If jazz is inherently, wonderfully, about uncertainty, about where that next note is going to come from and how it will interact with all that happening around it, the same can be said for a career in jazz. To become part of this music is to spend the rest of your life inhabiting a Robert Frost poem, making choices both consciously and without realizing, following muses down any number of roads, less traveled or otherwise.

Bassist Barre Phillips (On The Cover) didn’t set out to create the solo bass genre in 1968 yet he is rightly revered for that innovation by all those who have followed in his musical footsteps. Last year he released End To End (ECM), what he believes will be his final solo album; he celebrates it with an unaccompanied recital at Zürcher Gallery. A chance cab ride has led to a 47-year membership in The Manhattan Transfer for Janis Siegel (Interview) and a fine solo career; Siegel continues her monthly “Vocal Mania” series at Birdland. And the jazz path of pianist Simon Nabatov (Artist Feature) traced a route from Moscow to New York to Cologne; he returns to one of his homes to play at 244 Rehearsal Space.
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W/ SP GUEST MARVIN SEWELL (5/4-5)
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**Maceo Parker**
MAY 7 - 12

**Dizzy Gillespie Afro Cuban All-Stars**
MAY 13 - 15

**Eric Krasno & Friends**
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MAY 16 - 19

**Brandee Younger & Friends**
W/ SP GUESTS RAVI COLTRANE (5/21) & NICHOLAS PAYTON (5/22)
MAY 21 & 22

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To provide healthcare and disaster relief for needy musicians, Wendy Oxenhorn and the Jazz Foundation of America must repeatedly replenish the non-profit's coffers. The 17th annual “A Great Night in Harlem” benefit, held at the Apollo Theater on the anniversary of Martin Luther King’s 1968 assassination (Apr. 4th), could have been a somber occasion, but the mood was celebratory. Harry Belafonte (not present), Tony Bennett and the late Hugh Masekela were honored for lifelong commitment to humanitarian causes, each an agent for political change through music. Indeed, in his remembrances of Belafonte and King, erstwhile Civil Rights activist/ambassador Andrew Young quoted Paul Robeson: “Artists are the gatekeepers of truth.” The music, casual but passionate, scripted yet freeform, reinforced the political spirit. Hooper Savion Glover’s opening dialogue with tenor saxophonist Patience Higgins set the bar high early on. The Count Basie Orchestra performed playfully respectful versions of “April in Paris” and Quincy Jones’ (sitting front row) “Li’l Ol’ Groovemaker”. Bennett glossed his still supple voice over “Love Is Here to Stay” and “I Left My Heart in San Francisco”. 13-year-old piano prodigy Yuka Honda rollicked “Autumn Leaves”. Patti Smith rocked “Plaising in the River”. Wallace Roney and Larry Willis trumpeted Masekela’s “Grazing in the Grass”. Common rapped a few couplets ‘off the dome’. Even Oxenhorn took an effective harmonica turn on the final blues jam. — Tom Greenland

In many fields, 65 is the age when one ponders retirement. Not John Zorn. If his inspired matinee show with New Masada Quartet at Village Vanguard (Apr. 14th) was any indication, the saxophonist/composer has many miles (and gigs) to go before he sleeps. Part of his enthusiasm was surely due to the presence of guitarist Julian Lage, who, at 31, brings a younger generation’s vim to Zorn’s well-seasoned oeuvre and ethos, as well as considerable chops and sensitivity. Over the seven-song set, bassist Jorge Roeder and drummer Kenny Wollesen provided firm but pliant rhythmic bedrock for Zorn’s vibrant alto work. Like Ornette Coleman, he is adept at subtle/soulful pitch manipulation: during “Idahal-Abal”, the final and high point of the afternoon, he seemed to suggest an extended harmonic progression merely by varying the tension of a single sliding pitch while similarly expressive ‘microtonalisms’ were heard on “Hath-Arbo” and then “Karamai”, which switched between the modes (and moods) Ahava Rabbah (aka, the Phrygian dominant scale) and the blues scale. Lage’s voice had a cool, low-register tone and a lyric style that lent an air of grace and improvisation. The second was a feeling that in his leader’s own eclecticism. Joining him were trombonist Michael Blake and drummer Rudy Royston in the literary role of the ingenu. “Anthem for No Country” recalled Stewart’s former boss Carla Bley, “Henry’s Boogaloo”, for the departed Henry Butler, featured appealing polyphony over a break-beat, Ledbetter’s “Take This Hammer” went from funereal to Second Line and Monk’s “Creepuscle with Nellie” was stretched out like taffy. — Andrey Henkin

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Celebrating two of jazz' most distinguished octogenarians, the Jazz at Lincoln Center with Wynton Marsalis invited McCoy Tyner and Charles McPherson at Rose Hall (Apr 5th). Tyner, seated in the audience, received a standing ovation when introduced by Music Director/alto saxophonist Sherman Irby. The music began with orchestra pianist Dan Nimmer swinging Tyner’s “Inception,” accompanied by the composer’s regular rhythm section of bassist Gerald Cannon and drummer Joe Farnsworth. The full orchestra, with members of the saxophone section doubling on clarinets and flutes, was heard to great effect on Chris Brachfeld’s powerful arrangement of “Man From Tanganyika” and Ted Nash’s beautiful orchestration of “Ballad For Aisha”. Cannon and Farnsworth joined the band for Irby’s soulful take on “Blues On The Corner” before the first half of the show ended with Victor Goines’ tour de force scoring of “Fly with the Wind.” The orchestra kicked off the McPherson section of the show slipping into classic big band mode, with Nash’s Ellington-ian arrangement of “Jumping Jacks,” followed by guest leader Papo Vasquez’ pulsating AfroCaribbean outing on “Marionette”. McPherson joined the band for Goines’ arrangement of “Horizons”, and the Marsalis Blowing potently. Orchestrations of “Nightfall” and “7th Dimension” by Marcus Printup and Kenny Rampton, respectively, underscored McPherson’s composing talent while closer “Bud Like” showcased his bebopping alto.

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“Caribbean Roots of Jazzin’ & Jammin’”, presented by the Bronx Music Heritage Center (Apr 13th), was a visceral celebration of West Indian heart of jazz. The three-hour presentation opened with duets by percussion master Andrew Cyrille and Bobby Sanabria, Latin drumming icon and Co-Artistic Director of the space. The two sat at opposing drums, but this was no face-off. Pulsed locked and both became embedded in the engaging communal cross-rhythms. Sanabria fired away like a machine gun, but Cyrille was a slower cooker, championing the rolling heartbeat over his entire kit, demonstrating the sheer musicality that has made him a legend. During a lengthy improvisation based on the Cuban traditional “Babalu”, Sanabria took the lead, adding Spanish vocals, playing congas with his left hand as the right danced over cowbells. Where it goes, the legs did, “but with a sly grin” the better. The barely veiled promise of jazz classics taken to parts unknown was most welcome. Of course, the definition of “standard” itself becomes fluid in such hands. John Abercrombie’s “Vertigo” (dedicated to the composer by handlecker/drummer Michael Stephens), a lifting piano melody against a soft double-time gallop, demonstrated the breadth of Quartette Oblique. Bassist Drew Gress, as always, drove from below, dropping accented octaves that colored Liebman’s soprano and the ringing Bill Evans-like harmonies of pianist Marc Copland. Later, the quartet utterly nailed “In a Sentimental Mood”, with Stephens’ timpani mallets drawing out lush depth from his toms and cymbals and Liebman’s tenor forging a new voice to the legendary Coltrane lead. But Ellington’s iconic riff was replaced with the pure atmosphere that the evening expected. Still, the center work was a fascinating rendition of “Milestones” with Kurt Weill’s “Speak Low” as its B section. Pushed at a wonderfully fast tempo, a pulsating ultra-sensitive simmer that built into a smoking climax, Stephens’ whisked rip cymbal inspired Liebman to drop in unexpected strains of “Autumn Leaves”. “That’s why we named the band Oblique,” the drummer later explained. “We approach every move from a side angle.” — John Pietaro

Charles McPherson & Jazz at Lincoln Center Orchestra @ Rose Hall

Dave Liebman @ Jazz at Kitano

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David Liebman @ Jazz at Kitano
Janis Siegel joined vocal quartet The Manhattan Transfer in 1972, staying through two personnel changes, including the death of founder Tim Hauser in 2014, and has made a dozen solo albums. What unites all her work is a love of singing, especially four-part harmony, and that devotion is on display at Siegel and Lauren Kinhan’s monthly Vocal Mania series. “The producer Charles Carlini approached us to curate,” Siegel said. “And together we came up with the concept, which showcases guest singers. We’ve had Kate McGarry, Alan Harris, Nellie McKay, Raul Midón, the group Duchess. It’s not all jazz—we also draw from the cabaret world, world music, opera and both Cuban and Brazilian music”. Vocal Mania is the logical extension of a lifetime of singing.

The New York City Jazz Record: You first recorded with a group called The Young Generation, circa 1965, for Red Bird Records?

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I hear you were all on the same page when Tim brought out “Minnie the Moocher’s Wedding Day”. Were you into jazz from your earliest days as a musician?

Janis Siegel: Not the vocal music at first. I was into instrumental jazz. I liked John Coltrane, Pharoah Sanders, Monk and free jazz. I was listening to saxophone players mostly, but when I met Tim my world completely opened up because he was an encyclopedia of knowledge about vocal groups and singers. We spent hours going through his record collection. Everything from doo-wop to The Four Freshmen, The Hi-Los, The Merry Macs, The Modernaires. I became a complete student of that history.

TNYCJR: Obviously, Lambert, Hendricks and Ross was a precursor to the Transfer’s music.

JS: They were a very big influence on us, especially Jon Hendricks—who we consider our mentor and my musical father, really. I loved Annie [Ross], but Jon was the lyricist and the scat singer. Annie did write a couple of awesome lyrics—for “Twisted”, “Farmer’s Market” and “Jackie”. She wrote some good shit. But Jon was writing all day and came up with some insanely awesome lyrics.

My relationship with Jon deepened and got really strong around the time of [the Transfer’s big hit, based on a Weather Report composition] “Birdland”. We had initially commissioned Eddie Jefferson to write the lyrics because we were hanging out with him. Eddie was a perfect choice, we thought, but then he was tragically murdered [in Detroit, at Baker’s Keyboard Lounge in 1979]. So because Eddie hadn’t had time to write anything, we contacted Jon and that’s when our friendship really began. He eventually lived in my neighborhood and we would hang out together. We’d have endless dinners and we’d also meet up on the road. Jon pushed me to improvise. He was a master and just to be near people like him and watch them go through their daily lives was an important lesson.

TNYCJR: You eventually joined a group with Hendricks, but that was later. Let’s go back to 1972. Was Manhattan Transfer popular right out of the gate?

JS: Well, no. We couldn’t get a record deal, actually. We were playing all these great clubs in New York, some that don’t exist anymore, such as the Mercer Arts Center, Reno Sweeney’s, Trude Heller’s. We were playing bars and cruises. Record companies liked us a lot, but they didn’t think we could sell any records—until Ahmet Ertegun heard us. I don’t think he cared if we could sell records or not. We appealed to his personal taste.
Simon Nabatov
by John Sharpe

It's no surprise to learn that pianist Simon Nabatov was a child prodigy. He brings breathtaking finesse to everything he touches. And since leaving the Soviet Union in 1979 at 20, he has touched on a staggering range, equally at home in modern jazz, free improvisation, the canons of Thelonious Monk and Herbie Nichols and Brazilian music. That's not to mention his own works, which defy easy classification. Even as a young man growing up behind the Iron Curtain, Nabatov was bitten by the jazz bug, but it was only after his family immigrated to the U.S. that he decided to follow his passion. He took the plunge in 1984 after finishing classical studies at Juilliard. One of his first major gigs, on and off for the next 15 years, was under clarinetist Perry Robinson. Touring with Robinson opened his eyes to the possibilities in Europe. “That’s one of the additional reasons why when the situation arose I was so quick and ready to go to Germany and enjoy the European scene, where I was right away much more successful following my own music.” The growing attention also led to continuous work with trombonist Ray Anderson and saxophonists Karenantine Anderson and saxophonists Arthur Blythe and Steve Lacy.

A vibrant scene drew Nabatov to Cologne in 1989. In 2015 he celebrated a quarter-century in the city with a series entitled ...still crazy after all these years. State support enabled him to present four new trios showcasing different facets of his artistry. The outcomes of three have been issued, including most recently Luminous (NoBusiness), a thrilling freeform encounter with bassist Barry Guy and drummer Gerry Hemingway, and Situations (Leo) featuring a string trio completed by cellist Ben Davis and violinist Gareth Lubbe expansively blending concert music and improv. To date, the only undocumented outfit is his Brazilian Trio, a style of music that has long captured Nabatov’s heart and has led to repeated visits.

Freely improvised dates are perhaps disproportionately well-represented in Nabatov’s discography. Why is that? “Well, there is a practical aspect to it. There is in Cologne a venue LOFT and I’m in a perfect situation to invite musicians from all over and document it. LOFT is a great place to do that because it has a concert Steinway, it has a good recording studio and it has conditions very much formulated in the interest of the musicians. It costs one tenth of what a studio in New York costs so I have been using it throughout my two decades again and again. And when everything is played and done, quite often when we find it may be worthy of publication. Leo Records is really supportive of what I do and that results in a high frequency of releases, which otherwise would hardly be possible in any other label.”

Grants have enabled Nabatov to realize two projects close to his heart, aided by long-term collaborators Hemingway, extraordinary vocalist Phil Minton and reedplayer Frank Gratkowski, among others. Gileya Resisteit sets texts by the pre-Revolution Russian Futurists to music while Red Cavalry is based on the acclaimed writings of Isaac Babel, an Odessa Jew who went as a correspondent to the 1920 Russian-Polish war. They continue a sequence that began in 2001 with Nature Morte (Leo), composed around a poem by Joseph Brodsky. “After 40 years of being outside of Russia, its literature, its language, is one of the most precious things that connect me with that. The authors I choose all seem to be sharing the fate of being suppressed by the government. My grandfather was arrested and killed in 1939 as part of Stalin’s political actions [as was Babel]. Things like that when you grow up hearing about it influenced my interest in terms of how artists and writers were dealing with this kind of political suppression back then and feeling connected to that even though I’ve never been subject to any suppressions... Gileya is a suite, in terms that I carefully considered the dramaturgical plot and chose the texts according to that to allow a pretty wide range of contrasts, from free improvisation to some formulated forms but not written out, all the way up to what I call ‘art songs’, contrasting short-like pieces with melodic material. For Red Cavalry it was different in that it has a lot more free improvising. But it’s following from poem to poem some dramaturgical plan. So I don’t know if it’s 100% free improvised music. It was very important to me in that project to create the uncomfortable, scary, horrific atmosphere that is encapsulated in the short stories.”

After a long pause Nabatov is rekindling his connection to the New York scene. “I never completely lost touch, but I would like to reconnect more because the current improvising and cutting edge jazz scene in New York is more attractive to me than it was during the ‘80s when I was there. It was unimaginable then that people like Tyshawn Sorey or Mary Halvorson do the ‘80s when I was there. It was unimaginable then that people like Tyshawn Sorey or Mary Halvorson do the ‘80s when I was there. It was unimaginable then that people like Tyshawn Sorey or Mary Halvorson do the ‘80s when I was there. It was unimaginable then that people like Tyshawn Sorey or Mary Halvorson do the ‘80s when I was there. It was unimaginable then that people like Tyshawn Sorey or Mary Halvorson do.”

For more information, visit nabatov.com. Nabatov is at 244 Rehearsal Studios May 23rd. See Calendar.

Recommended Listening:
- Simon Nabatov Trio— Tough Customer (Enja, 1992)
- Simon Nabatov/Nils Wogram Duo — As We Don’t Know It (Konnex, 1998)
- Simon Nabatov/Han Bennink — Chat Room (Leo, 2001)
- Simon Nabatov — Solo: Spinning Songs of Herbie Nichols (Leo, 2007)
- Simon Nabatov String Trio— Situations (Leo, 2015)
During the course of the recent interview with bassist Barre Phillips for this article, this author mentioned a website listing over 700 recordings of unaccompanied double bass music. While not all are technically solo recordings, each in their way owes something to Phillips, who initiated the genre in 1968 with *Journal Violone* (Opus One). Phillips was incredulous about the list and when asked how he can sleep at night, knowing what he unleashed, he laughed heartily: “How can I sleep at night? I sleep very well. You know, when you’re doing your natural thing and you’re not trying to prove anything, you don’t have any weight on you. Because it’s rather weightless because the weight is on what am I, who am I, how does it work in me? And I’ve been having that relationship with the bass since I started with the thing when I was 13 so it’s very natural, it doesn’t have a weight on it.”

*Journal Violone* was recorded after Phillips had left his hometown of San Francisco to pursue a jazz career in New York, playing with Eric Dolphy, Attila Zoller, Leonard Bernstein, Jimmy Giuffre, Archie Shepp and others, and then moved to England where he became an integral part of Europe’s burgeoning avant garde and free jazz scenes. The album was edited down from a few hours of improvising done in Parish Church of St. James, Norlands in London. At the time, Phillips was unaware of what he birthed. “I’m not aware of the historical setting or importance or lack of importance but just into the process of doing the thing and then later the outside world says this is a historical moment,” Phillips says. “I was surprised when I found out in a magazine interview that it was the first one... I mean if I had known that I probably would have said no to the proposition of putting it out.”

Despite that potential reticence, the solo bass recording has been a touchstone of Phillips’ nearly 60-year career. He has come back to the format intermittently, in between myriad projects generating a discography of over 200 sessions and counting. And in November 2018, he released *End To End*, a 50-year bookend to *Journal Violone* and as intensely personal and beautiful a statement as one will likely hear.

“The solo albums, they’re really a part of a recording history,” says Phillips. “And to me it’s like [director] Robert Kramer told me one time at the end of his life, ‘I was surprised when I found out in a magazine interview that it was the first one... I mean if I had known that I probably would have said no to the proposition of putting it out.’”

Phillips believes *End To End* will be his final solo recording: “The previous solo album to *End To End* was 15 years and I look at that and I say in ten years are you still going to be having a collection of materials, ectetera ectetera, that warrant a solo album or warrant an attempt at a solo album like it has been for me in the past, which I’ve never been on a trail for the solo playing or any other kind of playing of making a career of it. I do my three albums a year and I hope to stay on the front line of the jazz consumer’s pocketbook. I’ve never had that mentality going so there’s not that kind of recording history.”

Making it for ECM, for whom he has been recording off and on since 1971, was another bit of circular thinking. “I was at home and saying you’ve got all this stuff, you should make another solo album and it probably just looking at the past, will be your last one and I said wouldn’t it be great to do a full circle thing and have it on ECM,” says Phillips. “I hadn’t recorded on ECM in a long time. And I called up Manfred [Eicher] and he actually answered the phone, he took my call and was very warm and said, yes I’d love to do it, you want to do it tomorrow?...I don’t know if he felt something for the age or not but I shared with him I think it will probably be the last one I’m going to do and I would love to do it with you. And he was for it and between us I think we made a very representative album of where I am in the music, in the life, in the sound. So I’m very happy with the record in those terms. It does what I was hoping it would do musically and that’s a great accomplishment.”

