton, Daniel Dor
  Brooklyn Bowl 8 pm $20

- John Patitucci, Daniel Dor
  Brooklyn Bowl 8 pm $20

- Mike Yamashita
  Brooklyn Bowl 8 pm $20

- Hillary Gardner Quartet, Seth Weaver Big Band
  Brooklyn Bowl 8 pm $20

- Kelly Green, Larry Cottrill, Nelly Goodell
  Brooklyn Bowl 8 pm $20

- Louis Armstrong Legacy Jazz Jam: Carol Sutherland Group with Eric Lamon, Joe Vincent Trombone
  Brooklyn Bowl 8 pm $20

- Faith Gamble and The Nu Gypsy
  Brooklyn Bowl 8 pm $20

- Aiko Shinoda Shinoda Trio with Luke Walton
  Brooklyn Bowl 8 pm $20

- Erica Seguna/Shaun Baker Orchestra with Ben Kono, John Kowon, Quin Ruschoff, Ben Vander, Chris Smith, John Medeski
  Brooklyn Bowl 8 pm $20

- George Coleman Quartet with David Harris, Tony Scherr, Greg Osby, Maid Smith
  Brooklyn Bowl 8 pm $20

**Thursday, April 4**

- Jinjo Youllin Bara
  1986 Est. Wine Bar & Lounge 8 pm

- Ari Hoenig Trio
  The 5 Club House 10 pm $30

- Sullivan Fortner Trio with Amon Sunnle, Jeremy “Beau” Clemence
  Village Vanguard 8:30, 10:30 pm $25
Friday, April 5

- [Jinjo Youn/Korea Kelchino](#)
- [Anas Rondelli Sticht](#)
- [Bill Eisley Stint](#)
- [Peter Slavov Trio with Dayna Stephens, Otsu Brown](#)
- [Benny Green Trio with Dave Wang, Aaron Kimmel](#)
- [The Jazz of Sammy Davis, Jr.](#)
- [Joe Altenren/John Snow](#)
- [Joshua Redman] with [Aaron Rogers, Gregery Hutchison](#)
- [Emile Lebogos, William Lang](#)
- [Isaac Rae Trio](#)
- [Ben Vereen](#)
- [Miki Yamashita](#)
- [Ken Forester, Jerry Wolk](#)
- [Andrew Latrop, Jen Gold/Dov](#)
- [Lynnette Washington with Anima Fejogwu, Alex Blake, Tommy Campbell](#)
- [Ingirid Laubrock with Erica Dicker, Joanna Mattrey, Nick Dunston](#)
- [Oliver Lake's Alto Madness with Bruce Williams, Darius Jones, Michaël Attias, Ingrid Laubrock](#)
- [A Tribute to Dave Valentin](#)

Sunday, April 7

- [Benen Benak Trio with Mark Lewandowski, Joe Port](#)
- [Todd Sickafoose's Tiny Resistance](#)
- [The Ave Joes: Alex Douglas, Vince Hurley, Jon Cleary, Peter Howard, John Fords](#)
- [Michael Rodriguez NYU Jazz Ensemble](#)
- [Joshua Redman Quartet with Aaron Rogers, Rebecca Rogers, Gregery Hutchison](#)
- [Peter Lia and the Linet](#)
- [Buddy Rich Band with Cindy Rich and guest Max Weinberg](#)
- [Ben Vereen with Julian Jazz Ensemble](#)
- [Chet Iddo's trio, Feral Children](#)
- [Happy Birthday Lady Day](#)
- [International Women in Jazz Band](#)
- [Stevie Smith and Vital Information](#)
- [Happy Birthday Lady Day](#)
- [Anna B. Kramer's 75 Club at Bogardus Mansion](#)
- [Michael Blake Brass Band](#)
- [American race](#)
- [Jeffrey Martin's Quartet with Jonny Williams, David Hazeltine, Jimmy Cobb](#)
- [Jeffrey Schramm's Fluid](#)
- [Greta Matassa Quartet with Jon Weber, Yoshi Waki, Nick Biello](#)
- [Soup & Sound](#)
- [Eric Frazer with Parn Comellas and the PNC Connection](#)
- [Sullivan Fortner Trio with Aaron Rosengarten, Jeremy "Bee" Clemons](#)
- [Josh Lawrence Gold Theory](#)