The relationship with ECM goes back to 1971’s *Music From Two Basses* with Dave Holland (another first, by the way). “Manfred Eicher came to see Dave Holland and me, we were performing together in a recording project for the radio in Hamburg and Manfred came, who I had met but we didn’t really know each other. I had met him in Berlin maybe in 1968 or ’69 and when he was playing bass. He came back and said I’ve got this small label and I’d love to have you do a record, so the first one was his proposition and Dave and I looked at each other and said, wow, what a concept. Yeah, yeah, OK, very good. So that was the start to getting to know the man. And I guess that he’s attracted, at least at that time, to the bass players that he liked to listen to or was fond of in the jazz world and recorded a lot of bass players through the years.” The relationship continued through the decades with more albums as a leader as well as collaborative projects in the new millennium. “I was quite aware of what I wanted to record with him,” says Phillips. “The time to record was his idea, it wasn’t my proposition. It was after we had made *Three Man Moon* and then he said now next I think it would be great if you made a solo record. And I said, wow, OK. And it was forthcoming not too long after that. And through the years with *Music By...* for example, he was very supportive of what I was doing in that area and *Three Man Moon*, he was very supportive of that music and it’s a big aspect of my music, it wasn’t just into the wild stuff, the wild and woolies. Now I think, for example, my wild and woolies are in much better form than what they were 30 years ago. So I don’t feel I have to tailor, like from *End To End* I didn’t have to tailor what I was bringing into the studio because I knew Manfred would like it.”

Whether it be a solo recital, a bass duet with peers like the late Motoharu Yoshizawa or Peter Kowald, small group playing or even participation in large ensembles like fellow bassist Barry Guy’s London Jazz Composers Orchestra, Phillips has devoted himself to the theory, practice and application of improvisation, even establishing the European Center for Improvisation in the small village in the south of France where he has lived since the early ’70s. He is quite encouraged by the state of that elusive art in the young musicians he sees coming up around Europe, as well as those working in seemingly unrelated disciplines like engineering and design. “I think the state of improvisation, at least in Europe, is developing in a very nice way,” Phillips says. “And I’ve often felt, not well, not often but it’s been for quite some time, that in a hundred years’ time I can imagine people looking back and saying, can you imagine that a hundred years ago there used to be this thing called improvisation? Oh yeah, what is that? And somebody explains, well, you just got up and did your thing. And that aspect would become so acceptable a part of the vocabulary of how one lives that we wouldn’t need to do anything that was called improvisation anymore. Because to me it’s not a question of improvisation is much better than composition, it has to do with the expression of the individual and it becomes much more in our world something that is accepted into the structure of how we work, how we operate, what we are.

“I’m hearing now musicians whose work, homework, is not involved with first of all you have to learn how to play jazz or you have to learn how to play Bach, where you must pay dues to the history, you must pay dues to the tradition and your own personal thing, well that’s just fine...I find that new and fresh that a young musician, wanted to be a musician, a performing musician, would start with his own thing, finding out what his own thing is rather than paying the dues so that he can play jazz or play classical music.”

Who knows, perhaps some of those younger musicians will go on to careers as rich and varied as Phillips’. And, if the world is particularly lucky, one of them may come up with some entirely new format of music and thus inspire their own hundreds of followers, with the results enscribed on a website. Until then, we can exult in the final chapter of Phillips’ solo bass story, a half-century in the making.

For more information, visit ccemrecords.com/artists/1435045739/barre-phillips. Phillips plays solo at Zürcher Gallery May 20th and is also at Ibeam Brooklyn May 25th. See Calendar.

Recommended Listening:
- Barre Phillips – *Journal Violone* (Opus One, 1968)
- Barre Phillips/Dave Holland – *Music From Two Basses* (ECM, 1971)
- Barre Phillips – *Music By...* (ECM, 1980)
- Barre Phillips/Motoharu Yoshizawa – *Oh My, Those Boys!* (NoBusiness, 1994)
- Paul Bley/Evan Parker/Barre Phillips – *Sancti Gerold* (ECM, 1996)
- Barre Phillips – *End To End* (ECM, 2017)
ITALIANITY
Seven days of Jazz, Food & Wine

May 20th (6:30 pm)
Italian Cultural Institute
GIANLUCA GUIDI JAZZ QUARTET
“Tribute to Frank Sinatra”

May 21st (6:00 pm)
Casa Italiana Zerilli-Marimò NYU
NY ITALIANS ALL-STARS feat. BENNY BENACK
Intro: “The Italian role in Jazz” by Dave Schroeder (NYU Steinhardt)

May 22nd > 23rd (Set: 7:00 | 9:45 pm > Ticket: $35)
Birdland Theater
JOHN PATITUCCI “ITALIAN TRIO”
feat. JOEY CALDERAZZO & ROBERTO GATTO

May 24th > 25th (Set: 7:00 | 9:45 pm > Ticket: $35)
Birdland Theater
JOHN PATITUCCI “REMEMBRANCE TRIO”
feat. CHRIS POTTER & BRIAN BLADE

May 26th (5:00 pm > Ticket: $20)
Rizzoli Bookstore on Broadway
ELIO COPPOLA NY TRIO feat. JERRY WELDON

artistic directors SERGIO GIMIGLIANO & JOHN PATITUCCI
press agent FRANCESCA PANEBIANCO

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of Ethiopian music. "I had a fantastic professor who Astatke recalled his decision to pursue the unusual path College of Music to study vibraphone and percussion. In 1958 went to Berklee his to pursue music. He received a degree in music from His teachers recognized his talent and encouraged sounds: artists work with colors. So we mix them up— him to pursue music. Music is the same. They are all connected "Tezeta" was translated as "Nostalgia" and abandoned the minor key for a soothing, sprawling turn pioneered a new sound he called "Ethio-jazz," which he brought back to Ethiopia in the early '70s. interest. "Tezeta" exemplifies common modes of traditional Ethiopian music and refers to a type of ballad called qenet, particular to the Amhara people of the Ethiopian highlands. Sometimes compared to the blues or the Portuguese word Saudade, it loosely translates to longing or reminiscence. The four qenet are pentatonic and can classified into two basic types. Astatke’s work is unique with additional major and minor modes. Astatke heard sonic parallels with American jazz, specifically how bebop and the work of Charlie Parker employed diminishing scales and the music of Ethiopia’s Darasha tribespeople, who have used similar techniques for centuries. By using different harmonic structures and soloing to expand and explore modes, Astatke built musical connections with Western musical forms and in turn pioneered a new sound he called "Ethio-jazz," which he brought back to Ethiopia in the early '70s. Astatke became interested in the connection between African and Latin music and recorded his first two albums Afro-Latin Soul, Vols. 1-2, there in 1966. A career highlight he still speaks fondly of was being assigned as a guide to Duke Ellington during his tour of Ethiopia in 1973. Astatke showed him traditional Ethiopian instruments, his own compositions and recalls players from Ellington’s orchestra jamming with local musicians.

Astatke’s early recordings from the '70s were recorded through Ahma Ethiopian’s Aris record label based in Addis Ababa, which was shut down by the Derg military junta in 1975. By the '80s, Astatke had largely faded into obscurity, but his early recordings were sought after by record collectors. Astatke was rediscovered in the '90s thanks to Falceto’s Parisian label Buda Musique, returning him to recognition and essentially relaunching his career.

The ambient quality of Astatke’s compositions lend themselves to well other mediums. His music has been incorporated into Jim Jarmusch’s 2005 film Broken Flowers, which gave him further exposure to more international audiences. His music has also been used to support pieces on NPR and drum breaks from his recordings have been sampled by Damian Marley, Nas, Kanye West and many others.

In 2006 he toured Europe, the U.S. and Canada with the Either/Orchestra and in 2007-08 held the Radcliffe Institute Fellowship at Harvard University. While lecturing there, he worked on modernizing traditional Ethiopian instruments and released The Yared Opera, based in music from the Ethiopian Coptic church. After Harvard, Astatke won an Abrow Grant at the New York Foundation for the Arts to adapt the kran, an Ethiopian stringed instrument, to play Western 12-tone music. It was during this time that he met the founding members of the Heliocentrics, with whom he reworked his classic Ethio-jazz with more modern sounds from the band. Together they recorded Inspiration Information. In 2012 he received an honorary doctorate in music from the Berklee College of Music.

Astatke continues to compose, research, teach and tour. He has worked diligently on upgrading traditional Ethiopian instruments to be able to play 12 tones as his compositions required. Astatke also impressed as an ambassador for Ethiopian music. Recently appearing on Arise News, Astatke said, “It’s taken me nearly 40 years to get the sound I really want.”

For more information, visit mulatuastatke.bandcamp.com. Astatke is at Le Poisson Rouge May 17th-18th. See Calendar.

Recommended Listening:
- Various Artists – Ethiopiques, Vol. 4; Ethio Jazz & Musique Instrumentale (Buda Musique, 1969-74)
- Mulatu Astatke – Mulatu of Ethiopia (Worth-Strut, 1972)
- Various Artists – Ethiopiques, Vol. 4; Ethio Jazz & Musique Instrumentale (Buda Musique, 1969-74)
- Mulatu Astatke – Mulatu of Ethiopia (Worth-Strut, 1972)
- Mulatu Astatke/The Heliocentrics – Inspiration Information (Strut, 2008)

Lesto We Forget

Danny Barker, a New Orleansian born Jan. 13th, 1909, watched the music develop from a most hallowed vantage point. He was the grandson of Isidore Barbarin, leader of the Oiroad Brave Band, which spawned legends King Oliver and Louis Armstrong. Barker’s uncle, drumming pioneer Paul Barbarin, was often the pulse behind legends Freddie Keppard, Sidney Bechet, Oliver and Armstrong. Barker learned drums from Uncle Paul, then clarinet, and lastly the banjo from Barney Bigard, but settled on ukulele and guitar. He later noted that

No jazz instrument stands as far in the shadows as the banjo. Vital to the music’s roots, the four-string banjo in either long- (plectrum) or short-necked (tenor) varieties, is often confused for its five-string cousin, a core of folk and bluegrass music grown from African origins. The time the instrument was brought into early jazz, it had lost its short fifth string and, played with a pick, claimed the sound space a rhythm guitar could never cut through on acoustic recordings.

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Lorenzo Stall, Buddy Bolden’s banjo player, was a major influence, yet Barker couldn’t have avoided the inspiration of Johnny St. Cyr, central to Oliver, Armstrong and Jelly Roll Morton’s bands. Barker soon began playing tenor banjo with several local ensembles before following the giants to New York when he was 21. As the music developed so did recording technology, allowing for softer, darker tonalities on record. As a guitarist, Barker worked in the bands of Benny Carter, James P. Johnson and Lucky Millinder and in 1938 was hired by Cab Calloway. But the traditional jazz sound remained at his core and during breaks he performed in Greenwich Village with Morton, drummer Baby Dodds, clarinetist Albert Nicholas, trumpeter Wild Bill Davison, clarinetist Mezz Mezzrow and other proponents of early jazz. Back in his element, Barker most often played the six-string banjo, a fusion of the guitar’s neck and the banjo’s bite, the instrument played by St. Cyr on the immortal Hot 5 sessions.

After departing Calloway in 1947, Barker accompanied his wife, vocalist Blue Lu Barker, for whom he wrote “Put-A-Leg” and “Save the Bones for Henry Jones”. His profile as a sideman heightened through the ‘50s-60s, working in New York studios and clubs with Charlie Parker, Billie Holiday, Teddy Wilson, Henry “Red” Allen, Wilbur de Paris and LaVern Baker, as well as Bechet, Fats Waller and the Andrews Sisters. Barker’s own band, held residency at the Cinderella Ballroom, where Bix

Beiderbecke and The Wolverines played some 40 years before. Barker also appeared with Eubie Blake at the 1960 Newport Jazz Festival and then, in 1965, returned to his hometown as Assistant to the Curator of the New Orleans Jazz Museum. Barker led bands throughout the city, mentoring children and emerging musicians, generating a traditional resurgence. The influence extended as far as the Marsalis brothers.

Barker was honored in 1991 as an NEA Jazz Master and his ensemble won ‘Best Traditional Jazz Group’ six consecutive years in the Big Easy Entertainment Awards. He died in 1994, a beloved son of the city honored with a traditional New Orleans funeral. A decade later, the annual Danny Barker Banjo and Guitar Festival was founded to keep his cultural vision thriving. A tribute to Danny Barker is at The Appel Room May 31st-Jun. 1st featuring Don Vappie. See Calendar.

Recommended Listening:
- Blue Lu Barker – The Chronological (Classics, 1938-39)
- Tony Parenti’s Ragtimers – The Ragsme Band (Circle-Jazzology, 1947)
- Danny Barker – New Orleans to New York (Lafitte, 1949-64)
- Bunk Johnson – Last Testament (Columbia-Delmark, 1947)
- Paul Barbarin – Paul Barbarin And His New Orleans Jazz (Atlantic, 1955)
- Tony Parenti’s Ragtimers – “Put-A-Leg” (Music Art Prod./Orleans, 1988)
Now that we’ve gained a reputation, we’ve put that out through word-of-mouth. In the beginning, it was music out there that wouldn’t get out any other way, said Kaiser. “The goal is to get music out there.”

Vinny Golia and I released a duo album [Ganz Andere], which reminds me that we just had our 20-year anniversary and I need to do something to celebrate that.

So what is the business model and how has the label been able to survive for 20 years despite the collapse of the recording industry as we know it?

“My lawyer once referred to it as a ‘non-business’ model,” cracked Kaiser. “The goal is to get music out there that wouldn’t get out any other way, it’s all about creating a sustainable practice that gives us a platform to survive. Artists tend to find us through word-of-mouth. In the beginning, it was mostly friends—people who were close associates. Now that we’ve gained a reputation, we’ve put out records by people all over the world. They find out about us and approach us.”

The label adheres to a fairly Spartan economic aesthetic. “We’re able to stay aloft because we keep the costs down,” says Kaiser. “The artist covers the cost of the recording and we have a large database that they get access to, so they can send their music to critics and radio stations. I kind of view it as a curated collective. We don’t go for every project that gets proposed, but when we do, it becomes a collective because everyone has responsibilities in getting the music released. On my end, it’s a labor of love. I volunteer a lot of support in terms of the internet and shepherding most projects through the manufacturing process. Because the financial costs are shared, it becomes a sustainable venture. The burden is not on us to make money on music that doesn’t have a large commercial audience for it. But there is a devoted audience that wants to hear this music.”

Kaiser believes another secret to his label’s success is adaptability, rather than relying on fixed numbers. “It varies from year to year as to how many CDs we put out. Over the last 20 years, we’ve put out 130 releases on pfMENTUM and if you count our other label, Angry Vegan, it’s 150 albums. Some years we’ll do seven or eight records, other times it could be ten. We don’t have specific target numbers.”

One recent pfMENTUM release that really stands out is Resonant Geographies, a stunning collection from saxophonist Jason Robinson’s Janus Ensemble, an 11-piece band of Marty Erlich, J.D. Parran and Oscar Noriega (reeds), Michael Dessen (trumpone), Bill Lowe (bass trombone, tuba), Marcus Rojas (tuba), Liberty Ellman (guitar), Drew Gress (bass) and George Schuller and Ches Smith (drums). “Jason is incredible as a performer, composer and improviser and that project perfectly (‘Lover Man’) or twist a melody without thinking about it (‘Round Midnight’). She’ll slip into a groove as easily as she would a comfortable chair (‘Sugar’) or glide through a ballad breezily (‘Give Me The Simple Life’). This kind of artistic discernment is a lifetime in the making. Stallings will sing from the new disc at its New York launch at Smoke (May 16th-18th).

Besides being consummate swing musicians, the vocal trio Duchess — Amy Cervini, Hilary Gardner and Melissa Stylianou—is an entertaining bunch. On their 2017-18 podcast, Harmony & Hijinks, devoted to helping folks find harmony in all walks of life, they offer up more than just engaging musical commentary and interviews with leading jazz musicians. Through their handsomely website they point listeners to must-hear tracks (from singer Jessica Molaskey’s Portraits of Joni, for example), wacky videos (“VIRAL FUNNY CATS, WALKING in pirate costume”) and miscellaneous stuff (recipes, fan updates, tidying tips, etc.). Such a great idea. Another great idea: Duchess and band (pianist Michael Cabe, guitarist Jesse Lewis, bassist Matt Butler) recently performed in front of a live recording audience at the Jazz Standard (May 7th-8th), performing selections from their two albums Duchess (2015) and Laughing At Life (2017), along with new material; Anzic, the label for those earlier efforts, will release the live recording later this year. (The trio is crowdfunding the album through their website and all proceeds from the Jazz Standard gig go toward album costs.)

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Who would be some of pfMENTUM’s most representative artists? “Number one would be [trumponist] Michael Vlatkovich,” Kaiser says. “Number two would be Vinny Golia, Vinny and I go way back, we’ve been collaborating since the mid ’90s and we met ten years before that. Number three would be [flutist] Emily Hay and number four would be [bassist] Steuart Liebig. Those are four that immediately came to mind, but I usually recommend that people go to our website to the “Listen” page, where there’s a playlist with at least one selection of everything that we’ve ever done and just scroll through it. There’s some remarkable music we’ve put out.”

Kaiser built his label with one obvious role model in mind. “I think Vinny’s Nine Winds label was the most influential independent company on the West Coast. We’ve done a number of co-releases over the years that work because we have this streamlined process that makes it very easy for artists to put stuff through and I think he appreciates that.”

Why start a secondary label? “Anzic, Angry Vegan came about originally because I wanted to put stuff out that wouldn’t necessarily fit in the pfMENTUM concept of improvised music. Stuff like electronica and more beat-oriented music. That way I could keep the distinct identity of pfMENTUM and still work with people I really admire, like Trevor Henthorn who has new synthesizer music coming out. Angry Vegan is slow, but constant.”

(Continued on page 42)
Lisle Atkinson, a bassist who led a handful of dates with small groups and his Neo-Bass Ensemble to go along with many sideman credits, died Mar. 25th at 78.

Atkinson was born Sep. 16th, 1940 in New York. He studied violin as a small child, then switched to bass at 12. He attended High School of Music & Art in Harlem and then Manhattan School of Music. At 22, while still in school, he was in Nina Simone’s band when she played Carnegie Hall, documented on the Colpix album At Carnegie Hall, continuing to work with the pianist/vocalist through 1965. Speaking to Philip Booth for Bass Player Magazine in 2006, Atkinson recalls, “I have to give Nina credit for being aware that I could bow, and she utilized it a lot. She had me playing a lot of arco in performances.”

Four years later, Atkinson participated in a group that would go on to have a long-term effect on his career. In sessions recorded at the Music Inn in Lenox, MA and the Village Vanguard, Atkinson was one of seven bassists in Bill Lee’s The New York Bass Violin Choir (NYBVC) along with Michael Fleming, Milt Hinton, Richard Davis, Ron Carter and Sam Jones. The fruits of those sessions made up part of the band’s sole album, eponymously released in 1980 on Strata-East.