Saturday, April 6

- [Randy Weston 60th Birthday](#)
- [TK Bluebird Blue](#)
- [NY Jazz Flute](#)
- [Dard Bebop](#)
- [Mike Dennis](#)
- [John Patitucci solo](#)

Sunday, April 7

- [Elitz/Zigmund Quartet with Matt Giansante, Allen Famiani, Terry McCoy, David Kingsberg](#)
- [A Tribute to Waylon: David Smith, Michael Masters, Mark Dennis, Peter Farris](#)
- [Mark Baby/Brandon Lopez](#)
- [Mac/Ree and the Jazz Mix](#)
- [Machiko Oshita/Patricia Ciatti](#)
- [Porsena](#)
- [Sullivan Fortner Trio with Aaron Rosengarten, Jeremy "Bee" Clemons](#)

Monday, April 8

- [Nibi Zabala, Phil Niblosh, Katherine Liberek](#)
- [Gene Jackson's Trio](#)
- [Ryan Hernandez's Trio with Gilda Foglia, Nora McCarthy](#)
- [The Ave Joes: Alex Douglas, Vince Hurley, John Cleary, Peter Howard, John Fords](#)
- [Jeffrey Martin's Quartet with Jonny Williams, David Hazeltine, Jimmy Cobb](#)
- [Jeffrey Schramm's Fluid](#)
- [Greta Matassa Quartet with Jon Weber, Yoshi Waki, Nick Biello](#)
- [Soup & Sound](#)
- [Eric Frazer with Parn Comellas and the PNC Connection](#)
- [Sullivan Fortner Trio with Aaron Rosengarten, Jeremy "Bee" Clemons](#)
- [Josh Lawrence Gold Theory](#)

Tuesday, April 9

- [Stan-Killian Quartet with Paul Boldenback, Gonzalo Holt, Kim Thompson](#)
- [David Stern, Dominic Duval, John Carter, Davis Stamey](#)
- [Nick Sempero] with [Solomon Lubinsky, Jerome Gillespie, Allesio Glick](#)
- [James Carter Trio with Gerald Green, Nick DeMuro, Billy Bisk](#)
- [Ashley Pezzotti with Al Lomax, Steve Zorn, Bob Moses, Brian Cramer](#)
- [Julie Lanners and the Chamber Ensemble](#)
- [Alicia Vocca, Linda Austin](#)
- [Zimba Birthday Concert](#)
- [Sahra Rubin](#)
- [Jazz at the 75 Club](#)
- [Ben Vereen with the Jazz at the Lincoln Center Orchestra](#)

Wednesday, April 10

- [Dave Ambrosino](#)
- [Corey Tangaroa](#)
- [Rico Jones Trio with Sam Marshall, Jerome Gillespie](#)
- [James Carter Trio with Gerald Green, Alex White](#)
- [Alex de Ruyter](#)
- [The Mason Brothers Quartet](#)
- [Joshua Redman Quartet with Aaron Goldberg, Matt Penman, Johnathan Blake](#)
- [Ife Ashta](#)
- [Raphael Duggan](#)
- [Shaquille O'Neal](#)
- [Jazz at the 75 Club](#)
- [Johnathan Blake](#)
- [Ben Vereen with the Jazz at the Lincoln Center Orchestra](#)

**THE NEW YORK CITY JAZZ RECORD | APRIL 2019**
Thursday, April 11

- Jirgin Yoilobin Grasso
  1986 Etie Wine Bar & Lounge 9 pm
- John Marshall Trio with Tamara Lee Hudson
  The JazzClub at Argentum Marssan 7:30 pm $20
- Scott Sharman
  Bar Lunario 8, 10 pm $10
- Asian Munk in Trio with Trevor Brown, Josh Bijuk, Peter Bernhard & Cherry
  Bar Next Door 7:30, 10:30 pm $12
- Koh Mr. Saison/Winyi Holt
  Bellard Theater 9 pm $20
- James Carter Trio with Gerald Gibbs, Alex White
  Blue Note 9 pm $20
- Aubrey Logan with Nick Petrito, Tabi Lake, Dave Johnston and guests
  Bellard Theater 9 pm $20