After that were dates with Betty Carter, David Amram, Albert Dailey, Walt Dickerson, Andrew Cyrille, Horace Parlan, Frank Strozier, Howard McGhee and Richard Wyands through the ‘70s. That decade also saw Atkinson’s debut as a leader in 1978 with Bass Contra Bass (Jazzcraft). During the ‘80s, Atkinson would record with George Coleman, Helen Humes, Danny Mixon, Junko Milne and begin a stint with Benny Carter. More importantly, in 1988 Atkinson convened a band that recalled his earlier work with NYBVC, with himself and four other bassists (including his bass-player wife Karen), plus piano, drums and guest vocalists, the Neo-Bass Ensemble was born, releasing its debut on Karlisle, a follow-up in 1995 on Inspire Productions and a third, self-released disc in 2005. In the new millennium, Atkinson worked with Roni Ben-Hur, Hilton Ruiz, Kenny Burrell, Joshua Breakstone and others. In addition, Atkinson taught at Rutgers and Stony Brook Universities and spent 20 years as instructor for Jazzmobile’s Saturday Jazz Workshop.

Speaking to reporter Joseph Leichman about the expanded role of the bass he has championed, Atkinson said, “At first, I was thinking that the bass only stands in the rhythm section. After The New York Bass Violin Choir, I was definitely convinced that being in the rhythm section is not enough. I’ve always felt that any bass player should be able to play what any horn player or pianist could play. I don’t care what melody, what concerto, what sonata; if it could be played on one instrument, it could be played on another.”

LISLE ATKINSON
BY ANDREY HENKIN

Jazz at Lincoln Center Orchestra with Wynton Marsalis
premieres a suite of orchestral works inspired by the Crystal Bridges Museum of American Art collection bridging visual art and jazz
BLOOMBERG IS A LEAD SPONSOR OF THIS PERFORMANCE

JUNE 7
PORTRAITS OF AMERICA: A JAZZ STORY
FEATURING THE JLCO WITH WYNTON MARSALIS

JUNE 5
MICHAEL FEINSTEIN: I COULD HAVE DANCED ALL NIGHT
MAY 31
GREAT AMERICAN CROONERS

JUNE 18
BIG BAND B-3: JOEY DEFRANCESCO WITH WYNTON MARSALIS

MAY 14
JAZZ AT LINCOLN CENTER ORCHESTRA
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There is a tradition in Western Norway just before Christmas called Smalahove, the eating of a fully intact boiled sheep’s head. It is an experience not to be missed. It also can be thought of as an analogue for Vossa Jazz, taking place in the village of Vossevangen, 100 kilometers northeast of Bergen. Attendees of the 2019 edition (Apr. 12th-14th) could sup on the accessible, sweet cheek meat, push past the thick and complex tongue or be fully courageous by digging out the gelatinous eyeball. Vossa Jazz has it all. It also takes place in one of the most charming settings imaginable. Vossevangen is the Nordic equivalent of a Midwestern American small town, nestled among the mountains alongside the Vangsvatnet lake, with winding roads, central stone church, 1864 Fleischer’s Hotel, statue of legendary local son Krute Rockne (sadly MIA while Fleischer’s builds a new parking lot) and air so pure you could bottle it. The venues—rooms of varying size in the Park Hotel, Voss Kulturhus, Gamlekinoen movie house, rectal room of the Ole Bull Music Academy and Finnnesloftet, Norway’s oldest wooden non-ecclesiastical building—are within walking distance of each other, making it easy to bounce among the overlapping festival programming.

The centerpiece of the festival is the Tingsverket, an annual commission awarded by the festival since 1978. Previous awardees have been such Norwegian luminaries as Arild Andersen, Nils Petter Molvær, Terje Rypdal and Karin Krog. The 2019 recipient was guitarist Hedvig Mollestad. Her main vehicle is her trio, a sort of post-punk, jazz-rock amalgam but for the festival she presented a sextet with Portuguese trumpet phenom Susana Santos Silva and countrypeople Marte Eberson and Jon Balke (keyboards), Ole Mofjell (percussion) and Torstein Lofthus (drums). The 70-minute set at the Park Hotel Vossalen was loud and raucous, Hedvig’s aesthetic both thickened and elongated across five epic pieces. Resplendent in a red, sequined dress with floral print, Mollestad’s band showcased an expansive philosophy and ambitious pursuit of creative freedom, as well as his conviction that the act of creative exchange is a foundational element of human progress.

Second, part of Smith’s impact flows from the ability to attract a diverse cast of artists through mutually innovative. Brandon Ross, a guitar innovator, was one of the creative partners featured this year. Ross explained that Smith has been a mentor since the ’80s and an influence even before they met in connection with Smith’s 1973 publication notes (8 pieces) source a new world music: creative music. Ross described performing with Smith as “…an engagement with the highest aspects of discernment and organization within my musical experience. A positive creative opportunity to discover and reveal.” Speaking specifically about the festival, Ross added that “CREATE is a living, real-time ‘orchestration’ of the imagination’s thrall. There is dimension and intensity, light and sound. Beauty, as an unadulterated experience of the present moment.”

Third, Smith’s work continues to evolve. The festival featured both new and older compositions, such as “Spontaneous: The Language of Love” from 1978’s Divine Love (ECM), an excerpt from this year’s Rosa Parks: Pure Love (TUM Records), as well as collaborations with the Harriet Tubman band and experimental Japanese dancer and choreographer Naoyuki Oguri. Even Smith’s earlier material, however, was marked by substantial reengagement with substance and form. Indeed, one of the festival’s most affecting pieces was Smith’s solo performance of “Tastalun” from Divine Love. Originally recorded as a trumpet trio with Lester Bowie and Kenny Wheeler, “Tastalun” is an Arabic word that Smith explained refers to the experience of...
Imagine Meeting You Here

Alister Spence and Satoko Fujii Orchestra Kobe
(Alister Spence Music)

Diz Appearances (2005-2013):
Yuko Yamaoka Plays the Music of Satoko Fujii
Yuko Yamaoka (Libra)

by John Sharpe

In 2018, Japanese pianist Satoko Fujii turned 60. By way of celebration, she issued a new album every month of her birthday year. Even by her prolific standards this was an amazing feat and all the more so as the quality of her output was consistently high, taking in everything from a solo recital to sessions by two different orchestras. What the year established beyond doubt is that she has become a strikingly innovative bandleader, composer and improviser, with an ever-widening circle of collaborators.

One of those collaborators, who features on two of Fujii’s birthday dozen, is Australian keyboard player Alister Spence. On Imagine Meeting You Here, he conducts Fujii’s Orchestra Kobe through his five-part stular work while Fujii occupies the piano stool. Spence takes the 14-piece group as his instrument, deploying overlapping sections in myriad ways, often more direct than Fujii, mixing rocky rhythms and driving vamps with atmospheric passages and percolating backdrops. Among the high points are the simple ritual opening, where shakuhachi wavers over a throbbing beat, before orchestral mass gradually accumulates, and the beginning of “Meeting” where Spence combines a funky drum figure with the voices of the orchestra members in a lurching hip-hop-inspired riff, which ignites as the orchestra take up their instruments while continuing the riff.

Individual expression is largely subsumed within the orchestra, although there is a combustible outing for majestic trumpet flourishes and scrawling saxophone at the close of “Imagine” and a duet for muttering trombones in “Meeting”. It’s not until “Here” that Fujii clearly stands out, laying down a nagging pattern that provides the foundation for darting brass and reeds. Although she doesn’t play on Diary, another of the celebratory releases, the album shines the spotlight on Fujii as composer. Each day she spends 15 minutes before practice composing at the piano. The double CD set collects together I18 of the resultant pieces, performed by the classically trained pianist Yuko Yamaoka, which reveal the DNA of Fujii’s work. As Fujii usually names pieces upon recording, the titles here are based on the date of creation and are separable from the exhilaration of its realization. Cole Porter’s melody keeps breaking out of Zeittlin’s free embellishments like a celebration that will not be denied. Julie Styne-Sammy Cahn’s “As Long as There’s Music” is another love song that was already happy when Zeittlin got his hands on it. But he turns it loose as a throbbing waltz and takes it to new levels of overt exuberance.

If a Zeittlin set is a celebration, what is commemorated, besides life and creativity, is the vast melodic, harmonic and rhythmic potential of his instrument. He is the most pianistic of pianists. But the extravagance of his rapid passagework, the outpouring of arpeggios, scales, flourishes and addenda, is not the whole story. When the moment demands it, like on “Put Your Little Foot Right Out”, he plays single-note lines in delicate strands. The tune is best known in jazz for the reworking that Miles Davis called “Frantedance”. Zeittlin’s version is more lilting, more innocent, in keeping with the song’s origins as a nursery rhyme.

Zeittlin’s ideas about joy move through many moods. The title track is another demonstration of how erudition and emotional affirmation can coexist. This original bassa nova is a treatise in sophisticated harmony and an euphoric reverie.

Wishing on the Moon was recorded live at Diz’s Club in 2009 by Zeittlin’s trio (now in its 18th year) with Bush Williams (bass) and Matt Wilson (drums) Wilson gets more press these days but Williams is Zeittlin’s secret weapon. His grooves are deep; his counterline commentary is spot-on; his solos are rapt.

For more information, visit sonyisideredrecords.com. Zeittlin is at Mezzrow May 1st-4th. See Calendar.

R E C O M M E N D E D
N E W
R E L E A S E S

• Eric Alexander—Leap of Faith (Giant Step Arts)
• Simon Barkey/Scott Tinkler—Intervenee (Kimnaar)
• Simba Baumgartner—Les yeux noirs (Joue la Musique de Django Reinhardt)
• Jerry Bergonzi—The Seven Rays (Savant)
• Betty Carter—The Music Never Stops (Blue Engine)
• Harold Danko/Kirk Knuffke—Put Your Little Foot Right Out (SteepleChase)
• Bill Frisell/Thomas Morgan—Epistrophy (ECM)
• Alex Harding/Lucian Ban—Dark Blue (Sunnyside)
• OGJB Quartet—Bamako (TUM)
• Rajna Swaminathan—Of Agency and Abstraction (Biophilia)

Managing Editor

manage the joy of creation.

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• David Torn/Tim Berne—Ches Smith—Lafayette Gilchrist—Jean Derome—Sudoku pour Pygmées
• Basement Research—Impromptus and Other Short Works (WhyPlayJazz)
• Jean Derome—Saudouk pour Pygmées (Actuelle)
• DKV Trio & Joe McPhee—The Fire Each Time (Not Two)
• Lafayette Gilchrist—Dark Matter (s/t)
• Alex Harding/Lucian Ban—Dark Blue (Sunnyside)
• Julian Lage—Love Hurts (Mack Avenue)
• Quinsin Nachoff’s Flux—Path of Totality (Whirlwind)
• Paal Nilssen-Love—New Japanese Noise (PNL)
• David Torn/Tim Berne/Ches Smith—Son of Goldfinger (ECM)
• John Zorn—Salem 1692 (Tzadik)

Andrey Henkin, Editorial Director

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For more information, visit alisterspence.com and librecord.com. Fuji is at The Stone at The New School through May 4th. See Calendar.
Baritone saxophonists were once heard almost exclusively with big bands in a supporting role with rare solo features. That began to change with the arrival of bop, where a number of small groups were led by those wielding the big horn. Carol Sudhalter’s many decades on the instrument merit attention, as she has earned the respect of her peers in New York City and spent significant time playing in Italy, where many of her recordings have been made.

This midday concert at New York’s Saint Peter’s Church has an informal air: there are times when a musician is distant and one can also hear her giving instructions to adjust the level in the midst of a piece. Sudhalter’s approach combines lyricism with gruffness and her playing doesn’t seem heavily influenced by the giants who preceded her. One of the nice surprises is her choice of material, which includes many songs not typically identified as features for baritone saxophonists.

Her powerful sound dominates the jaunty introduction of Tadd Dameron’s “On A Misty Night”, well supported by her rhythm section of pianist Patrick Poladian, bassist Kevin Hailey and drummer Mike Campenni. Her elegant treatment of Benny Golson’s “Park Avenue Petitie” has a melancholy air, with lush held notes and creative use of space. She changes gears completely for a poignant setting of Bill Evans’ ballad “Time Remembered” by switching to flute (an instrument that Evans studied) with Poladian’s economical solo avoiding comparisons to the composer’s sound. With both Hank Mobley’s “Funk in Deep Freeze” and Sonny Rollins’ “Valse Hot”, Sudhalter has fun exploring pieces baritone players have pretty much overlooked. The lyrical flute-piano duet of Antônio Carlos Jobim’s “Luiza” is the perfect encore.

For more information, visit sudhalter.com. Sudhalter is at Jazz Standard May 2nd-5th. See Calendar.

Chris Potter (Edition) by Tom Greenland

At 48, saxophonist Chris Potter is already a veteran in the jazz business, with an enviable track record of sideman stints (Red Rodney, Paul Motian, Dave Douglas, Dave Holland, among others) and 20 acclaimed albums as leader. Circuits, his 21st, is a revisiting and reworking of his work with Underground, a bassless, groove-oriented fusion project. The record’s sound is based around two Hustonites of different generations: drummer Eric Harland, who combines the tight-pocket playing of Underground’s Nate Smith with a looser handling of back-beats and accents; and James Francis, whose Fender Rhodes-based keyboard sound is colored with various electronic enhancements to conjure up (among other things) a virtual reality of video games and robots. Although he’s a sideman here, Francis’ mercurial style—paradoxically relaxed and on-edge—adds a distinctive stamp to the group, whether he’s floating over the bar lines, laying out briefly only to jump back in emphatically or spinning out morphing washes of synth sounds. Bassist Linley Marthe only plays on four (of nine) tracks, though (as with Underground) the funk never fizzes for lack of bottom, and his busy but apropos accompaniment on “Exclamation” decision to keep the drama.

At the core is Potter’s impeccable tenor saxophone playing: fluent, lyrical, logical, rhythmically supple, extrativered without exaggeration. Eight new originals (plus one cover) provide compelling vehicles for his prog-bop approach, an outgrowth of Michael Brecker’s perhaps, but all his own. The tracks marry spontaneity with compositional control—the former shown primarily in the flexible beats and in Potter and Francis’ solo spots, the latter in various precomposed or ‘textured’ sections, such as the overdrubbed wind choruses (saxophones, clarinets, flutes) heard on “Invocation” and “Queens of Brooklyn”; the bass-clarinet counterlines and ‘sweetener’ parts heard on “Koutomé”, the title track, “Green Pastures” and “Queens of Brooklyn”; and in subtle remixes and electronic enhancements heard throughout.

It seems as if Potter had a little extra studio time on his hands and put it to good use crafting and sculpting the improvised raw materials. The result, akin to some of David Binney or Donny McCaslin’s projects, sounds both rooted and contemporary, progressive yet accessible.

For more information, visit editionrecords.com. This project is at Jazz Standard May 2nd-5th. See Calendar.

Dirty in Detroit (Live at the Dirty Dog Jazz Café) by Scott Yanow

In a career that has already been quite productive, pianist Emmet Cohen has shown that he is charting his own path within classic jazz. While his previous recordings have found him welcoming such greats as Benny Golson, Ron Carter, Jimmy Cobb and Albert “Tootie” Heath, it is gratifying to hear him in the spotlight with his own trio on Dirty in Detroit.

The CD features Cohen alongside bassist Russell Hall and drummer Kyle Poole performing fresh and creative interpretations of a variety of vintage material. The music is wonderful, although one wonders why the order of the Waller songs, quoting “Smoke Gets In Your Eyes” during “Jitterbug Waltz”, featuring Hall on “Squeeze Me”, cooking a bit on “Ain’t Misbehavin’” and bringing into “Handful Of Keys” in spectacular fashion to wrap up the set. Dirty in Detroit is well worth exploring.

For more information, visit emmetcohen.com. Cohen is at Birdland May 2nd-4th. See Calendar.

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GLOBE UNITY

PAREDE

Angles 3 (Clean Feed)
States of Minds
Møster (Hubro)
Eldbjørg
Sigurd Hole (Elvesang)
by Tom Greenland

In honor of Norway's Constitution and Liberation Days (respectively May 17th and 8th) this column reviews albums by artists from the western Nordic kingdom: Angles 3, featuring bassist Ingebrigt Håker Flaten (from Oppdal); Kjetil Møster's eponymous quintet (Nordmenn all), plus a solo set by Rendalen-born bassist Sigurd Hole.

Flaten was part of Swedish tenor soprano saxophonist Martin Küchen's first Angles project (2004) with Swedish drummer Kjell Nordeson. PAREDE, reuniting the original lineup, was recorded live at SMUP, an avant-oriented venue west of Lisbon. Over the course of four tracks lasting an hour one is struck by the cumulative power: energy of Delta blues; Albert Ayler's sound-for-sound's sake ethos; what might be called 'grunge jazz'. Eschewing full-bore skronk, the trio concentrates on steady beats propelled by nimble melodic bass and no-nonsense rocking drums. Küchen meanwhile builds short motifs into sturdily (if unconventional) architecture, cressing or choking his tone into now delicate, now bestial cries. Buoyed by the rabid crowd, these middle-aged jazzmen exude an impressively youthful verve.

States of Minds is the fourth album (a double) by multi-instrumentalist Kjetil Møster's group, formed in 2010 with bassist Nikolai Haugland and drummer Kenneth Kapstad, joined later by guitarist Hans Magnus "Snah" Ryan and, guesting for this date, synthetislap steel guitarist Jørgen Treaen, who also engineered the two sessions. Each disc opens with a 20-plus-minute group improvisation, both based on steady (but morphing) rock rhythms under a three-way wash of electroonic timbres. Two shorter improvs and six tunes round out the set. Treaen's Pink Floyd-esque modal synth loops often function as a heartbeat, his high-sliding guitar barely distinguishable from Møster's processed tenor saxophone and Ryan's similarly-toned guitar. Elsewhere, Møster favors a clean tone that seems to loiter about the mix. The all-pervasive reverb fosters the illusion that one is hearing the music from the far side of a giant watery cave.

Elvesang ("River Song") is Sigurd Hole's solo bass debut recorded in a church north of his birthplace. The ancient wooden building's distinct acoustics and region's rural ambiance greatly contribute to the impact of this holistic suite of 12 short ruminative pieces. Interrupted—or rather accompanied—only by Mother Nature herself, Hole blends with thunder claps (on "Torden" and "Lysning"), light rain (at the start of "Regn") and birdsong ("Fugler"), allowing these ambient "intrusions" to coexist peacefully in the moody soundscape. A master of timbral manipulation, he poises these against open drones, tapping beats and overtone melodies.

For more information, visit cleanfeed-records.com, hubromusic.com and sigurdhole.no.

Equal Time

Akiko Tsuruga/Jeff Hamilton/Graham Dechter (Capri)
by Elliott Simon

This egalitarian B3 trio is comprised of organ player Akiko Tsuruga, drummer Jeff Hamilton and guitarist Graham Dechter. Each member is given Equal Time on a program split between originals and covers. Tsuruga stands out among the current crop of youngish B3 players in that she doesn't slather her music with greasy substructures. Dechter and Hamilton have similar elegant touches and together they offer a unique take on the genre. They swing at the start on the leader's "Mag's Groove" and the entire set is an enjoyable, if somewhat lighthearted, exacting session.

The self-penned compositions are the meatier fare and Dechter's Orange Coals is a countrified burner with intense ride cymbal propelling the guitarist to his finest moments. "Osaka Samba", a meld of the leader's Japanese roots and Brazilian rhythms, is a lovely creative approach maintaining a breezy feel while her "Lion's Gate" is an achingly beautiful bluesy panorama. Dechter and Tsuruga are made for each other and here their repartee is exquisite.

The covers include a lilting version of Hank Mobley's "A Baptist Beat", with Dechter's country-blues technique impressive but missing the original's ragged gospel roots, and Steve Allen's "This Could be the Start of Something Big", which serves as both a fine showcase for Dechter's skill and an overly campy closer. Rounding out the set are John Coltrane's "Moment's Notice" and Victor Schertzinger/Johnny Mercer's nugget "I Remember You". The former fares better than the latter and although the tune's hard edges are rounded, Hamilton pushes Dechter and Tsuruga into some interesting interplay.

When viewed in context of the B3 canon, Tsuruga sacrifices some grit in favor of elegance. But that has been her contribution and over the past decade she has refined her approach, staked out this territory and made it her own.

For more information, visit cappirecords.com. This project is at Dizzy's Club May 5th-6th. See Calendar.

Trumpeter Thomas Heberer presents a refreshingly innovative collection of original compositions performed by a tightly focused quartet on the genre-crushing X Marks The Spot. Known for his work with the ICP Orchestra and as a sideman with numerous groups in Europe and New York City, where he now resides, focuses here on his compositional skills, which reveal a deliberate and measured approach, sometimes delicate and at others almost unbearably tense.

Most of the pieces are taken at a leisurely pace, with trumpet concentrated in the lower to middle registers. Heberer knows what he wants but he is in no rush to get there. The opening "The Ball is in Your Court" begins casually with Terrence McManus' guitar mimicking deep electronics, segueing to an attractively relaxed rock-infused contribution from bassist Michael Bates and drummer Jeff Davis, before Heberer's entrance. Modestly mixing strongly composed lines with thoughtfully free excursions, the self-effacing, trumpeter excels in choice of notes and magisterial pitch. In addition to the compelling melodies, such as angular "Night and Day Share the Clock", and Heberer's striking technique tempered by a laid-back pose that makes it all look deceptively simple, is the fabulous rhythm section, building tension and pushing the leader. What is particularly attractive is the way each piece brandishes different strategies in subtle ways.

Heberer likes to open with rhythm and on "Bon Ton", acoustic guitar and bass lead frenetically, with trumpet flutters and blats fitting in, well, if not hand-in-glove, then at least in a way that makes perfect sense, at least in retrospect. Heberer unhurriedly rises above the rhythm section, with splendid support underneath. "Mongezite", a homage to South African trumpeter Mongezi Feza, picks up the pace to the point where you could even dance to the nifty melody. The closing "Remscheid Reggae" confounds expectations with simple and gentle acoustic guitar abetted by the close embrace of bass and drums, with Heberer's rich sound ending abruptly to finish the piece and the album. It may not sound like any reggae you have heard, but like most of the album, sinks in quietly.

For more information, visit outbourecordings.com. This project is at Bushwick Public House May 6th and El Barrio Artspace May 19th. See Calendar.

AKIKO/HAMILTON/DECHTER

EQUAL TIME

AMONG THE TOP TOURING JAZZ TRIOS IN THE NATION, AKIKO TSURUGA (ORGAN), JEFF HAMILTON (DRUMS), AND GRAHAM DECHTER (GUITAR), NEVER FAIR TO IMPRESS WITH HIGH ENERGY, INNOVATIVE ARRANGEMENTS AND WORLD-CLASS MUSICIANSHIP. ALWAYS LEAVING RAVE REVIEWS IN THEIR WAKE.

X Marks The Spot

Thomas Heberer (OutNow)
by Steven Lowey

MAY 5TH & 6TH
7:30 PM & 9:30 PM $35
CAPRI RECORDS.COM

For more information, visit caprireCORDs.com. This project is at Bushwick Public House May 6th and El Barrio Artspace May 19th. See Calendar.
With Columbia Icefield, trumpeter Nate Wooley introduces a new quartet with guitarist Mary Halvorson, pedal steel guitarist Susan Alcorn and drummer Ryan Sawyer. While the band’s scale may seem modest, its subject is vast. The Columbia Icefield covers 125 square miles of Western Canada and is up to 1,200 feet thick, actually spawning glaciers. Is it invoked to suggest the monolithic scale of the natural world, its vast consistency, or perhaps its transitory character? The Columbia Icefield has lost half its volume in the past century.

Three long pieces are at once immediately listenable and slightly mysterious. Take the opening “Lionel Trilling”, for example, a work that has both stretches of minimalist rhythmic pulsation and a trumpet solo of slightly mysterious. Take the opening “Lionel Trilling”, for example, a work that has both stretches of minimalist rhythmic pulsation and a trumpet solo of

Gradually the guitars come to the fore, both bending pitches. Alcorn pushes the Nashville associations of her instrument to an icy, oscillator-like purity and sets pitches. Alcorn pushes the Nashville associations of her instrument to an icy, oscillator-like purity and sets

Saxophonist Andrew Lamb has been a powerful if under-recognized figure on the New York free jazz scene since the 70s. He studied with Kalaparusha Maurice McIntyre and performed with Cecil Taylor, Henry Grimes and Warren Smith, among others, and led numerous groups of his own. He’s a burly but introspective and open-hearted guy and his music is the same: a post-Coltrane, post-Ayler form of spiritual free jazz with an almost ceremonial aspect at times.

This trio features Lamb and his longtime creative foil, bassist Tom Abb (who co-founded the Northern Spy label and directed the free jazz documentary Fire Music), joined by drummer Ryan Jewell. The music sounds like free improvisation of the Pentecostal type released on labels like AUM Fidelity, Boxholder, No More, Eremita and others throughout the ‘90s-00s. Pieces like the opening title track, closing “Embrace Of The Twin Ponds” and “The Be In To Be” are churning, pummeling workouts on which Lamb’s long, keening lines are supported by booming, Jimmy Garrison-esque bass. Jewell’s drumming is very Rashied Ali/Milford Graves-esque bass, he often avoids snare and bass, preferring to concentrate on toms and cymbals. The result is a somewhat more meditative atmosphere than one would immediately anticipate, particularly on “Embrace Of The Twin Ponds”, when Lamb switches to flute.

The Casbah of Love isn’t all trio blare, though. “Wonders Of The Morning” and “The Third Shadow” are fierce solo saxophone eruptions while “Song Of The Wind And The Leaf” is a duo for bass and saxophone that feels like a false start that was nonetheless put on the album. After one phrase, Lamb can be heard to say, “Uh-oh” and the piece peters out soon afterward, ending abruptly at the 85-second mark. On “New Moon On The Desert”, he switches to bass clarinet. It’s also worth noting that the album is

The Gates of Hell”, part three of the suite, is named for a monumental work that was never completed, but planned for the 1889 Exposition Universelle in Paris to commemorate the 100th anniversary of the storming of the Bastille. The music has a march-to-your-own-pace quality enhanced by bassist Vicente Archer’s low notes but it evolves with wah-wah trumpet, underlined by Ismir Wignall’s percussion. It’s Miles Davis-ish, but not funky at all, too atmospheric for that.

“Dignity and Despair (Burghers of Calais)” (part two) commemorates one of Rodin’s best-known works, celebrating a moment of self-sacrifice circa 1346 during the Hundred Years’ War between France and England. With death hanging in the air, it’s somber and brief, featuring Chien Chien Lu’s vibraphone. “Camille Claudel” (part four) is a very peaceful take on its subject, who was a very talented sculptor in her own right, but neglected by the sexist assumptions of her times.

The whole suite is somewhat somber, despite such modern touches as Fender Rhodes piano and what sounds like (but probably isn’t) an Echoplex. Pelt himself isn’t in the background, but playing just what needs to be played. He doesn’t really start blowing in earnest until “Feito”, a post-suit cut featuring a fine open-horn workout.

Oh, and check out “Epilogue”, which opens with a long bass introduction. Things get moving when Allan Mednard’s drums pick up the tempo. Pelt plays a delicate melody that seems out of character with the by-then incessant beat, but it works. “Ceramic” has near-Latin piano from Victor Gould, an MVP here.

Jeremy Pelt The Artist features Pelt the composer and it’s a lovely work.

For more information, visit birdwatcherrecords.bandcamp.com. This project is at Jazz Standard May 9th-12th. See Calendar.
Saxophonist Evan Parker and percussionist Eddie Prévost may seem opposite sides of the spectrum, the former given to loud, rapid linearity, the latter to spacious, amorphous environments. But they’re opposite sides of the same spectrum, sharing an interest in spontaneous expression and exploration of the sonorities of their individual instruments. They also share a space on the timeline of British free improvisation: Parker’s earliest recorded work was with guitarist Derek Bailey and drummer John Stevens’ Spontaneous Music Ensemble in the late ’60s, at which time Prévost was already exploring similar ideas of non-idiomatic free improv with the group AMM.

Their paths have crossed, of course, prior to the 2017 concert captured on Tools of Imagination, in various arrangements and ensembles as well as on two previous recordings, both issued on Prévost’s Matchless Recordings. Here, at Warsaw’s Pardon, To Tu, they continue the conversation, perhaps finding even more commonality than on past occasions. The amity is generally found through Parker slowing down, finding crevices within Prévost’s bright cymbal work through which to crawl. On occasion, though, Prévost meets Parker as well, with some rather surprising tuned drum work (presumably achieved by manually altering the tension of the head).

Prévost initiates the single, hour-long track with crying bowed cymbals punctuated by soft mallet in a suspensful solo orchestration. Parker enters with a slow, low tone and round flutters. The harmonic integration is notable; the pair plays “in tune”, despite the less-manageable pitch control in the percussion. Prévost doesn’t quite make a cello out of his kit, but he certainly seems to try before dropping to the lower register of a softly pounded gong, leading Parker to the bottom of his tenor. Parker pushes back to the surface and Prévost teases the tension, jumping overdubbing and some percussion to extend the sound.

Cymerman uses electronic processing, straight from a musician playing an acoustic instrument. Cymerman is best heard through headphones or else at high volume and Cymerman recommends each technique “for maximum experience” with this new solo effort. More than just a composer and performing musician, Cymerman is a recording musician and the solo effort. More than just a composer and performing musician, Cymerman is a recording musician and the solo effort.

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For more information, visit 5049records.com. Cymerman is at Areté Gallery May 18th. See Calendar.
Machito & the Impact of the Afro-Cubans at 80


FREE EVENTS

- Listening Room – with Joe Conzo, Sr. NEVER BEFORE HEARD RECORDINGS Thu & Sat | May 2 & 4 | 1:00pm Longwood Art Gallery
- A Tour of NMMH Exhibit with Joe Conzo, Sr. MACHITO AND MARIO: THE ROOTS OF AFRO-CUBAN JAZZ Fri | May 3 | 6:30pm | G - Atrium
- "MACHITO: A LATIN JAZZ LEGACY" A Film by Carlos Ortiz Fri | May 3 | 7:30pm | Repertory Theater Post film discussion: Chris Washburne, moderator
- "EN CLOVE CON MACHITO" Rhythm Section Workshop Sat | May 4 | 11:30am | Repertory Theater Mario Grillo (timbales & percussion) Eddie Montalvo (congas) - Luis Marqués, Jr. (bongos) Gilberto "Pepito" Colón (piano) - Jerry Madera (bass) Hosted by Annitte Aguilar
- PANEL DISCUSSION "Machito, Bausí & Graciela: Creating a Genre that Endures" Sat | May 4 | 1:30pm - 5:30pm | Repertory Theater Loren Schoenberg, moderator Mario Grillo • Joe Conzo, Sr. Ray Santos • Bobby Sanabria René López • Cita Rodríguez

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BackCountry Jazz presents

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Thursday, May 16, 2019
Burning Tree “Jazz” Club
120 Perkins Road, Greenwich, Ct
Cocktails, Dinner, Concert
6:30 to 9:30pm

Tickets
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203.561.3111
Mary Stallings’ recording career has spanned an impressive 58 years. In 1961 she made her recording debut on vibraphone master Cal Tjader’s Cal Tjader Plays, Mary Stallings Sings. Stylistically, the Bay Area-based vocalist, now 79, continues to favor a bop-oriented approach with a strong Carmen McRae influence.

Mary Stallings (Smoke Sessions) by Alex Henderson

Linda May Han Oh’s Aventurine is a master class in shaping a personal sound. The bassist, composer and arranger enhances her role in all three capacities in an iridescent ecosystem of ideas that thrives on repeat listening. Combining the signatures of Greg Ward (alto and soprano saxophones), Matt Mitchell (piano) and Ches Smith (drums and vibraphone), along with a bevy of strings and singers, Oh delineates a space in which every voice has something integral to say. The string quartet, led by violinist Fung Chern Hwei, is a green thread throughout, ending in a richly arranged take on Bill Evans’ “Time Remembered”. The latter, along with Charlie Parker’s “Au Privave” and the Chinese traditional “Song Yue Rao” (Moon in the Pines), are the only non-original tunes. Oh’s writing animates every other leaf like a blast of chlorophyll.

That feeling of regeneration abounds in the title track, which adheres its instrumental and vocal forces by the glue of Oh’s bass. Whether rhapsodizing on electric in “Lilac Chaser” or bowing upright in the Bach-inspired “Cancrizan”, she carries the full weight of her ensemble with studied hands. She is just as adept at unmooring herself, as in the exquisite “Kirigami”. The mysterious diptych “Rest Your Weary Head”, dedicated to one of her nieces, emits dreamlike energies against the indigeneity of “Broome We Are Here”.

Her band is vivaciously present. Ward’s soprano playing is especially moving in “Ebony” while Mitchell and Smith uncover hidden details in every melody they encounter. But it’s their fearless helmswoman who pushes ever onward, always keeping one oar in the water. Albums like this come along only once in a great while and the world is a better place for it.

For more information, visit biophiliarecords.com. This project is at National Sawdust May 16th. See Calendar.

The Garden of Earthly Delights
André Carvalho (Outside In Music) by George Kanzler

Portuguese bassist André Carvalho has created a sonic study in contrasts on this 11-part suite inspired by Renaissance painter Hieronymus Bosch’s famous surrealist-foreshadowing triptych The Garden of Earthly Delights. Carvalho writes that the suite “wanders between antagonistic dichotomies like softness and harshness, simplicity and complexity, harmony and conflict, improvised vs. composed music, exploring the exact same set of emotions, motives, motivations and desires that can be found in our most profound experience as Human Beings.”

A tall order for any piece of music, let alone one from a sextet. Yet Carvalho creates, at its best, an often captivating, phantasmagoric suite, which careers through a sonic landscape gleefully mixing acoustic instruments with heavy electric guitar and hyperdrum and percussion but, at its worst, sounds like dubious experiments in a sound lab.

The band here is Oskar Stemmark (trumpet and flugelhorn), Eitan Gofman (tenor saxophone, flute and bass clarinet), Jeremy Powell (soprano and tenor saxophones, flute), André Matos (guitar) and Rodrigo Recabarren (drums and percussion). Co-producer Pete Rende also deserves credit for his clear, precise mixing. It is that which allows Carvalho’s acoustic bass an often equal role with Matos’ heavy-metal-leaning guitar. The pair can interact delicately, as on the spare “Draecena Draco” or in the blare and swirl of “The Towers of Eden” and “Evil Parade”, where the rich, clear tones of bass assert themselves despite the Jimi Hendrix-like feedback from Matos. Meticulous mixing also insures that the horns are heard with clarity, as they are often employed in weaving, tandem and overlapping lines, hardly ever in unison of simple harmony.

Carvalho’s pieces rarely conform to song structure and steady tempo. Meters and tempos shift within tracks, rubato sections are common. The up tempo jounce of “The Fools of Venus”, an early track, is seldom replicated as the suite progresses toward increasing discord and mayhem. Then, after a distortion- and feedback-heavy “The Forlorn Mill”, the suite ends with the drone ballad “Phowa”, a through-composed theme from the horns and guitar. The title suggests Carvalho eschewing Bosch for Vajrayana Buddhism as the title refers to a meditation “practice of conscious dying”.

For more information, visit outsidetimemusic.com. Carvalho is at The Owl Music Parlor May 19th. See Calendar.
Big Band is at Iridium May 20th. See Calendar.

For more information, visit palermobigband.com. Palermo’s of moods and tempos while swinging infectiously.

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possibly dictated by deep respect for the tradition.

“Affinity” is another good example of this along with

the arrangements of compositions by Gigi Gryce

(“Minority”) and Duke Ellington (“Brasiliances”).

Although none of the compositions are from the Zappa

repertoire, that influence is still palpable in some

pieces—like the interpretation of Egberto Gismonti’s

“Sanfoná” and Palermo’s “Next Year”.

The arrangements are superb—Palermo has a particular knack for his reed section—and so are the soloists: from Palermo on alto saxophone to Phil Chester’s nimble soprano, Bill Straub and Ben Kono’s dueling tenors in “Giant Steps” and John Bailey’s very personal reading of “Like Lee Morgan”. Although not featured in solo outings, the rhythmic duo of bassist Paul Adamy and drummer Ray Marchica is simply outstanding at driving the band through sudden shifts of moods and tempos while swinging infectiously.

For more information, visit palermobigband.com. Palermo’s Big Band is at Trilium May 20th. See Calendar.

Tenor saxophone master Joe Lovano has been making great records for the better part of the last 40 years, since he entered the jazz consciousness as a member of several key Paul Motian groups in the early ’80s like Psalm with Motian and bassist Ed Schuller (ECM) and Story of Maryam with Schuller and saxophonist Jim Pepper (Soul Note). With each passing year, Lovano’s post-Coltrane aesthetic grows more confident, mature

and relevant. And now, he has ascended closer to a personal zenith in his development.

Lovano has contributed to many dates on ECM as a sideman, but Trio Tapestry, a brooding document with Marilyn Crispell (piano) and long-time Cleveland associate Carmen Castaldi (drums), marks his debut as a leader for the venerable German record label, which celebrates its 50th anniversary later this year.

English. The disc opens with the dark percussive textures of Castaldi’s cymbals and gong work by the leader before Lovano begins to unwind with a hushed and contemplative lament on tenor. Castaldi approaches the drums in much the same manner as Motian, an obvious influence; a premium placed on color and texture and a minimum devoted to any obvious beatmaking. Crispell is nothing short of magnificent on this session. From the very beginning she provides Lovano with a luxuriant and flexible harmonic tapestry, with which he is able to wind colorful threads of daring melodic design. She’s a profound listener and when she joins on “Seeds of Change”, each phrase becomes a generator for a deeper conversation.