Saturday, April 13

- Special Audiences And Musicians, Inc. 2nd Annual Benefit: George Coleman, Jimmy Owens, Peter Bennett, Scott Robinson, Virginia Mayhew, Frank London, Darius Jones, John DeRosa, Brinna Patterson, Murray Wall, Yotan Ban Or, Trudy Silver, Sam Bauman, Dan Kaufman
  92Cafe 7:30 pm $20
- John Marshall with The smartphones, Bruce Harris Quintet, Bobby Spellman
  The Thirsty Lion 8 pm $10
- Steve Turre Quintet
  Bar Lunario 8, 10 pm $10
- Riccardo Grill Trio with Joe Martin, Allan Inward
  Bar Lunario 8, 10 pm $10
- Pedro Gimeno Touro Quintet
  Bar Lunario 7, 9 pm $10
- James Carter Trio with Gerard Gibbs, Alex White
  Blue Note 7, 9 pm $20
- Aubrey Logan with Nick Petrito, Tabi Lake, Dave Johnston and guests
  Bellard Theater 9 pm $20
- Arturo Sandoval
  Blue Note 8, 10 pm $20
- Steve Turre
  CaptistPiana 9, 11 pm $20
- Justin Lees Trio
  CaptistPiana 9, 11 pm $20
- World Piano Summit: Liz Simon, Steve Sandberg, Amber Donelan
  The Thirsty Lion 8 pm $10
- Sherman Inny and Momenten with Kevin Brown, Gerard Cannon, Joe Farmaro
  Dizzy's Club 9, 11 pm $20
- Jordan Piper Trio: Eyel Viner Big Band
  The Thirsty Lion 9, 11 pm $20
- Chris propri
  Bar Lunario 8, 10 pm $10
- Ulysses Owens, Jr.
  Bar Lunario 8, 10 pm $10

APR 11

mage jazz orchestra with special guest steve nelson

APR 12

sunday nights with wsgg

APR 13

jazz at lincoln center gala dizzys club closed

APR 15

monty alexander trio

APR 18

purchase jazz orchestra with special guest steve nelson

APR 21

sam reider & human hands

APR 24

chrishopher, the kings of new orleans clarinet

APR 28

new york, old friend

APR 29

evan christopher

APR 30

muna

APR 3

jazz at lincoln center gala dizzys club closed

APR 10

the mason brothers quintet

APR 13

sherman irby & momentum

APR 17

sunday nights with wsgg

APR 20

purchase jazz orchestra with special guest steve nelson

APR 24

christopher, the kings of new orleans clarinet

APR 28

new york, old friend

APR 29

evan christopher

APR 30

muna
Tuesday, April 16

- MacK Goldberg, Herb Robertson, Lou Grass; Erik Unsworth

- Max Roach, Joe Henderson, Jon Gnash

- John Patitucci, Adam Nussbaumer, Ben Street

- Steve Trask, Paul Blier, Adam Overtime, Bill Stewart

- Bennett Chukwujekwu, Andrew Dost, Dan Deacon

- David Torn, Mike wheels, Ryan Keberle, Dean Parks

- Gregory Generette, Michael Formanek, Rob Brown, Adam Lane, Matt Conservatives

- John Allmen, Jon Irabagon, Adam Lane, Matt Conservatives

- Ben Street, Joe Hertenstein, Bill Stewart

- Steve Turre, Pat O'Leary, Adam Overtime, Bill Stewart

- Jim Salters, Joe Pino, Adam Overtime, Bill Stewart

- Joe Pino, Adam Overtime, Bill Stewart

- Joe Pino Trio

- Joe Pino Trio

- Joe Pino Trio

- Joe Pino Trio

- Joe Pino Trio

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- Joe Pino Trio

- Joe Pino Trio

- Joe Pino Trio

- Joe Pino Trio
Saturday, April 20

- Keir Neuringer, Lou Grassi with guest
  244 Rehearsal Studios 8 pm $24
- Clovis Nichols Freedom Suite Enthusiast
  The 75 Club at Bogardus Mansion 11:30 pm $25
- Justin Laessle Trio with Scott Ritchie & James King
  Bar Next Door 7:30, 9:30 pm $30
- Tokie: Brandon Seabrook, Shoko Nagai, Storme Takashii, Satoshi Takashii
  Bedford 8 pm $30
- BossaBrasil: João Bosco with Demis Roussos, Kiko Freitas, Ricardo Silva
  Bedford 8:30 pm $30-40
- Sheila Jordan with Alan Broadbent, Harvie
- Michael Wolfe Trio
  Bedford Theater 7:30 pm $30-40
- Terence Blanchard and The E-Collective
  Blue Note 8 pm $30-40
- Points of Departure: Daniel Anastasio, Arik Mark, Kris Davis, Anthony de Masi, Erika Dohi, Kathleen Supove, Gabriel Zucker, Suman Talukar, Adam D'Alfonso
  Blue Note 9:30 pm $30-40
- Steve Tyrell
  Café Carlyle 8:45 pm $165-205
- Barr Johnson
  Café Carlyle 9:30 pm $165-205
- Sauli Motz
  City Winery 6:45 pm $45-60
- Roland Tempesta Trio
  Crooklyn Cookery 6:30 pm $45
- Monty Alexander Trio
  Dizzy’s Club 7:30, 9:30 pm $45-60
- Bruce Harris
  Dizzy’s Club 7:15 pm $45
- John Marshall Quintet with Grant Stewart, Steve Ash, Paul Gill, Steve Littie
  Gotham Kings
- Andy Milne’s Union with John Habot, Carmen Perin and guests Yoko Tamiya, Hank Roberts, Ralph Alessi
  Greenwich House Music School 7:30 pm $20
- Steve Douglas engage with Anna Weber, Jeff Parker, Tomeka Reid, Nick Dussan, Kate Gilfillan
  Hopscotch no. 1 8 pm $22
- Billy Mintz: Quintet with Tony Malaby, Adam Kolker, Roberto Pitrelli, Hildred Greene
  Bedford 8:30 pm $35-40
- Joe Policastro Trio with Dave Miel, Mike Sweeney and guest Jon Irabagon
  Indigo 9:30 pm $60
- Kendra Shank: Birthday Celebration with Olivia D'Ambrosio, Frank Kimberling, Dean Johnson
  Jazz at Lincoln Center 6 pm $96
- Pedro Giraudo Big Band with Alejandro Avila, Chris Hagenweg, Luke Balson, Jeremy Powell, Carl Maraj, Jonathan Powell, Alejandro Berti, Josh Douthit, Mike Fina, Kailo Vanderlin, John O’Connor, France Perina and guest Sofia Tozzi
  The Jazz Gallery 7:30 pm $40-50
- Larry Goldberg, Peter Bernstein, Bill Sayre
  Jazz Standard 7:30 pm $30-40
- Gracy Kelly
  Joe's Pub 7:30 pm $30
- Gerard McBurney & Jason Grout
  Rockwood Music Hall East 8:15 pm $35
- Cay Yan, Paul Gall, Rodney Green
  Coffee House 7:30 pm $20
- Retrograde: Matt Lavelle/Froggy Sylvester
  Shuffle Studios 8:30 pm $25
- Ray Marfita
  Shuffle Studios 9 pm $25
- Michael Morgan Trio
  Shuffle Studios 9:30 pm $25
- Craig Harris: Tailgater’s Tales
  Sitter 8:30 pm $20
- Michael Duax Quartet with Adam O’Farrill, Philip Morris, Llynn Oswein, George Burton Quiet Trio, Brooklyn Circle
  Smalls 9:30 pm $20

- Robin Eubanks Fruit Tape with Duanne Eubanks, Theo Hill, Boris Kodjoe, Obad Calvato
  Smoke 9:30, 11:30 pm $40
- Sylvie Courvoisier Trio with Drew Gress, Kenny Wollesen and guest
  Jeremy Finck
  The Stone at the New School 7:30 pm $30-40
- Tom Harrell Infinity with Mark Turner, Charles Akur, Lennart Biegelsen, Jonathan Blake
  Village Vanguard 8:30, 10:30 pm $35