Lovano switches to torgato for a shimmering duet with malted-driven drums on “Mystic”, which unfolds with an architectural patience reminiscent of Wayne Shorter. Pinpoint ride cymbal articulations elevate and inspire Lovano into a more animated conversation and when Crispell enters at mid-point this trio begins to galvanize. The album is at its best when the music transends the ruminative into a more agitative state—like the penultimate “Spirit Lake”, which seems to transcend the ruminative into a more agitative state—like the penultimate “Spirit Lake”, which seems to imply a malevolent force beneath the surface, and “The Smiling Dog”, where the simmer becomes a boil—yielding the album’s finest track.

For more information, visit cemrecords.com. This project is at Village Vanguard May 21st-26th. See Calendar.

Tenor saxophone master Joe Lovano has been making great records for the better part of the last 40 years, since he entered the jazz consciousness as a member of several key Paul Motian groups in the early ’80s like Psalm with Motian and bassist Ed Schuller (ECM) and Story of Maryam with Schuller and saxophonist Jim Pepper (Soul Note). With each passing year, Lovano’s post-Coltrane aesthetic grows more confident, mature
Melissa Aldana (Motéma Music) by Russ Musto

Visions, the fifth effort from Melissa Aldana, is the most ambitious work to date by the 2013 Monk Competition winner, a further excursion into Frida Kahlo-inspired compositions that began with a residency commission from The Jazz Gallery. Aldana’s band is a quintet of vibraphonist Joel Ross, pianist Sam Harris, bassist Pablo Menares and drummer Tommy Crane. The inclusion of chordal instruments in contrast to her previous pianoless trio outings serves Aldana’s distinctive compositional voice, one marked by consummate harmonic acuity.

The opening title track is a freewheeling outing, an appealing line brimming with anticipatory optimism, a propulsive point of departure for engaging solos by Harris and Aldana—the former characterized by idiosyncratic chordal and spatial choices, the latter noteworthy for its wide-ranging tonality. Ross plays a key harmonic role in the dramatic tone of “Acceptance” with Menares and Crane driving the compelling narrative contour of the piece. Latin-tinged “La Madrina” is an episodic excursion traversing a variety of emotional terrains while “Perdón” glides along with a lithe waltzing Wayne Shorter-esque feel. It’s followed by the dirge-like “Abre Tus Ojos”.

Aldana’s “Elsewhere” is lyrical melody upon which she improvises with escalating intensity. Solo vibraphone delicately introduces “Dos Casas Un Puente”, a bifurcated piece, on the first half of which tenor exudes bright sanguinity while the second part introduces a darker mood via classically-tinged piano. Unaccompanied tenor opens the Jay Livingston-Ray Evans ballad “Never Let Me Go”, which Aldana invests with palpable emotional sensitivity worthy of the classic’s romantic lyric. On “The Search” and “Su Trajedia” her horn often takes on a distinctly clarinet-like tone, blending nicely with vibraphone on the former and bass on the latter. The concluding “El Castillo de Volenje”, a final feature for Ross, is an extended episodic journey, which swings linearly through various tempos, again highlighting Aldana’s individualistic compositional approach.

For more information, visit motema.com. This project is at Jazz Standard May 23rd-26th. See Calendar.

Swiss Jazz Orchestra & Guillermo Klein (Sunnyside) by Donald Elfman

It makes perfect sense that an ensemble dedicated to presenting new works would be drawn to a composer who has expanded the jazz idiom. Guillermo Klein has been a regular guest in Bern for several years and his collaborations with the Swiss Jazz Orchestra have borne fruit with this striking new recording.

“Córdoba” opens the proceedings in a most original fashion. Klein’s electric piano is the beautifully repetitive underscoring to the counter-rhythms of the orchestra and the lines of the sections. The keyboard crosses and weaves, leading to a lucidly dark tuba solo by Jan Schreiner. The whole tune is a minimalist fanfare to kick off this collaboration. To change the pace, “Riqueza Abandonada” starts as a dusky ballad colored by tenor saxophonist Adrian Pfülgshaupt and then picks up in tempo with a buoyant guitar solo by Samuel Leipold. The writing is finely layered, engaging and different.

“Agua (Para Mantener)” changes its dynamics subtly and regularly with a deft bass section by Lorenz Beyeler and then a soulful tenor solo from Cédric Gochwind. There is sinuous and poignant bass clarinet by Jürg Bucher on “Manuel”, which Klein has reworked from an earlier Sunnyside recording. “Paredón” is a nutty, off-kilter romp, which frenetically shouts and stomps. “Machine & Emile” finds brass playing off woodwinds, some lovely ‘old’ pianistics from Philip Henzi and a cinematic sensibility. This collaboration teems with ideas. Two linked pieces celebrate a Bern prison turned clocktower: “Inside Zytglogge” has a wacky, playful march and a baritone feature for Matthias Tschopp while its sequel, “Zytglogge II”, is percussive with horns sharing lines. The set closes with a brash and beautiful “Hymn” and one of Klein’s earliest tunes (from high school!), “Lepo”, which rocks with the composer’s funky electric piano and a fiery trumpet solo from Dave Blaser. The writing and playing are gorgeously textured and colored, Klein blending his approach to the possibilities inherent in this extraordinary orchestra.

For more information, visit sunnysiderecords.com. Klein is at Smalls May 27th and Bar Lunático May 28th. See Calendar.

Visions: Open at 7:30pm!

Swiss Jazz Orchestra & Guillermo Klein

Original music for a finale: The New York City Jazz Record
If there’s a hidden soundscape between acoustic and electronic, live and tape or free and freer, Green Dome commands it. Rich in reverb, swathed in darkest colors, subtly haunting and almost hinting at a reconstructed score of A Clockwork Orange, harpist Zeena Parkins returns to the forefront with one of her boldest units. One-time Rhys Chatham drummer Ryan Sawyer reveals in artful subtlety and this lineup allows him welcoming atmosphere. Brake drums and metals accentuate his kit, whether or is that the modular synth, electronics and live coding atmosphere. While the title suggests an unapologetic sentimentalist, Lage’s penchant for sweetness is never overbearing. The melancholic sway of David Lynch-Peter Ivers’ “In Heaven”—accented by hints of the blues and gentle country stylings—is a perfect intro to his talent for tracing poignant melodies across genre lines. Jimmy Giuffre’s “Trudgin’” helps balance the romanticism, emerging like a moody strut on uneven ground, Lage exploring a darker side of his playing. The title track, Lage’s reimagining of The Everly Brothers classic, narrowly avoids crossing the line into the overly saccharine, largely due to the consistently evocative quality of Lage’s warm and nuanced tone. With “Lullaby”, one of two originals, Lage again takes on a crunchier tone to hold down the wandering theme over the bustling textural landscape created by bassist Jorge Roeder and drummer Dave King.

That pair provide crucial scaffolding to the sense of animation and musical chemistry. The frantic energy of Keith Jarrett’s “The Windup” highlights their rhythmic prowess; the speed increases and just as the momentum seems to hover on the edge of collapse, the band drops out and Lage breaks into a sharp, cascading solo. “Encore (A)”’s tight and steady groove offers Lage the opportunity to prove his own rhythmic prowess as no less exciting and nuanced than his melodic work. Like the other selection from Jarrett, a clear source of inspiration, “Encore (A)” exudes an upbeat and infectious energy born from the players’ enthusiasm and camaraderie. Roy Orbison’s “Crying” provides a triumphant conclusion and a final reminder of Lage’s unique ability to blend sentimental pop with rock and jazz without losing the deft touch that makes his work so enthralling. For more information, visit mackavenue.com. Lage is at Jazz Standard May 29th with Fred Hersch. See Calendar.
Paul Jost’s second album not only represents an evolution of his growth as a vocalist, but also his talents as an arranger. Jost actually refers to himself as a vocal musician, clearly evident on the 13 tracks of this offering. He possesses a gravelly tenor, liberally applied to an amazingly facile ability to scat, utilize parlando and sprinkle in straightahead vocalizing. His style, especially in phrasing, is percussive, no surprise since he’s spent the greater part of his career behind a drumkit for a plethora of A-list jazz artists such as Morgana King, Mark Murphy, Sylvia Syms, Ann Hampton Callaway and Billy Eckstine.

Two of his originals, “Bela Tristeza” and “Livin’ in the Wrong Time”, appear in the mix of standards and more modern material. Paul McCartney’s “Blackbird” is given a fresh bebop treatment with scat threading through instrumental turns, particularly by vibrophonist Joe Locke, who is featured on the first four tracks. His work on Harold Arlen-Yip Harburg’s “If Only Had a Brain” fits perfectly into Jost’s brilliant, wistful balladic arrangement. Locke is also front and center on Juan Tizol’s “Caravan”, done bebop style, and a slow, dramatic arrangement of Fred Neil’s “Everybody’s Talkin’”, an emotive Jost delivering the lyric in parlando. The traditional “Shenandoah” and “Everybody’s Talkin’”, done by Bob Dylan’s “Girl from the North Country”, Jost adding harmonica playing to his vocalizing, are slowly and carefully delivered, with an intense longing and pathos that pops the lyric.

Jost’s regular trio of Jim Ridl (piano), Dean Johnson (bass) and Tim Horner (drums) each have spotlight moments on a trippy arrangement of Sonny Rollins’ “No More”, with Jost scatting along through the rhythm changes. Ray Noble’s “The Touch of Your Lips” is transformed into a bebop wonder. Rube Bloom-Harry Ruby’s “Give Me the Simple Life” anchors the conceptual through-line of the CD. Jost starts with a spoken quote of his father’s, a philosophy of life he expresses by singing the tune straightahead. He ends it by whistling, including a riff of the theme song from The Andy Griffith Show. It’s a nice touch.

For more information, visit pauljostmusic.com. Jost and his trio are at 55Bar May 29th. See Calendar.
In a career spanning over 40 years, bassist Jay Anderson has appeared on hundreds of record dates by well-known artists, with nearly a hundred alone made for SteepleChase, though only a few as a leader. When producer Nils Winther invited Anderson to lead his own session, including his choice of material and personnel, he was already in the midst of scoring some favorite songs. Anderson not only recruited a diverse group of musicians, but also chose to focus primarily on less familiar selections or numbers not typically heard in a jazz setting, varying the players from one track to the next and including unusual instruments.

The title track is a fascinating original, a miniature movement) has an exotic, Far Eastern flavor, buoyed by a bass vamp and overdubbed arco unison with Drewes’ soprano saxophone, augmented by Frank Kimbrough’s harmonium and Anderson’s Tibetan singing bowl for additional seasoning. The leader’s understated, spacious solo interpretation of Billy Joel’s “And So It Goes” recognizes the possibilities within an overlooked pop song. The very fresh approach to the Gus Arnheim-Charles N. Daniels-Harry Tobias standard “Sweet And Lovely” blends a funky New Orleans flavor with bass and drums, adding sassy cornet, then a touch of Thelonious Monk in the final section. Anderson wraps his rewarding CD with a striking arrangement, a bass-harmonium duet of the sorrowful Pee Wee King-Reed Stewart country ballad “Tennessee Waltz”.

For more information, visit steeplechase.dk. Anderson is at 55Bar May 5th with Vic Juris, Jazz Standards May 16th-19th with the Gil Evans Project and Mezzrow May 30th. See Calendar.

The Delvon Lamarr Organ Trio, which is based in Seattle, was founded in 2015. Organ player Lamarr originally played drums and trumpet, not switching to the organ until he was already 22, but has clearly made up for lost time. The group recorded their debut set Close But No Cigar in 2016, releasing it themselves. Two years later the CD was rereleased by the Colemine label. The band has since also released a second album, Live at KEXP.

The trio is comprised of Lamarr, guitarist Jimmy James and, at the time of the CD, drummer David McGraw, who has since been succeeded by Doug Octa Port. The band considers themselves to be as much an instrumental soul group as they are a jazz unit with Booker T. and The M.G.’s being a strong influence. Their music always grooves, is quite danceable and is both funky and reasonably creative within the genre of soul jazz.

Close But No Cigar consists of ten concise performances clocking in at an average of four minutes apiece. The grooves are always catchy and while Lamarr is the main soloist, Jones gets in plenty of complementary statements too, with McGraw keeping the groove going.

Among the more memorable selections are the stretched-out blues “Concussion”, “Little Booker T”, bluesy title cut, soulful “Memphis” and a particularly infectious “Can I Change My Mind?” But in reality the ten numbers are less significant individually than they are when listened to as a whole set. From the start of this CD, the Delvon Lamarr Organ Trio proves to be expert at setting up grooves, building on them and then ending before the piece overstays its welcome.

Close But No Cigar is equally satisfying when utilized as high-quality background music, for dancing or for a close listen by soulful organ fans.

For more information, visit coleminerecords.com. This project is at Rockwood Music Hall Stage 2 May 13th-14th. See Calendar.
Soulful Days
Soul Message Band (Delmark)
by Elliott Simon

Chris Foreman is a B3 organ player who should be, but is not usually, listed among the instrument’s top players. Based in Chicago, his funky soulful style is well known there and he is the kind of musician’s musician that Delmark is so good at highlighting. His long association with drummer Greg Rockingham is displayed on this initial release from the Soul Message Band, Soulful Days.

For this session, guitarist Lee Rockenback is welcomed into the fold and quite easily accomplishes the difficult task of fitting in with this very established rhythm section. His juicy lines combine with Greg Ward’s weighty alto saxophone on Rockenback’s own “Sir Charles”, a paean to Charles Earland, to open the set with funky pride. Tenor saxophonist Geof Bradfield guests on the title cut, which Foreman turns into a chillingly delicious version of Cal Massey’s “These Are Soulful Days”. Ward’s own “Uncertainty” completes the originals and he, Rockingham and Foreman superbly articulate their individual melodic explorations.

The remaining six tunes, with the exception of an extended and lovely take on Richard Rodgers-Lorenz Hart’s “Little Girl Blue”, cover a stunning array of material from distinct jazz greats. Wayne Shorter’s “Hammer Head” becomes a wide-open joust between Ward and Bradfield and Jimmy Smith’s “J.O.S.” maintains its original groove while Foreman serves up the melody and crescendos with a fresh punch. Ward soars above Foreman and Rockingham on Grant Green’s “Matador” but Rothenberg stylishly uses the tune to develop a sweeter connection to Foreman. He similarly connects to Ward on Louise Bellson’s “Easy Time” before Bradfield returns to rejoin Freddie Hubbard’s “Thermo” to close things out.

Together, Foreman and Rockingham cook up a delectably greasy rhythmical groove that underpins this entire program and this debut from the Soul Message Band is more a realization than an introduction.

For more information, visit delmark.com. Greg Ward is at National Sawdust May 16th with Linda May Han Oh and Nabha 151 May 23rd. See Calendar.

NEW RELEASES FROM ESP-DISK'

Day After Day
Ben Monder (Sunnyside)
by Phil Freeman

Guitarist Ben Monder has been a lot of artists’ secret weapon for well over two decades: he appeared on albums by Donny McCaslin, Bill McHenry and Tony Malaby; was a member of various Paul Motian bands and the Maria Schneider Orchestra; has a long-standing creative partnership with vocalist Theo Bleckmann; and played on David Bowie’s final album, Blackstar. His work as a leader has often been darker and weirder than his contributions to others’ albums and while Day After Day is one of his mellowest efforts, there are still a few jagged edges on which you can catch your ear.

The two-disc set is entirely made up of other people’s compositions, but it is not a standards album. Most are ones rarely recorded by jazz artists, other than a version of Guy Wood-Robert Mellin’s “My One And Only Love”, which is one of the shortest tracks here. The first disc, seven tracks long, is solo guitar, recorded in April 2018. The pieces unfold slowly, gently strummed chords and slowly pinging phrases swathed in reverb. The expected ‘nakedness’ of solo electric guitar is subverted, though—the scrape of fingers on strings is mostly absent, making it seem as if the music is merely embroidered.

The second disc, recorded in October 2018, mostly includes bassist Matt Brewer, switching capably between electric and upright, and drummer Ted Poor. Monder and Poor worked together for many years in Jerome Sambagh’s quartet and their creative bond reasserts itself here. Poor’s crisp, minimal timekeeping swings, but also has a desolate, vaguely country and western feel that suits the trio selections, which include Jimmy Webb’s “Galveston”, Fleetwood Mac’s “Dust” (from their 1972 album Bare Trees), The Beatles’ “Long, Long, Long”, Bread’s “The Guitar Man” and Bob Dylan’s “Just Like A Woman”. The sedate atmosphere is most sharply disrupted by a stomping, skronking version of John Barry’s “Goldfinger” that sounds like the Hedvig Mollestad Trio. The album-closing title piece is another solo outing, on which Monder summons storm clouds of distortion recalling Japanese out-rock wizard Keiji Haino.

For more information, visit sunnysidesunrecords.com. Monder is at 55Bar May 7th and the Jazz Gallery May 29th. See Calendar.

NEW RELEASES FROM ESP-DISK'

www.espdisk.com

Soulful Days
Soul Message Band (Delmark)
by Elliott Simon

With Strings 4, Brazilian tenor saxophonist Ivo Perelman has produced another stunning recording in his ever-growing discography. Trumpeter Nate Wooley joins Perelman and mainstays Mat Maneri (viola) and Matthew Shipp (piano) to produce one of the saxophonist’s best groups. The leader, who splits his time between New York and São Paulo, generally slows down the pace, without diminishing the intense, fiery improvised sound that permeates the previous Strings albums. Perelman has previously reveled in the exhilarating dissonance of the saxophone (and with Wooley on Strings 3 in trio) and viola and Strings 4 is no different, except that Shipp is a compelling foil; the group together. “Part 4” picks up the pace with Wooley and Perelman all over their horns with delightfully aggressive twists. Maneri has evolved dramatically through the years and he switches roles from collective player to soloist with ease.

The entire album is one of the few truly successful freely-improvised outings, where the players listen closely to each other and shift, swerve, hide and explode like a John Zorn game piece. Contrast Part 4 to Part 6, where a laconic opening leads to Perelman and Shipp in heartfelt unity, with Maneri and Wooley in the wings. Maneri struts alone to open Part 8 and Shipp and Perelman enter gingerly, joined by a deliberate Wooley, the quartet building in exemplary style, viola clashing with itself while Wooley adds one of his best moments, a thrilling counterpoint to rival the power of the viola, after which the piece fades away.

The members of this electrifying quartet have mastered a difficult genre and done it in a way that sucks in the listener—a remarkable achievement. Wooley greatly complements Perelman’s woozy saxophone and, with Shipp and Maneri, the leader has created something timeless and complex, yet surprisingly accessible.

For more information, visit leorecords.com. Perelman and Shipp are at The Stone at The New School May 8th. See Calendar.
Pharoah Sanders is 79 and his iconic *Karma* album (1969) is celebrating its 50th anniversary. What better time to revisit the spiritual jazz explored on that record—and with the man himself! Some reviewers are talking about a Sanders comeback these days, but the saxophonist never really went away—he’s been on a dozen albums since 2000.