Sunday, April 21

- Mark Feldman solo
  440 Gallery 4:40 pm $10
- Los Alamos: Ricardo Gallo, Sebastian Cruz, Storme Takashii, Amanda Meza, Joseph Jackson, Dean Johnson
  Bedford 7:30 pm
- Sam Dillon Quartet
  The Stone at the New School 7:30, 9:30 pm $30
- Cheeky Green Berekne Quest with Lev Sojourner, Georgios Konstandinou, Mikko Bergstom
  Bedford Theater 7:30 pm $30
- Ivan Yoostka
  Blue Note 11:30 am 1:30 pm $35-45
- Terence Blanchard and The E-Collective
  Blue Note 8:30 9, 10 pm $30-40
- Amy London
  Caffe Regattino 7:30, 9 pm
- Manny Alexander Trio
  Dizzy’s Club 7:30 pm $50
- Daniel Carter, Aaron Nimermirth, Joe Hertstein
  Downtown Music Gallery 6 pm
- Tony Warburton’s Grand City Band
  Fat Cat 6:30 pm
- Lat Music: Shyron Bronte, Jesse Henry, Theodore Woodward, Wil-Deen Forbes, Matt Chilton, William Hooker
  Funkadelic Studios 11 am
- Larry Goldberg, Peter Bernstein, Bill Sayre
  Jazz Standard 7:30, 9:30 pm $30
- Joanna Wallisch with Mara Sanchez, Onan El-Han, Tarred Kom, Chris Torpino, Arthur Vere
  Joe's Pub 7:30 pm $15
- Chris Flory, Larry Ham, Lee Hudson
  Magoo 7:30 pm $20
- Xavier Naylor Quartet with Elujik Shiffer, Nicholas Juzaek, Raphael Panier
  Funkadelic Studios 5:30
- Ria Corral Trio with Roni Ben-Hur, Hanoe S
  North Square Lounge 12:30, 2 pm
- Pedrito Martinez Group
  Rockwood Music Hall Stage 2 10 pm $30
- Steve Masi, Mike Niles, Mike Alcorn, Aaron Johnson, Billie Johnson
  Jazz at Lincoln Center 5:30 pm
- Easter Jazz Mac: Ike Sturm Ensemble with Catherine Russell
  Smalls 7:30 pm $20
- Simon Weissfelds
  Soupcon Studio 6 pm
- Green Zaire: Tem.: Good Point with Andrew Riem, Taylor Goodliffe
  Village Vanguard 8:30, 10:30 pm $35

Monday, April 22

- Oscar Noriega
  Bar Lunático 8 pm $30
- Stephen Biiglihold with Jessica Alderman, Florian Horcz, Dana Reedy with Tony Malaby, Adam Kolker, Roberto Pitrelli, Hildred Greene
  Bedford 8:30 pm $30
- Wayne Tucker and The Bad Moth With His Kuki, Tonto Sherming, Diego, Joaquín Ramírez
  Bedford Theater 7:30 pm $20-30
- Roy Haynes 94th Birthday Celebration
  Blue Note 8:30 pm $45

- Brad Farberman, Daniel Carter, Dave Miller, Stephen Gau, Sandy Ewen, Adam Lane, Kevin Shoe, Nia Fort, Uzzanne TrolMbly, Rafe Mountain, James Crepeau, Dave Miller, Dave Fresh Quartet, John Michael Leccora
  Blue Note 9 pm $30
- Purchase Jazz Orchestra led by Todd Coolman and Jon Faddis with guest Steve Nelson
  Blue Note 7:30, 9:30 pm $35
- Anthony Braxton: Billy Kye Jam
  Fat Cat 8:30, 10:30 pm $15
- Max Palmer Big Band
  Lincoln 8, 10 pm $25
- JPA Jam Session
  Lincoln 8, 10 pm $25
- Chuck Redd/John D’Marton
  Morning 7:30 pm $20
- Henry Hey Group with David Cook, Louis Cara
  Rockwood Music Hall Stage 1 11 pm
- Tommy Schwartz Large Ensemble
  The Stone 9 pm $25
- Ari Hoenig Quartet with Zerom Panico, Eden Lahn, Orlando le Fleming
  Joe’s Pub with Guitarras, Jacomo Noda, Duncan Dougan, Massimiliano Scuderi
  Village Vanguard 8:30, 10:30 pm $35
- David Gilmore/Maurice Bruno Quartet with Brad Jones, Marcus Peltier
  Village Vanguard 8:30, 10:30 pm $35

Tuesday, April 23

- Dave Reimpi, Brandon Lopez, Ryan Packard
  244 Rehearsal Studios 8 pm $24
- Niklas Lukaasen Trio with Adam Lanson, J.K. Kim, Allen Yothe Trio with Renee Cruz, Brandon Lewis
  Blue Note 9:30, 10:30 pm $20
- Kurt Rosenwinkel
  Bedford 8:30 pm $20
- Roy Haynes 94th Birthday Celebration
  Blue Note 8:30 pm $45
- Paul Beaulaurain; Emanuel Casalbore, Vivan Sessions
  Bedford 8:30 pm $24
- Steve Tyrell
  Café Carlyle 8:45 pm $130-185
- Sam Raimi and Hands: David and Eddie and Benji Barnase, Duncan Wicker, Roy Williams, Dornah Leigh, Dan Perez, oranges
  Blue Note 7:30, 9:30 pm $30
- Eddie Barash String Band
  Dizzy’s Club 11:30 pm $55
- Saul Rubin: Zeitgeist
  FAC 7:30 $10
- Joel Eigens: Zeitgeist
  Jazz alrient 5 pm $25
- Danny James: Angel’s Secret Society with Dave Petrow, Rob Wilson, Sam Sadigursky, John Ellis, Carl Baugh, Steve Scesa, Mike Palma, Mike Farley, Natalie Crossman, Edvina, Jonathan Rubin, Bittie Noelle, Adam Birnbaum, Matt Cohen, Bill Johnson
  Blue Note 8:30 pm $30
- Vanessa Gould, Chris McCartha, Dan Proposito, Jack Kim
  Moongoo 7:30 pm $20
- Gary Morgan: Panamanian Polka
  New York City Bar 8:30 pm $30
- Steven Sermon: Millennial Memory Orchestra with Curtis Folkow, Charlie Burnham, Matt DeMou, Peter Apfelbaum, Erik Lawrence, Matt Bernstein, Ben Allen, Kevin Wollesen
  Blue Note 7:30, 9:30 pm $30
- The OUJQ Quartet: Oliver Lake, Graham Hayes, Joe Fonda, Barry Abuchaile
  Village Vanguard 8:30, 10:30 pm $30
- Gene Jackson Group: Frank Lacy’s Trombone/Concert, Mark McClure Trio
  Village Vanguard 8:30, 10:30 pm $30
- Cory Smyth, Joanne Davis, Brandon Løv, Edward Lee, Chis Smith
  Village Vanguard 8:30, 10:30 pm $30
- Gerald Clayton Quartet with Logan Richardson, Walter Smith III, Joe Sanders, Marcus Gilmore
  Village Vanguard 8:30, 10:30 pm $30

CIAO CHICAGO JAZZ STRING SOUMF
40 APRIL 2019 | THE NEW YORK CITY JAZZ RECORD
Wednesday, April 24

- Joel Frahm Trio with Dan Loomis, Ernesto Cervini
- 5:10 pm
- Owen Howard-Trio with Chris Dingman, Adam O’Donnell
- Bar Bqayze
- 8 pm
- David Leon, Nick Durston, Tomas Fujiwara
- Bar Lunado 9:30, 10 pm $10
- Juan Mingius Trio with Ryan Stasik, Josh Roberts
- Bar Lunado 9:30 $10
- Kurt Rosenwinkel
- Bar Lunado 11 pm $10
- Dena DeRose with guest Houston Person
- Birdland Thursday 7 9:45 pm $20-30
- Roy Haynes 94th Birthday Celebration
- Birdland Friday 8 9:30 pm $20-30

Thursday, April 25

- John YoOoRbin Grasso
- 1988 E8mite Bar & Lounge 8 pm
- Johnny Caldwell solo
- The 75 Club at Boparanta Maison 7 9:30 pm
- George Buquet Trio with Noah Galindo, Step;en Beoughoat, Vaughn Steffy Trio with Gene Peta, Billy Drummond
- Bar Next Door 9:30, 10:30 pm $12
- Rob Silverman
- Birdland 8:30, 11 pm $40
- Kurt Rosenwinkel
- Birdland 8:30, 11 pm $40