Sanders appears on three tracks on organ player Joey DeFrancesco’s *In The Key of the Universe*, with his huge sound intact. “The Creator Has a Master Plan,” his biggest hit, is revisited, with Sanders’ own vocal (quite good, with melisma instead of yodels) replacing that of Leon Thomas. His tenor solo, while not a carbon copy of what he played on *Karma*, is nonetheless identical to its yearning, spiritual spirit. The title cut opens with a gong and pleasantly evokes Alice Coltrane’s masterful *Ptah, The El Daoud* (1970), which featured both Sanders and Joe Henderson. And while we’re evoking predecessors, the peaceful “And So It Is” has echoes of Sanders’ *Astral Traveling*, a turntable hit on jazz radio back in the day (1971 to be exact), and has a gorgeous, lengthy tenor solo. Like John Coltrane in the years they played together, he seems reluctant to put his horn down. And who wants him to?

Get past the cuts with Sanders and there’s a whole lot more album left. It’s all good, but not as tightly focused on evoking the past. “Inner Being” is serene and features Troy Roberts’ soprano work. “Vibrations in Blue” opens with what sounds like sitar (appropriate for the period) but the instrument isn’t listed. With Roberts on alto, it’s simple and swinging throughout, with a touch of mystery. “Awake and Blessed” and “It Swung Wide Open” both have memorable themes and strong playing from the entire cast.

It goes without saying that DeFrancesco himself is supremely in command the whole album through. On “A Path Through the Noise” he takes a more than passable trumpet solo. You didn’t know he could play that horn, did you? But you probably didn’t know Pharoah Sanders could sing, either.

For more information, visit mackavenue.com. DeFrancesco is at Rose Theater May 17th-18th. See Calendar.

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**ALEXIS PARSONS TRIO**
Alexis Parsons—voice
Frank Kimbrough—piano / Dean Johnson—bass

Wednesday, May 22, 2019, 5p & 10p
Jazz At Kitano
66 Park Avenue at 38th Street
www.kitano.com
$18 Cover / $20 min. Reservations: 212.885.7119

“Alexis Parsons” (Best CDs of 2012) - DownBeat Magazine

“Parsons’ breathy, desultory delivery reminds us that love is not a game to be entered into lightly.”
— John Ephland, DownBeat Magazine

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**Dream Libretto**
Marilyn Crispell/Tanya Kalmanovitch/
Richard Teitelbaum (Leo)

Harvey Sorgen/Joe Fonda/Marilyn Crispell (Not Two)
by George Grella

These two albums offer a look into some of the nuanced details that have defined pianist Marilyn Crispell’s career. In the past she has been compared, both favorably and fairly, to Cecil Taylor. Her playing can approach his in sheer power, but that is a less substantial component to her voice than it was for Taylor. The special beauty of her sound comes from her limpid touch and ear for dark lyricism. She can play in a way that is quiet but not delicate; there’s always abundant weight there.

It comes across in full on the opening track of *Dream Libretto*, “Memoria/For Pessa Malka*. This is ambient chamber improvisation, Crispell joined by violinist Tanya Kalmanovitch and Richard Teitelbaum handling electronic processing and production. In five seamless parts, the three produce a sound that is warm and intriguingly recessed. Though musical events are sparse, the electronics hold together a pervasive, gauzy sound field, an affecting artifice that turns Crispell’s sound into a sculptor’s object. “Memoria” was inspired by a Robert Gibbons poem, “Sound of the Downward”, which is printed in the booklet. The second of the two pieces, “The River”, comes from a line in the poem. This textual unity emphasizes the record is about Crispell the composer. But “The River” is unimpressive. It has an ordinariness to its style and goals—a series of basic lines that sound like the act of composition was more important than the quality of the music—that are out of place in the artist’s aesthetic, both within this record and her overall career. Where “Memoria” is mesmerizing, “The River” is banal.

*Dreamstruck* is back in her main bag, free jazz, very much jazz in flavor and concept very much free in execution. The pianist, bassist Joe Fonda and drummer Harvey Sorgen relate to the material and to one another. Six of the ten tracks give each musician a solo, with the pulse shifting back and forth, out and in, while the rhythms inside each slab of feeling are exact and consistent. And the sense of beauty is Crispell’s too, fluid, substantial and shaded, like rain drops sitting on metal. Even the most gossamer moments feel like branches of a mighty tree with roots that dig endlessly into the earth.

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**Keter**
Sofía Rei and J.C. Maillard (Tzadik)
by Tyran Grillo

John Zorn’s Masada songbook has yielded a wide array of interpretations, but none so electrifying as *Keter*. As the crown of a forthcoming 11-CD boxed set, it throws vocalist Sofía Rei (a member of the Tzadik vocal quartet Mycale and participant in Zorn’s *The Song Project*) and multi-instrumentalist J.C. Maillard headlong into eight tunes from *The Book of Beri’ah*, Masada’s third and final songbook.

Without so much as thinking about looking back, even as they pull strings from a shared past that only heartfelt music such as this could activate, Rei and Maillard compess every contradiction until it becomes a diamond of union.

The opening hit of “Ge’ulah” sets the stage for Rei’s extrasensory word craft (each song is adorned in the Spanish of her original lyrics), tattooing a supple musical body in rainbows of experience. Maillard’s SazBass, a Turkish-influenced instrument fitted with eight strings, positively scintillates throughout, seeming to pluck its notes like fruit from tender branches. It adapts to every mood, rendering equal parts shadowy to light in “Setumah” and “Kayam” with poetic abandon.

“Rachamim” is the album’s zenith. Behind its grungy exterior beats a heart of glass, pumping transparent blood throughout an ecosystem of rhythm changes. It also empathizes something central to this music: an abiding sense of love. Indeed, love has been an emotional red thread throughout Masada’s chameleonic evolution, bringing musicians together in a spirit of communal unrest for over two decades. One hear it breathing life into the ambient drift of “Pentim” and the ASMR-inducing “Orot” alike. The album closes with a quasar of sorts in its pairing of “Tikkun” and “Ketarin”. Where one seems to flee the body, the other implodes into it.

There has always been something supernatural about the Masada sound world and here those aspects are drawn out in spades, made manifest by ways of fresh sonic portals. The first of many, let’s hope.

For more information, visit tzadik.com. This project is at Nublu 151 May 17th. See Calendar.

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**This album demonstrates collaboration at its finest.”**
— Don Phipps, allaboutjazz.com

Available at Downtown Music Gallery - downtownmusicgallery.com

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For more information, visit leorecords.com and nottwo.com. Crispell is at Village Vanguard May 21st-26th with Joe Lovano. See Calendar.
Alexa Tarantino is a NYC-based 20-something saxophonist (also but also soprano, plus flute) who has been working The Big Apple scene with Wynton Marsalis, DIVA Jazz Orchestra and Arturo O’Farrill as well as co-leading the band LSAT with baritone saxophonist Lauren Sevian. Winds of Change is her debut as a leader, firmly in the mold of theme-solo-theme postbop. Stylistically, she’s absorbed the surging but smooth, full-bodied swagger of Phil Woods, with traces of the slightly dry cool of Paul Desmond and fluid, blues-soaked, judicious dissonance of Oliver Lake. Best part is, she’s melded these seemingly disparate approaches into a style of her own.

“Face Value” is a snappy, hard swinger in which Tarantino’s wailing is bolstered by the gruff, punchy trombone of Nick Finzer, who sneaks in nifty dissonant asides. Tarantino’s solo is a model for many young (and not so young) saxophonists—it’s an uptempo piece and she scorchers, but also modulates the tempo frequently, blazing at different temperatures but also knowing when to pull back. Finzer swings in a rather straightforward manner but with a rough, guttural tone (somewhere the late Roswell Rudd is smiling). Pianist Christian Sands has a lyrical flow to his solo, with musically heavy chord-ague while the rhythm team of Joe Martin (bass) and Rudy Royston (drums) crackle with durable, persuasive swing. “Seesaw” is a midtempo churmer featuring Tarantino on soprano—her tone lithe, solo soulful and passionate but tempered with a dab of reflective melancholy; bass is nimble and sinewy and piano keys shimmer like a soft summer rain. “Without” is Tarantino tipping her hatfedora to the classic ballad tradition: languid, almost mournfully slow tempo; sparse piano chords that could be coming from the rehearsal space next door; and the leader slowly letting the blues out of her soul with both sustained and fluttering notes.

The program is a nice balance of swingers, mid-tempo and downtempo numbers, all very concise yet retaining spontaneity. As debut discs go, Winds of Change is a nice summary view of what Tarantino can do and a peek at future glories.

For more information, visit positone.com. This project is at Dizzy’s Club May 28th. See Calendar.
After years of delicate polishing and marketing, some discographies resemble the bronze statues enshrining historical figures in the urban landscape. Japanese free jazz saxophonist Kaoru Abe’s discography would be more akin to an untamed mythical beast. Nearly entirely posthumous and insular, it includes a ten-disc solo set, an extensive CD-R series recorded in Fukushima and one of its most heralded releases, *Winter 1972*, existing only as a 500-copy bootleg.

*Mannyoka* is two previously unreleased sets recorded in 1976, the year Abe died of an overdose of sleeping pills at 29 (he would have turned 70 this month). Both feature “Overhang Party”, Abe’s duo of the final year with drummer Sabu Toyozumi. The two sets, recorded by an audience member, showcase very different sides.

“Song for Mithre ‘Toyozumi’” probes the realm of quiet intensity, without ever resorting to the usual tricks of low-volume playing. Toyozumi encircles the bursts of harsh tone coming out of the saxophone, delimiting a perimeter that progressively shrinks toward near silence. It is not easy music, but points in the direction of an untrodden, mysterious path.

In “Song for Sakamoto Kikuyo”, through speed, precision and power, the pair construct a towering mass of intense sound. Even in a musical context, sound remains a physical phenomenon: the hardly understandable, relentless interplay builds up such an amount of pressure the sound mass actually seems to bend, where less complete musicians would have been left with shattered fragments of broken noise long ago.

Something in the cover’s white background, framing a picture of Abe as a child in postwar Japan, brings to mind the great Improvising Beings label. It is therefore no surprise to discover that the deep liner notes have been penned by Julien Palomo, founder of that label. *Mannyoka* manages to add to the sprawling Abe discography and makes sense, pointing toward yet something else to hear in the late saxophonist’s music. In the mastered creation lies the answer to the question of why Abe left such a mark on those who heard him.

*For more information, visit nobusinessrecords.com*

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**NEW RELEASES FROM SMOKE SESSIONS RECORDS**

**STEVE DAVIS**

Correlations

STEVE DAVIS trombone

JOSHUA BRUNEAU trumpet

WAYNEESCOFFERTenor saxophone

XAVIER DAVIS piano

DEZRON DOUGLAS bass

JONATHAN BARBER drums

CYRO BAPTISTA percussion

**ERIC REED**

Everybody Gets the Blues

ERIC REED piano

TIM GREEN saxophones

MIKE GURROLA bass

McCLENTY HUNTER drums

**MARY STALLINGS**

Songs Were Made to Sing

MARY STALLINGS vocals

EDDIE HENDERSON trumpet

VINCENT HERRING saxophones

DAVID HAZELTINE piano

DAVID WILLIAMS bass

JOE FARNSWORTH drums

DANIEL SADOWICK percussion

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*For more information, visit ilusorecords.com. This project is at Michiko Studios May 25th. See Calendar.*
Hidden Treasures Monday Nights, Volume One
Gil Evans Orchestra (Roger Spock Suns Music)
by Ken Dryden

There have been numerous ghost bands playing the music of long-dead leaders. All too often the track record of such groups is erratic, with the results sounding like a collection of museum pieces played with accuracy to the written page but lacking the flavor of the original recordings.

Gil Evans was a prolific composer and arranger, who expanded into many different styles over his 30-plus years as a leader, producing a sizable discography between the late ’50s and his death in 1988. This reconstituted orchestra pays homage mostly to his jazz-fusion period from late in his career, involving his two sons, Miles (who plays trumpet) and Noah (who produced the CD), with some new charts as well, the first of at least three volumes. Miles, who played extensively with his father’s band, is joined by nine fellow alumni in the core group: John Clark on French horn, percussionist Mino Cinelu, drummer Kenwood Dennard, electric bassist Mark Egan, tenor and soprano saxophonist Alex Foster, alto saxophonist/flutist Chris Hunter, keyboard player John Clark on French horn, percussionist Mino Cinelu, drummer Kenwood Dennard, bassist Mark Egan, tenor and soprano saxophonist Alex Foster, alto saxophonist/flutist Chris Hunter, keyboard player John Clark on French horn, percussionist Mino Cinelu.

The core trio matches Broom with organ player Ben Paterson and drummer Kobie Watkins. While the latter has been part of Broom’s keyboardless trio on records since 2005, this is the first recording of the former with the guitarist. Although other musicians make guest appearances (including a horn section, Matt Jones as a string section and a pair of acoustic guitarists), none affect the group sound, which is very much centered on the lead guitar and organ.

While not all of the material is that inspiring, Broom and his group come up with worthwhile statements on most of the pieces, particularly “Come Together”, “Ode To Billie Joe”, “Summer Breeze”, a slow rendition of “A Whiter Shade Of Pale” and relatively mellow “The Guitar Man”. While Broom is the dominant voice, Paterson fares well (both as a soloist and accompanying the guitarist) and Watkins, proves to be both subtle and versatile. Soul Fingers is a tasteful effort for listeners who do not mind hearing songs that come from other musical worlds.

Soul Fingers
Bobbi Broom & The Organi-Sation (MRI Entertainment)
by Scott Yanow

When one is faced with a repertoire of songs by Lennon & McCartney, George Harrison, Smokey Robinson and Stevie Wonder, plus “Ode To Billie Joe”, the word ‘jazz’ does not come immediately to mind. However since the late ’60s, it has not been unusual for organ trios to transform pop songs into soul jazz. Guitarist Bobbi Broom always infuses every note he plays with soul and the feeling of the blues. While one can trace a few historic predecessors in his playing, his bright and bluesy sound is very much his own, whether as a leader since the ’90s or work with Sonny Rollins, Art Blakey’s Jazz Messengers, Dave Grusin, Ramsey Lewis, David Murray and even Charles Earland. In recent times he has been leading what he calls the Organi-Sation.

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For more information, visit bobbybroom.com. Broom is at The Cutting Room May 25th. See Calendar.

By all accounts, Anita O’Day’s 1981 autobiography High Times, Hard Times is an enormously entertaining read. But of course, an autobio is only one side of the story. Jazz, Genius and Jail attempts to provide a broader picture of the singer through interviews, recollections and published reviews. The book takes the form of an oral history (unusual for a work on an individual) with lengthy quotes and transcriptions, often coming from recordings O’Day’s drummer (and the author’s late husband) John Poole seemed to make compulsively with a portable tape deck.

One would need to have an interest in O’Day, celebrating her centennial this year, sharper than an obsidian knife to wade through the 641 pages of this unedited tome. In fact, one might reasonably ask if Poole just paid someone to transcribe the tape recordings. Names (Redd Foxx, Mundell Lowe, Bob Thiele) are misspelled throughout and other terms (Chablis, Hong Kong, valium) subject to guesswork. Still, that’s easier to take than the phonetic transcriptions of the scat singing that O’Day seems to break into with ease. Further calling oversight into question are the occasional reactions of surprise when people discover they’re being taped or, in one instance, someone specifically asking that the story they just told not be included in the book. (It is.)

O’Day’s humor and hard-edged personality come through with such commentary as going to concerts with Mildred Bailey, Ella Fitzgerald and Billie Holiday in her formative Chicago years: “I heard their work on the south side of town and sold it in clubs on the north side.” But a blatant disregard for the function of commas and quotation marks makes finding those nuggets tough going. And more often, we find O’Day complaining about menus and discussing driving directions, along with frank talk about drug addiction and other musicians. It makes one realize what boring work it must be to be a Peeping Tom. O’Day was an uncompromising woman who fought her way through the maligned world of 1960s’ drug and seemingly apologized to no one along a road that brought her more than her share of turmoil. She’d be a great figure for a biography and Jazz, Genius and Jail would be an asset to anyone setting out to write one.

For more information, visit constantsorrow.net. Lowe is at Bushwick Public House May 30th. See Calendar.

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The enduring and fascinating mystery about jazz is when and how the mix of blues, dance music, rags, popular songs and more coalesced into what can be identified as a new, discrete style. That the Original Dixieland Jass Band recorded their tunes in 1918 points to the fact that the music was already in the air. Bandleader and composer James Reese Europe has long been associated with jazz, although his Harlem Hellfighters regimental band can only be heard playing cakewalks, show tunes and W.C. Handy-style parlor blues. The music is essential proto-jazz, perhaps a last stepping stone toward the real thing and is immensely important as a stylistic record of what “hot” music was like just prior to jazz. And as this record testifies, Europe was also indispensable because the US Army brought his band and music to Europe when America joined in WWI.

Produced by the Hot Club Jazz Iroise, the record celebrates the centennial of Europe’s arrival. That it was made is an important tribute, even though musically it maintains too much of a polite reverence towards the source, as if Europe’s legacy as a progenitor of a vital, ever-changing, creative music itself must be sheltered from any kind of vitality and critical thinking. The record takes a didactic form that pairs old originals, like “Castle House Rag” and “Handy’s Memphis Blues” — played in period style by the Spirit of Chicago Orchestra — with modern arrangements of the same songs by Stan LaFaro and Paul Motian, as intimate piano weaves together with intuitive bass and swinging brushes. Tadd Dameron’s “On A Misty Night” is ample proof that bore composers mastered the art of writing ballads and Europe’s lush treatment makes it easy to imagine a guest vocalist asking to join the trio for a chorus or two. Broadbent’s “Waltz Prelude” is a reworking of a Chopin prelude, with the spotlight quickly turned to a moving bass solo. Broadbent offers some dazzling runs in his midtempo setting of Lennie Tristano’s “317 East 32nd Street.” Even the most familiar pieces sound fresh in this trio’s hands.

For more information, visit jazzdepot.com. This project is at Birdland Theater May 29th-Jun. 1st. See Calendar.

Kristina Koller, who released her debut album Perception a year ago, recently came out with a four-song EP only available digitally on Spotify. It was recorded live at the Poli Club in Waterbury, Connecticut by Mike Gow, Artistic Director of the establishment. The music is a bit raw with no overdubbing or corrections, but quite listenable.

Koller grew up outside of New York City, gained experience as a singer-songwriter and a singer in rock bands and discovered jazz through the recordings of Ella Fitzgerald, Anita O’Day and Sarah Vaughan while in high school. She studied at the Hartt School’s Jackie McLean Institute of Jazz and City College and has been working in the New York area ever since.

For At The Poli Club, Koller is joined by pianist Fima Chupakhin, bassist Ben Rubens and drummer Darrians Douglas for four well-known standards. Buddy Johnson’s “Save Your Love For Me” starts off with her emulating Nancy Wilson closely, living each word with a loving intensity. At the end of the tune, she is stretching out words like Etta Jones (a strong influence on this set) with the lyrics taking precedence over the melody.

Richard Rodgers-Lorenz Hart’s “Falling In Love With Love” is taken slower than usual and kept as a jazz waltz throughout. Here, as on the other selections, Chupakhin has a concise but lightly swinging solo.

For more information, visit kristinakoller.net. Koller is at Ginny’s at City Winery May 30th. See Calendar.

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Tribute to James Reese Europe
Spirit of Chicago Orchestra (Fremeaux & Associes) by George Grella

The New York Notes
Alan Broadbent Trio (Savant)

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ON SCREEN

Bolden (Where the Music Began)
Directed by Dan Pritzker

A title card at the beginning of Dan Pritzker’s new film notes that relatively little is known about its subject, the groundbreaking jazz musician Buddy Bolden. Over the years, this dearth of facts has inspired many storytellers. The mercurial cornet player makes a brief but important appearance in Geoff Dyer’s thematically linked story collection But Beautiful and he is the central character of Michael Ondaatje’s novel Coming Through Slaughter.

As it happens, the harrowing title of Ondaatje’s book is a fair summary of what goes on in Bolden. In a little more than 100 minutes of screen time, Pritzker’s protagonist endures a string of hardships that rob him of his freedom and his life. The film begins with Bolden (a charismatic Gary Carr) at his lowest ebb. It’s 1931, months before his death, and he’s a patient at a Louisiana psychiatric hospital. Down the hall from his room, a nurse tunes her radio to a live broadcast from a local jazz club, where Louis Armstrong (Ezio Williams), a homegrown star, is performing for a passionate audience. The implicit message is that Bolden deserved similar success, a point Pritzker makes through a series of evocative flashbacks. In scenes that blend documented facts and apocrypha, the horn player fearlessly courts new fans; one scene finds him parachuting from a hot-air balloon, charging across a field and outclassing the lethargic, rule-bound band hired for a garden party.

The music itself is appropriately foregrounded throughout Pritzker’s film. Written, arranged and performed by trumpeter/Jazz at Lincoln Center Artistic Director Wynton Marsalis, these are wry, sexy and rousing tunes. Pritzker’s uniformly strong cast includes several standout, among them Eric LaRay Harvey as Bolden’s ambitious manager and Yaya DaCosta as his resilient wife. Carr ably depicts Bolden’s increasingly unpredictable mental state. But when a racist white judge (Ian McShane) threatens the musician to live out his days in a squalid institution, it’s clear that bolden’s greatest challenge is simply existing as a black man in the Jim Crow South.

For more information, visit boldenmovie.com. This film opens May 3rd at theaters near you.
The Art Ensemble of Chicago (AEC) and ECM Records both celebrate their 50th anniversaries this year. The AEC was a decade old when Manfred Eicher first recorded them for his ECM label, beginning what was to be a fortuitous and rewarding collaboration over the next 40 years. For Eicher, it was a way of expanding beyond and shedding the infelicitous nickname associated with his label: European Caucasian Music. For the AEC and its larger umbrella organization, the Association for the Advancement of Creative Musicians (AACM), an African-American collective based in Chicago, it was a chance to expose their music to discerning listeners who valued the quality sound of ECM Records and, to avail themselves of Eicher’s already famous meticulous attention to every sonic detail of the music the label was releasing.

During the decade before Nice Guys, their first ECM album, the AEC had become legendary in America and Europe for concerts, mostly in Paris, that established not only the authenticity of their imprimatur, “Great Black Music: ancient to the future”, but also the ongoing rituals of their performances, which included a stage filled with all manner of wind and percussion instruments, as well as theatrical rituals and embellishments like costumes and face paint. With Nice Guys ECM brought all the detail and clarity implicit in an AEC performance to life on record. It still remains one of the absolute highlights of AEC's discography and a project, The Transatlantic Art Ensemble (TAE), put together by Eicher for ECM-recorded concerts in Germany in 2004: Composition/Improvisation Nos. 1, 2 & 3 under his name and a project, The Transatlantic Art Ensemble (TAE), put together by Eicher for ECM-recorded concerts in Germany in 2004: Composition/Improvisation Nos. 1, 2 & 3 under his name and Bostaphedon (In Six Furrows), with British saxophonist Evan Parker as leader. The TAE consisted of musicians from Europe and America of various generations, including a string trio (violin, viola, cello), clarinet, flute, alto saxophone, piano, two basses, two drummer-percussionists and the alternating leaders on soprano, alto and tenor saxophones. Mitchell’s work is dry and rigorous, in contrast to Parker’s more lyrical, romantic take.

Jack DeJohnette, the drummer and pianist who was an early member of AACM, is the leader who closes out this boxed set, with three albums. Two are from his often folk- and blues-influenced New World Bird and the octet on 2007’s Far Side each feature two pianists, bassists and drummers. The music ranges from dense and riotous free jazz to surprisingly catchy, dance rhythms-based sections. 2015’s Bells for the South Side captures, on two CDs, a concert at Chicago’s Museum of Contemporary Art featuring four different Mitchell trios, alone, mixed and matched and all together, each featuring a different drummer-percussionist.

Mitchell is also heard, confining himself to soprano and/or alto saxophone, on two albums from a project, The Transatlantic Art Ensemble (TAE), put together by Eicher for ECM-recorded concerts in Germany in 2004: Composition/Improvisation Nos. 1, 2 & 3 under his name and Bostaphedon (In Six Furrows), with British saxophonist Evan Parker as leader. The TAE consisted of musicians from Europe and America of various generations, including a string trio (violin, viola, cello), clarinet, flute, alto saxophone, piano, two basses, two drummer-percussionists and the alternating leaders on soprano, alto and tenor saxophones. Mitchell’s work is dry and rigorous, in contrast to Parker’s more lyrical, romantic take.
ON THIS DAY by Andrey Henkin

THE NEW YORK CITY JAZZ RECORD | MAY 2019
**Wednesday, May 3**

- **Rick germanso With Gerald Canon, Jaxon Timmam and guest Wayne Essay**
  - An Beal Bocht Café, 9:30 pm 120
- **Adam Kolker Quartet**
  - Village Vanguard, 8:30 pm 105
- **Tsi & Doug Wasserman, Jane Scarpantoni, Kathy Kissian**
  - Smalls, 7:30 pm 15
- **Juan Minguria With Troy Brown, Josh Bailey**
  - Smoke, 10 pm 12
- **Frank catalano Quartet With Randy Ingram, Julian Smith, Mike Clark**
  - Smoke, 7:30 pm 12
- **Rufus and Boys from here with Fugacile, Virt Gonsalves, Edulo Belo, Renga Bocchio and guest Bruno Milho**
  - Smoke, 9:30 pm 15
- **Tommy Rychter with Carlos Abadie Quintet with Sam Dillon, Peter Zak, Kiyoshi Kitagawa, Luca Santaniello; guest Cita Rodríguez**
  - Smoke, 9:30 pm 15
- **Luciano Troja**
  - Smoke, 10:30 pm 12

**Thursday, May 4**

- **Jinio Yoo/Robin Grasso**
  - Village Vanguard, 8:30 pm 120
- **Joe Ragazzi Quartet**
  - Village Vanguard, 8:30 pm 105
- **Mike Patosu**
  - Village Vanguard, 9:30 pm 12
- **Emilian Cohan Trio**
  - Village Vanguard, 7:30 pm 12
- **Glenmire trio with Tony Scherr, Kenny Wollesen and guest Marvin Sewell**
  - Village Vanguard, 9:30 pm 105
- **Johanna Jansson and the Nordic Folks**
  - Village Vanguard, 10:30 pm 12
- **Anthony Wonsey**
  - Village Vanguard, 10:30 pm 105
- **Tuck & Patti**
  - Village Vanguard, 8:30 pm 105
- **Matt Holman, Nadje Noordhuis, John Mosca, Jason Jackson, Jennifer Wharton, Dan Block and guests**
  - Village Vanguard, 9:30 pm 105
- **Kalia Vandever’s In Bloom with Theo Walentiny, Lee Meadvin, Nick Dunston, Javy Brown, Kalia Vandever**
  - Village Vanguard, 10:30 pm 12

**Friday, May 5**

- **Jinio Yoo/Anna Kozhina**
  - Village Vanguard, 8:30 pm 105
- **Evan Butler**
  - Village Vanguard, 9:30 pm 105
- **Maurice Mitchell**
  - Village Vanguard, 10:30 pm 12
- **Bill Fristo Trio with Tony Scherr, Kenny Kissian**
  - Village Vanguard, 9:30 pm 105
- **John Gordon Quartet with Randy Ingram, Kiyoshi Kitagawa, Luiz Simas, Wesley Amorim with guests**
  - Village Vanguard, 10:30 pm 12
- **Emily Braden**
  - Village Vanguard, 10:30 pm 105

**Saturday, May 6**

- **Ari Hoenig/Electric Canvas; Johnny Escreet Quartet with Logan Richardson, Jace Heitman, Matt Clohesy, Quincy Davis**
  - Village Vanguard, 8:30 pm 105
- **Mark Ell Trio with Johnny Escreet, Jace Heitman**
  - Village Vanguard, 9:30 pm 105

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**CALENDAR**

- **Jazz at Lincoln Center**
  - Village Vanguard, 8:30 pm 120
  - Village Vanguard, 9:30 pm 105
- **Antonio Carlos Jobim**
  - Village Vanguard, 8:30 pm 105
- **Joe Locke**
  - Village Vanguard, 9:30 pm 105
- **Matt Holman, Nadje Noordhuis, John Mosca, Jason Jackson, Jennifer Wharton, Dan Block and guests**
  - Village Vanguard, 10:30 pm 12
- **Anthony Wonsey**
  - Village Vanguard, 10:30 pm 105
Vocalist John Dokes Explores Every Aspect of Romance, From the Unrequited to the Tempestuous, with New Album True Love

There’s a love song to capture every aspect of romance, from the unrequited to the tempestuous. With True Love (due out May 3 via Rondette Jazz), vocalist John Dokes turns his attention, and his elegant baritone, to something deeper. Over the course of ten well-chosen songs and an equally diverse range of moods, Dokes explores the more profound, committed side of affairs of the heart, bringing soulful nuance and hard-earned wisdom to each tale of ardent amour.

On True Love they’re joined by alto saxophonist Mark Gross (Delfeayo Marsalis, Dave Holland), whose sinuous tone is an ideal match for Dokes’ dulcet baritone. Their chemistry is immediately apparent on “A Sleepin’ Bee,” the opening track, calling to mind the playful back-and-forth between Nancy Wilson and Cannonball Adderley on their immortal 1961 rendition, which inspired Dokes to include the song here. The song’s lyric, by writer Truman Capote, also lends the album its title, as Dokes concludes the song by repeating the phrase like an echoing memory.

“My love for the music came from dancing to it,” Dokes says, “I always imagine what my feet would be doing to whatever music I’m producing, because they tend to have a mind of their own.”

rondettejazz.com / john dokes.com
Thursday, May 7

• The Blacklemans, Ben Monder, Satoru Takeishi
• Saul Cовоее÷Houe÷Jau Quartet
• Dan Lippel/Alberto Rodríguez
• Antonio Sanchez Special Project with Chris Potter, Donny McCaslin, Scott Colley
• Jaleh Love—The Popular Songs of Avidan Saadon
• Marcio Mattos
• John Pizzarelli
• Rosario Giuliani/Alfonso Lopez
• Thomas Garcia solo; Bobby Sanabria solo; David Murray Quartet with Saul Williams, David Bryant, Rashaan Carter, Nasheet Waits
• Jared Schonig
• Jesse Lewis, Matt Aronoff, Jared Schonig
• Itai Kriss, Marcos Lopez, Jainardo Batista
• Takuya Nakamura, Gintas Januonis
• Free Bird

Tuesday, May 7

• Charles Turner, Mark Whitfield
• Ninim Stonehouse with Dave Liebman, Carolyn Fisher, Mary Ann McSweeney, Todd Isler
• Anthony Ware; Greg Glassman Quartet, Todd Herbert
• Frank Valdes Latin Orchestra
• Daniel Frederick, Peter Bernstein, Omri Avital
• Olafur Liodo Duo
• Max Jackson with Joe Lovano, Manning Marable, Lee Konitz
• Carlos Dave's Alux with Matt Mitchell, Dan Weiss
• JD Parran solo; Joseph Doubleday, McClymont; Hunnicutt, Professor Cunningham and His Old School
• Jesse Lewis, Matt Aronoff, Jared Schonig
• Itai Kriss, Marcos Lopez, Jainardo Batista
• Takuya Nakamura, Gintas Januonis
• Free Bird

Wednesday, May 8

• Colleen Conley, Havana Gay, Gary Gray, Manny Martinez with Michelle Cab, Jesse Lewis, Matt Aronoff, Jared Schonig
• Libby York, Michael Kanran, Neil Miner
• Mike Long's NY State of the Art Jazz Ensemble with Irina Hawkins
• Hot Club of Batman
• Anton Guaduro with Ben Rubin, Daniel Miller
• Justin Robinson Quartet with Grant Green, Tito Puente, Ali Alexander; Jon Catesby with Dave Whiflet, George Delaconey, Curtis Norwood; Matt Martin, laure's Trio
• Matthew Shipp Trio with Michael Bias, Newman Taylor Baker
• Antonio Sanchez Special Project with Chris Potter, Donny McCaslin, Scott Colley
• Matt Wilson Student Ensemble

Thursday, May 9

• Jinyo Oliphant Robinsson
• Joanna Pascale
• Khrista Durall
• Nick Seremetakis Trio with Solomon Gottfried, Jerome Gillespie, Luke Schwartz Trio with Kelly Ristow/Randolph Bank
• Jenny Schramm/Maison Léonard with Daniel Canfield, Tony Scher
• Rosiny Whitehead with Cecilia Colón, Alfonso Lopez, Miguel Fuentes
• David Murray Quintet with Saul Williams, David Bryant, Rashaan Carter, Nasheet Waits
• Alice Coltrane/Tina Brooks Quartet
• Brian Auger's Oblivion Express, Frank Gambale

Saturday, May 11

• Jeff Lorber
• Alfa Blu Quartet
• John Pizzarelli
• Ron Davis
• Zac Gersh Trio

Sunday, May 12

• Matthew Fries/Steve LaSpina
• Todd Herbert
• Nina Simopoulos with Dave Liebman, Caryn Heilman, Mary Ann McSweeney, Todd Isler
• Charles Turner; Mark Whitfield
• Ninim Stonehouse with Dave Liebman, Carolyn Fisher, Mary Ann McSweeney, Todd Isler
• Anthony Ware; Greg Glassman Quartet, Todd Herbert
• Frank Valdes Latin Orchestra
• Daniel Frederick, Peter Bernstein, Omri Avital
• Olafur Liodo Duo
• Max Jackson with Joe Lovano, Manning Marable, Lee Konitz
• Carlos Dave's Alux with Matt Mitchell, Dan Weiss
• JD Parran solo; Joseph Doubleday, McClymont; Hunnicutt, Professor Cunningham and His Old School
• Jesse Lewis, Matt Aronoff, Jared Schonig
• Itai Kriss, Marcos Lopez, Jainardo Batista
• Takuya Nakamura, Gintas Januonis
• Free Bird

The New York City Jazz Record

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2020 Havana Jazz Festival

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JazzCuba.com
Tuesday, May 14

- Stan Killen Quartet with Bruce Barth, Corcoran Holt, McClyde Hunter 5:00 pm
- "A" with Greg Allen, Talviik, Christopher Fields, Ethan McBride 6:30 pm
- jams at Epcot 7:00 pm
- Nathan East Quartet with Sharon Jones, Mark Guiliana 9:00 pm
- Marko Ivanovski Trio 9:05 pm
- "Eric Alexander Quartet with Dave Fiuczynski, Mike Le析, Ben Monder 9:40 pm
- "Sons of Blues with John Hicks, Aries Glenn, Ryan Keberle, Marcus Rojas, Eric McConnell, Paul Barnes, Frank Le析 10:30 pm
- "He Townsend with John Balikis, Mike Ogle, David Virelles, Zé Moraes, Esperanza Spalding, Billy Childs 11:00 pm

Wednesday, May 15

- Béla Fleck and the Flecktones with Noam Pikelny, Mike Marshall, John Medeski 7:30 pm
- "Scott Amendola with Mike Zito, Mike Ficco, John Medeski, Peter Erskine, Matthew Shipp, Iain Ewain 8:30 pm
- "Charles Lloyd with Barry Altschul, Joe Lovano, Jason Moran, Reuben Rogers 9:30 pm
- "Tales of a Prentice Hall Student with Steve Coleman, Michael Woods, Chad Taylor 10:30 pm
- "Brett Dennen with tomato, Noam Pikelny, Stewart Copeland, Jaxon Strobert 11:00 pm

Thursday, May 16

- Jive Yoyo/Robin Grappo 1986 Ed, Wine Bar & Lounge 8:00 pm
- Javon Blake at Riverpark 8:00 pm
- "Rahsaan Patterson at Bryan's 8:30 pm
- "Jazz at Lincoln Center Orchestra with Wynton Marsalis, Dave Weckl, Jon Faddis, James Carter, taking their time at Le Poisson Rouge 9:00 pm
- "Gregory Porter with the DSO at New York City Center 9:00 pm
- "Avishai Cohen with Herve photographs at the Thelonious Monk Institute of Jazz 9:30 pm
- "معدارك وسلامات وصلوات 9:45 pm

Saturday, May 18

- "Eric Alexander Quartet with Dave Fiuczynski, Mike Le析, Ben Monder 9:40 pm
- "Sons of Blues with John Hicks, Aries Glenn, Ryan Keberle, Marcus Rojas, Eric McConnell, Paul Barnes, Frank Le析 10:30 pm
- "He Townsend with John Balikis, Mike Ogle, David Virelles, Zé Moraes, Esperanza Spalding, Billy Childs 11:00 pm

Sunday, May 19

- "Michael Gentile solo 8:30 pm
- "Peter McGuinness, Jazz Orchestra with Dave Pietro, Mike Phanueuf, Tom Christensen, Robbi Dickerson, Mike Baker, Ken Orens, Tony Kudlicki, Bill Moody, Chris Rogers, Bruce Eden, Mark Patterson, Reid Holdard, Jeff Nelson, Mike Hobote, Andy Subik, Scott Neumann 9:00 pm
- "Perry Antolin with the Big Band at the New School 9:30 pm
- "Joey DeFrancesco with Jazz at Lincoln Center Orchestra 10:30 pm
- "Mike Rodriguez, Ryan Keberle, Marshall Gilkes, George Flynn, Marcus Rojas, Donny McCaslin, Tom Christensen, Alden Banta, Steve Kenyon, Jesse Han, Jessica Tsokol, Adam Unsworth, David Peep, Ausa Haas, Scott Wendholt, Mike Dease, Mary Halvorson, Lewis Nash, Wendy Gilles, James Chisolm, Philip Dizack, Jordan McLean, Billy Aukstik, Shayna Jackes, Andrew Roeske, RobertProgramming/1372936307569795741803495
Tuesday, May 21