Friday, April 26

- 1986 Est. Wine Bar & Lounge
- 9 pm
- The D.J. O.M.E. Experience with Aronco Sandoval, Minnie Jones
- Birdland Saturday 9 9:30 pm $10
- Luiz Valdés
- Birdland Saturday 11 9:30 pm $40
- Red Boucher Band
- Birdland Saturday 11 9:30 pm $20
- Kenny Baron Quartet with Enosa Tenyolu, Kibou Tsikngas, Johnathan Blake
- Birdland Sunday 7 9:30 pm $20
- Eddie Barbash String Band
- Birdland Sunday 11 9:30 pm $20

Saturday, April 27

- Grant Stewart Quartet
- The 75 Club at Boparanta Maison 8 9:30 pm $25
- Quentin Angus Trio with Carl Ogden, Roberto Boccalato
- Birdland Saturday 9:30 pm $20
- Purchase Latin Jazz Orchestra
- Birdland Saturday 10 9:30 pm $20
- Kit Sinnett's Kansas City Cobras
- Birdland Saturday 11 9:30 pm $20
- Dena DeRose with guest Houston Person
- Birdland Saturday 11 9:30 pm $20
- The Manhattan Transfer
- Birdland Saturday 11 9:30 pm $20
- The D.O.M.E. Experience with Aronco Sandoval, Minnie Jones
- Birdland Sunday 9 9:30 pm $10
- Luiz Valdés
- Birdland Sunday 11 9:30 pm $40
- Red Boucher Band
- Birdland Sunday 11 9:30 pm $20
- Kenny Baron Quartet with Enosa Tenyolu, Kibou Tsikngas, Johnathan Blake
- Birdland Sunday 7 9:30 pm $20
- Eddie Barbash String Band
- Birdland Sunday 11 9:30 pm $20

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April 28

- Ken Peplowski Big Band with guest John Pizzarelli
  Birdland Theater 6 pm $39.50
  Birdland 7 pm $35

- Patricia Williamson
  Blue Note 11:30 am 12:30 pm $30

- The Manhattan Transfer
  Blue Note 10:30 am $35

- Jessica伐Vince Young
  Birdland Theater 6 pm $30
  Birdland 7 pm $35

- James Brandon Lewis Trio with Luke Stewart, Wayne Escoffery, Matt Davis
  Birdland 5:30 pm $20

- Temple University Jazz Band led by Todd Stafford with guest Marshall Gilbert
  Birdland Theater 7:30, 9:30 pm $25
  Birdland 8:30 pm $35

- Roni Ben-Hur with Harris &hi, Sylvia Cusano
  Birdland Theater 7:30, 9:30 pm $30

- Julie Eisenberg/Aliza Blake with guest Yochi Loeb
  Birdland 2 pm $30

- Kenny Barron Quartet with Erena Tenko, Miki Yamanaka, Johnathan Blake
  Birdland 9 pm $30

- Cimar & Emilio Tamez; Palermo Spellblues; Blaise Simone; Roberto Luceno
  Birdland Theater 7:30, 9:30 pm $30

- John Benitez Big Band
  Birdland 8:30 pm $20

- Sarah Manning/Jessica Ackerley; Music Now!: Ras Moshe Burnett, Dominique Viale, Sean Smith and guest
  Birdland 9:30 pm $15

- The Douglass 9 pm

- Daily Galactic
  Birdland 9 pm $30

- Seeley's Pizza 7 pm

- The Village Vanguard 8:30, 10:30 pm $30

- Ernie Watts
  Birdland 7 pm $25

- The Nest 9 pm

- The Django 8:30, 11 pm

- Arturo's 8 pm

- The Douglass 8 pm

- The Village Vanguard 8:30, 10:30 pm $30

- The Village Vanguard 8:30 pm

- The Village Vanguard 9 pm

- The Village Vanguard 10:30 pm $30

- The Village Vanguard 11 pm $30

- The Village Vanguard 12 am $30

- The Village Vanguard 1 am

- The Village Vanguard 2 am

- The Village Vanguard 3 am

- The Village Vanguard 4 am
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