- Saul Cosme/Heaven, Joe Quartet
  5CA: 9 pm
- Andrew Cheng Trio with Marcelo Maccagnan, Juan Chavассias, Justin Wert Trio with
  Dwayne Johnson
  Birdland 7:30, 10 pm, $90/80/70
- Dr. Lonnie Smith with The Jazz Orchestra of the Concertgebouw
  Birdland 8, 10:30 pm, $60/50/40
- Brando Younger and Friends with Pablo Menares, Kasey Abadey
  Birdland 8, 10:30 pm, $60/50/40
- Festival Peppers
  New York Club 9 pm, $15
- Bill Charlap Trio with Peter Washington, Kenny Washington
  Dizzy's Club 7:30, 10 pm, $40
- Maria Raggat Quartet
  Birdland 8, 10:30 pm, $60/50/40
- Saul Rubin Zadok
  Birdland 7:30, 10 pm, $90/80/70
- Kristina Koller
  Birdland 7:30, 10 pm, $90/80/70
- Jim Whitney Cadenza with Nathan Masters, James Reddick, Rob Garo, Dobrivoj Hrablez
  Birdland 7:30, 10 pm, $90/80/70
- Purna Jum Jan
  Birdland 7:30, 10 pm, $90/80/70
- Kevin Surt's The Middle of Tensions with Gene Saul, Walter Stroun, Matt H Borrow
  Birdland 7:30, 10 pm, $90/80/70

Wednesday, May 22

- Dan Tepfer with Jorge Rodse, Johan Rueden
  Birdland 8, 10:30 pm, $60/50/40
- Elijah Shiffer Trio with Ben Robinson, Claudia Rogas
  Birdland 8, 10:30 pm, $60/50/40
- Dr. Lonnie Smith with The Jazz Orchestra of the Concertgebouw
  Birdland 7:30, 10 pm, $90/80/70
- Festival Peppers
  New York Club 9 pm, $15
- The Great Godfather
  Birdland 7:30, 10 pm, $90/80/70
- Alex Winz Trio with Dave Baron, Jeremy Jack Macnee
  Birdland 8, 10:30 pm, $60/50/40
- Dr. Lonnie Smith with The Jazz Orchestra of the Concertgebouw
  Birdland 7:30, 10 pm, $90/80/70
- Peperoncino Festival: John Patitucci Rememberance Trio with Chris Potter, Brian Blade
  Birdland 8, 10:30 pm, $60/50/40
- Jo Levinso Trio with Matt Leboeuf, Carmen Caitlind
  Village Vanguard 8:30, 10:30 pm, $30

Friday, May 24

- Jinho Yoo/Annabella Kodinaha
  Birdland 7:30, 10 pm, $90/80/70
- The Jazz Passengers' Stuck On Subway Moon
  Birdland 8, 10:30 pm, $60/50/40
- Wayne Winette/Sara Schoebord
  Birdland 7:30, 9 pm, $40/30/20
- Myriam Eltie
  Birdland 7:30, 10 pm, $90/80/70
- Joe Lovano Trio Tapestry with Michael Crispell, Carmen Caitlind
  Village Vanguard 8:30, 10:30 pm, $30

Monday, May 27

- Andrew Nilsen with Dave Ambrosio and Marco Perella
  Village Vanguard 8, 10 pm
- Andrew Kushin Trio with Papagela Adams, Eam Hedderman, Matthew Shipp Trio with Gene Baretto, Ross Harris
  Birdland 8:30, 10:30 pm, $60/50/40
- Anika Nekroz and Laurent Hoggard with Michael Petasis, Takaaki Otomo, John Notaro, Jean Schogin
  Birdland 8:30, 10:30 pm, $60/50/40
- Marcus Strickland's Tito Life
  Birdland 8, 10:30 pm, $60/50/40
- Lew Scoff Trio: Laxia Maxwell Jazz Orchestra
  Birdland 7:30, 10:30 pm, $30/20/10
- Matthew Whittaker Trio with Marcus Robinson, Kevin Hutton, Isaiah Jolliff
  Birdland 8:30, 10:30 pm, $60/50/40
- Michael Kanon, Greg Ruggero, Neil Michael
  Birdland 7:30, 10:30 pm, $30/20/10
- Gene Lake and Nicu Fedoc with Gonzalo Prava, David Gilmore, Epferhophin

Tuesday, May 28

- Guillermo Klein Sextet with Chris Cote, Leo Genovese, Timur Desev, Matt Polvach, Rodrigo Recabarren, Joe Ferraro, Tom Jones, Eli Jaffe
  Birdland 8, 10:30 pm, $60/50/40
- Guillermo Klein Sextet with Leo Genovese, Martin Sued, Matt Polvach, Rodrigo Recabarren
  Birdland 8:30, 10:30 pm, $60/50/40
- Yuma Utake Trio with Perrin Grant, Eddie Hyde, Mike Boro Trio with Jared Henderson, Lee Fiedler
  Birdland 7:30, 10:30 pm, $30/20/10
- The Jazz Masters Play Outbox Commetro: Tom Harrell, Donny McCaslin, Ben Allison, Bill Dixon
  Birdland 7, 9:30 pm, $25/20/10
- Vocal: Marcia Jones, Siegel and Laura Kohn with John Martin, Lukeツアー, Curtis Viney and guest Charle, Tash Pearson
  Birdland 7, 9:30 pm, $25/20/10
- Roberto Garnntini Quartet
  Birdland 7, 9:30 pm, $25/20/10
- Alisa Tornorsson with Chris Evans with Kari Dohn, Maya Evans, Gлушевыи, Jorn Johsen, Olivia Lorin, Jeff Schogin
  Birdland 7, 9:30 pm, $25/20/10
- Marcus Strickland's Tito Life
  Birdland 7, 9:30 pm, $25/20/10
- Lew Scoff Trio: Laxia Maxwell Jazz Orchestra
  Birdland 7, 9:30 pm, $25/20/10
- Matthew Whittaker Trio with Marcus Robinson, Kevin Hutton, Isaiah Jolliff
  Birdland 7, 9:30 pm, $25/20/10
- Michael Kanon, Greg Ruggero, Neil Michael
  Birdland 7, 9:30 pm, $25/20/10
- Gene Lake and Nicu Fedoc with Gonzalo Prava, David Gilmore, Ephraim Scho denial
- Guillermo Klein Sextet with Chris Cote, Leo Genovese, Timur Desev, Matt Polvach, Rodrigo Recabarren, Joe Ferraro, Tom Jones, Eli Jaffe
  Birdland 8, 10:30 pm, $60/50/40

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(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: Maybe the success of The Pointer Sisters [who first recorded for Atlantic and had their first hit, “Yes We Can Can” in 1973] may have been an indication that there was gold in the old music.

JS: We were all mining the same musical lode in a way. Dan Hicks and The Hot Licks, The Pointers, Bette Midler. We were all going back to the great music of the ’30s and ’40s.

TNYCJR: Would you say, at the core, The Manhattan Transfer is a jazz group?

JS: I wouldn’t. We’re equal parts pop and jazz. And then you have all these subsets, such as vocalese, swing, doo-wop, R&B, straight pop. And then we got into Brazilian music for a minute there. But that was pop, too. We went for the contemporary Brazilian songwriters who were influenced by American music, like Milton Nascimento, Djavan, Gilberto Gil. It was exhilarating. The appeal of The Manhattan Transfer is really in the eclecticism and the joy in that.

TNYCJR: When Atlantic picked you up, did that immediately improve the fortunes of the group?

JS: Absolutely. We made that first record and Ahmet was involved and [producer/arranger] Arif Mardin. We recorded at the old Atlantic studios on 60th Street. And then in 1975 we got a summer replacement TV show on CBS. We replaced Cher. We had on people like Bob Marley and The Wailers. We had comedians like Robert Klein. It was mainly music and we also had a whole troupe of dancers who also acted to bring the music to life. Sadly, though, CBS heavily censored us. They assigned us a couple of writers we didn’t particularly dig. They were making us do all this square stuff. It was a mind-blower, really, because we went from playing these dives in New York City to being on national television. [There’s a YouTube channel with material from the show.]

We went to Los Angeles and started playing at clubs like the Roxy regularly and a lot of Hollywood royalty came to see us. It was heady. And we had hits, not only “Birdland” but also “Boy from New York City”, which made the Top Ten. And “Operator” charted, plus we had hits on Europe. We’ve now made something like 25 albums. Our latest is The Junction with our new member, Trist Curless, because Tim passed away four years ago.

TNYCJR: I reviewed it for this gazette. It’s a fine record, quite varied and very much in the Transfer’s wheelhouse.

JS: Yes, we wanted to keep that familiarity, especially because it was the first record without Tim.

TNYCJR: When he died, was there talk of disbanding?

JS: Yes, we were shell-shocked, because he died on the road. We had gigs and we had to make a living. There wasn’t a lot of time to mourn. And there was the feeling of being rudderless, because Tim was totally the leader and founder of the group. We had similar issues when Laurel left. We thought about whether to go on then and decided we should. We held auditions for some women in Los Angeles and Cheryl showed up and we knew immediately that she was the one. Then we recorded Extensions, with “Birdland” and “Twilight Zone”, and became madly popular in Japan.

TNYCJR: Is there a leader now?

JS: I would say no. We’re a democracy, which has its drawbacks and advantages.

TNYCJR: Let’s talk about your solo career. You made your first record in 1981. It seems to me your solo records are more jazz-oriented than the Transfer itself.

JS: I’ve made 12 solo albums and that doesn’t count collaborations with other people. Solo, I can do whatever I want. In the group I’m part of the collective sound and collective decisions. Solo, I follow my passions without having to ask anyone. That work is more jazz oriented, yes.

TNYCJR: What has kept The Manhattan Transfer together since 1972 [the band appears in June as part of the Blue Note Jazz Festival]?

JS: I think it’s the desire to make harmony. It’s realizing what we do together is so special and the world needs this kind of thing. You have to love to sing harmony and I think we all do.

TNYCJR: Obviously, the public appreciates what you do. You’ve won ten Grammies. That’s a lot.

JS: It’s a lot and you have to polish them. It’s your peers recognizing your work, but I don’t keep them out because I don’t want to dwell in the past. I don’t want to rest on my laurels.

For more information, visit manhattantransfer.net/janis-siegel. Siegel is at Birdland Theater May 28th. See Calendar.

Recommended Listening:

• The Manhattan Transfer—Live (Wounded Bird, 1978)
• The Manhattan Transfer—Vocalese (Atlantic, 1985)
• Janis Siegel—The Tender Trap (Escape Is The Last Thing On Your Mind) (Monarch, 1999)
• The Manhattan Transfer—The Spirit of St. Louis (Atlantic, 2000)
• Janis Siegel—Friday Night Special (Telarc, 2002)
• Janis Siegel—Nightsongs (A Late Night Interlude) (Victor/Palmetto, 2012)

(LABEL CONTINUED FROM PAGE 11)

How many people make up the pMENTUM organization? “In addition to Ted Killian, Louis Lopez is the third member of our current team. He’s a fantastic trumpeter and composer. He’s a key player in our sustainability model. If I do it all myself, I couldn’t keep up with Louis and Ted and before that there was Maxwell Guatieri, it becomes manageable.”

What about Kaiser’s own work as a musician, including a long-rumored solo trumpet album? “Well, my professorship out here [Kaiser teaches at the University of Central Missouri] takes up a lot of my time and being on the job market for three years before that meant that my own personal recordings had to take a back seat. Now that I’ve settled into this position I hope to release my solo trumpet recording in the fall of this year.”

“Another thing I get asked about a lot is the Ockodektet (huge improvising orchestra). We recorded at UC-SD for my 50th birthday celebration. Wayne Peet has sent me the mixes. So hopefully soon there will be a bunch of recordings under my name coming out—all including a metal/glitch recording I made under the persona of Corpsesboy.”

For more information, visit pmentum.com. Artists performing this month include Larry Roland at El Barrio Artspace May 5th and Scholes Street Studio May 10th; Dave Swelson at Downtown Music Gallery May 5th with Jesse Dulan; Mike Baggetta at Nublu May 8th with Fumi Tomita; and Gerald Cleaver at Ibeam Brooklyn May 17th with Igor Lampert, Soup & Sound May 22nd with Aruán Ortiz and 244 Rehearsal Studios May 23rd with Simon Nabatov. See Calendar.

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nightly where live at 800th St. 5th fl.
Festival. The first day's programming was an eclectic mix, to be sure. The opening concert was a funky, danceable music of Mali vocalist Salif Keita's tentet featuring kora player Mamadou Diabate at Vossasalen, followed later in the evening by the enduring indie-pop of Thea Hjelmeland. At Gamlekinoen was the fjord-jazz of Karl Seglem's Nunatak, which blended acoustic and electric instruments, featured the leader on saxophone, vocals and bathukken (Norwegian shofar) and begged to be signed by ECM for its interesting sound. Jan Garbarek and Nik Bärtsch. In the same venue was the keyboard duo of Ståle Storløkken and John Erik Kaada plus drummer Tor Haugerud, which had an apocalyptic sheen, was first built up with small gestures then violent lurches and was augmented by a trippy lighting and visuals show. The End of the evening was The End, a recent project from Swedish saxophonist Mats Gustafsson released last year on RareNoise Records. It is a band of odd juxtapositions, such as the paired brutality of Gustafsson and Norwegian tenor saxophonist Kjetil Møster, tortured whispered vocalizing of Swede Sofia Jernberg and the garage rock-rhythms of Norwegian Anders Hana (baritone guitar) and American Greg Saunier (drummer for Deerhoof). What started out as a nearly empty room at Park Pentangle turned into a full-on modfest by its finish.

Apart from Moldestad and Recomposed, on Day Two there was a varied range of modern Nordic jazz. Danish guitarist Jakob Bro’s quartet at Park Festsalen with Dane Palle Mikkelborg (trumpet), American Thomas Morgan (bass) and Spaniard Jorge Rossy (drums) is basic trio with Mathias Eick (trumpet), Jon Balke (keyboards), Trygve Seim presented Helsinki Songs at Gamlekinoen for the group to break out of its pleasant lethargy with a placid, elegiac set that made up for in beauty what it forsook in rawness. The Finnish sextet Gourmet, also at Festsalen, featured the funniest man in Finland after Kimi Räikkönen, saxophonist Mikko Inmanen, plus his and guitarist Esa Oittinen’s tunes, which ranged from manic to manic-depressive, with titles like “Finnish Secret Service”. “From Mekong to Mississippi” and “Bazookas”, blown apart and stuck back together by Illmari Pohjola (trombone and vocals), Veli Kujala (accordion), Petri Keskitalo (tuba) and Mika Kallio (drums). The closing set of the evening was Danish drummer Kristen Osgood’s “quintet”, which had only four people when pianist Jeppe Zeeberg couldn’t make the trip. Thus Osgood moved back and forth from the drums to the keyboards. This correspondent walked in while the band was belting out Johnny Dyan’s take on the traditional Xhosa song “Ngcawana” and the material just got deeper with tunes by Frank Lowe, Hal Singer and Ed Bruce’s country paean “Mammals Don’t Let Your Babies Grow Up to Be Cowboys”, the latter with Osgood on vocals. The drummer is the best combo of Han Bennink’s energy and humor and Mats Gustafsson’s deep respect for the rich recorded legacy of jazz.

The final day of the festival fell on Palm Sunday and was appropriately sanctified. The trio of Martine Lea (winds), Ayumi Tanaka (piano) and Thomas Strønen (drums) meandered through a long improvisation at Ole Bull Academy’s Osasalen, at times ripe with tension and release, at other times as delicate as a flower blooming, yet marred by Lea constantly switching among saxophone, clarinet, flute, percussion and vocals, upending the momentum. Norwegian saxophonist Trygve Seim presented Helsinki Songs at Gamlekinoen with Mathias Eick (trumpet), Jon Balke (keyboards), Mats Eilertsen (bass) and Markku Ounaskari (drums), a placid, elegiac set that made up for in beauty what it lacked in variety, though the tone of the instruments, was as crisp as the Norwegian air. The same could be said for Espen Eriksen Trio with guest saxophonist Andy Sheppard at one of its pleasant lathery with energetic solos from Sheppard and the leader.

For more information, visit vossazazz.com
SCHEDULE

SUNDAY JUNE 9  VISION FILMS @ ANTHOLOGY FILMS  32 2ND AVENUE, NYC
PROGRAM 1 - 7:15 PM
BIG FIRE (1984)
STEFAN ROLOFF
KINETIC COLORS (1984)
STEFAN ROLOFF  + Q&A
ONE LONG PAINTING (2019)
JEFF SCHLANGER,
WITH LIVE ACCOMPANIMENT
BY OLIVER LAKE
PROGRAM 2 - 9 PM
MILFORD GRAVES
FULL MANTIS (2018)
JAKE MEGINSKY
AND NEIL YOUNG

TUESDAY JUNE 11
ANDREW CYRILLE LIFETIME ACHIEVEMENT CELEBRATION WITH
HAITIAN FASCINATION
WADADA LEO SMITH & BRANDON ROSS
BEATRICE CAPOTE & TOMEKA REID
PETER BRÖTZMANN
STEFAN ROLOFF
KIDD JORDAN
LISA SOKOLOV
MILFORD GRAVES

WEDNESDAY JUNE 12
DUNSTON / RIBOT / RODRIGUEZ / TAYLOR QUARTET
TOMAS FUJIIWARA'S 7 POETS TRIO
EDWIN TORRES / FRED MOTEN / BRANDON LOPEZ / GERALD CLEAVER
DAVALOIS FEARON DANCE
KIDD JORDAN TRIBUTE TO ALVIN FIELDER

THURSDAY JUNE 13
YOSHIKO CHUMA & THE SCHOOL OF HARD KNOCKS
GOD PARTICLE MELVIN GIBBS / STEPHON ALEXANDER
ALAIN KIRILI LIFETIME ACHIEVEMENT CELEBRATION
DICKEY / BISIO / KNUFFKE / LONBERG-HOLM
ALTO GLADNESS - TRIBUTE TO CECIL TAYLOR

FRIDAY JUNE 14
AVA MENDOZA / MATT NELSON / ADAM LANE / HAMID DRAKE
MARTY EHRICH TRIO EXALTATION
MATTHEW SHIPP / WILLIAM PARKER DUO
ROB BROWN QUARTET
KRIS DAVIS TRIO - JANUARY PAINTERS

SATURDAY JUNE 15
VISIONARY YOUTH ORCHESTRA
DARIUS JONES QUARTET
DAVID VIRELLES MBOKO
PATRICIA NICHOLSON / VAL JEANTY / COOPER-MOORE
JAMES BRANDON LEWIS UNRULY QUINTET
JOSEPH JARMAN TRIBUTE:
DOUGLAS R. EWART AND BAMBOO CONSTELLATIONS

SUNDAY JUNE 16
RAINIER / LAURBROCK / COURVOISIER / FELDMAN
JASON KAO HWANG HUMAN RITES TRIO
JORGOF SCHAERF W/ VINCENT CHANCEY TRIO
DIANNE MCGINTY
HEROES ARE GANG LEADERS
D.O. JACKSON BLUETT TRIBUTE BAND

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