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VOCALS issUe

DINAH WASHINGTON UNFORGETTABLE

ALLAN HARRIS VERONICA SWIFT LORRAINE FEATHER MARK MURPHY
If the voice is the first instrument, even before the drum, it is also the most personal and adaptable one. In this Vocals Issue, we cover a wide range of practitioners, from those who have long been departed to those in the midst of carving out their niche in the pantheon.

Dinah Washington (On The Cover) died almost 56 years ago but her presence is still felt in today’s bluesier singers. She joins her fellow female singers Betty Carter, Ella Fitzgerald, Billie Holiday, Nina Simone, Bessie Smith and Sarah Vaughan as the latest member of the Jazz at Lincoln Center Ertegun Jazz Hall of Fame and will be celebrated at Dizzy’s Club. Allan Harris (Interview) is both a compelling performer in his own right and a masterful interpreter of two very different legends: Eddie Jefferson and Nat “King” Cole. He celebrates both at Dizzy’s Club. While Veronica Swift (Artist Feature) will soon release her major-label debut, the 20-something singer has been at it for almost her whole life. She appears at Birdland and 92nd Street Y’s “Jazz in July”. Lorraine Feather (Encore) and Mark Murphy (Lest We Forget) represent the best that jazz singing lyricists have to offer. And check out our vocals-focused CD Review section (pgs. 14-16) for an overview of singers past and present.

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Almost 80, drummer Andrew Cyrille has been a seminal force for over half a century. Opening night (Jun. 11th) of the 24th edition of the Vision Festival (held at Roulette) acknowledged this with a Lifetime Achievement celebration. The honoree/curator used the occasion to enlist some of his oldest/closest musical friends to play in eight different settings. It started with rhythm, Cyrille and Haitian hand-drummer Jean Guy Rene laying an interactive polymetric backdrop for poet Quincy Troupe’s discursive tour of black music history. Next, saxophonist Kidd Jordan, moving slowly, played a soft but soulful pentatonic minor improvisation that alluded to “Lonely Avenue”, after which Cyrille and cellist Tomeka Reid supplied the motor for dancer Beatrice Capote, whose dynamic movements united muscularity with grace. The fourth set was a duet with drummer Milford Graves, who, like Jordan, was feeling his age, yet prevailed over any limitations to engage Cyrille in potent and humorous exchanges. During all of this “music and mayhem” (as emcee Patricia Nicholson Parker put it), Cyrille never flagged, never repeated himself, changing his sound and approach for each new musical encounter. For video artist Stefan Roloff he provided a throbbing pulsing backdrop, while Guy Rene moved from hand bells to soft strokes, for vocalist Lisa Sokolov he used mallets and open spaces and, finally, for saxophonist Peter Brötzmann, he turned up the flame. ~Tom Greenland

Barcelona Gipsy baKan Orchestra, a multi-national troupe based in Spain, is a strong draw on the European world-music party circuit, yet their first stateside tour came only recently, highlighted by an animated set for a packed, dancing-room-only crowd at The Cutting Room (Jun. 7th). The block-long line of patrons waited almost an hour to enter the venue, their patience well rewarded with a two-hour immersion in body-shaking entertainment. Ukrainian violinist Oleksandr Sora, Catalan clarinetist Daniel Carbonell and Italian accordion player Mattia Schirosa handled most of the instrumental melodies while French guitarist Julien Chanal, Serbian bassist Ivan Kovačević and Greek percussionist Stelios Chaniotis skilfully negotiated the tricky meters and dramatic tempo changes of the band’s repertoire. Austrian musicians all, each had moments to shine, inspiring appreciative responses from the room. The musician who really drew (and held) the audience’s attention, however, was Catalan vocalist Sandra Sangiao, a strong and versatile singer who gave emotive, rippling renditions of the band’s compositions, particularly with his band Shakti. Adding to the appeal of the evening were two direct links to the honoree: Premik Russell Tubbs (saxophone) was a participant in the Mahavishnu Orchestra (Mark II) album Visions of the Emerald Beyond while kanjira player Swaminathan Selvaganesh was a member of the new millennium’s Remember Shakti. The music played covered a rough ten-year period, starting with the title track to McLaughlin’s 1969 album Extrapolation and going to his 1979 solo album Electric Dreams. In between were pieces by both incarnations of Mahavishnu Orchestra, Shakti and tunes inspired by the master, including the wonderful reverse engineering of double-neck mandolin player Snehasish Mozumder’s “Shyam On Eleven”. His instrument recalled McLaughlin’s ‘70s custom double-neck guitar and his playing McLaughlin’s own fiery virtuosity. Another standout was Brooklyn Raga Massive Artistic Director Neel Murgai playing sitar on several tunes, to best effect on his Indian funk song “Interstellar Persistence”. ~Andrey Henkin

It takes about 21 hours to fly from Sydney, Australia to New York’s JFK Airport. Then it would be about an hour-long cab ride from there to Brooklyn’s Bar Lunático. So seeing saxophonist Phillip Johnston (Jun. 4th) was a special treat. He was leading The Silent Six band—a group of musicians formed for Wordless!, a collaboration between Johnston and artist Art Spiegelman—and all old friends of the leader: Joe Fiedler (trombone), Mike Hashim (baritone saxophone), Deed Kirwood (piano), David Hofstra (bass) and Rob Garcia (drums). The band was playing new tunes, some available on Johnston’s recent release Diggin’ Bones, as well as music from Jenny Roll Morton and originals inspired by early jazz. This juxtaposition of old and new encapsulates both The Silent Six and Bar Lunático: outré while retro; hep and hip. Morton’s “Frog-I-More Rag” was an appealing mixture of period rendition and modern adaptation and contained a fine bouncing Hashim feature while Johnston’s “Everyone Deserves Everything All The Time” had a range-busting solo by Fiedler. Duke Ellington’s “Paris Blues,” rich with improvisation, was taken and up-tempo via a Johnston soprano solo, fell into lugubrious swing for the solo sections. Johnston’s “Regrets #17” was a short film soundtrack unto itself, veering from soul-jazz to noir, fluid despite a firm rhythmic pulse. While this was have-a-good-old-time music, that spirit belied its complexity and the long-developed rapport of the sextet in performing it without any hints of jetlag. (AH)
Symphony Space’s Wall to Wall Coltrane (Jun. 9th) of some 11 hours resounded with sheets of sound and riotous praise, musicians ranging from Jazz at Lincoln Center youth bands to the legendary Reggie Workman keeping the house riveted. Abiodun Oyewole (The Last Poets), members of the Dance Theatre of Harlem, ensembles of bassist Ben Williams and drummer Savannah Harris, the latter with tap dancer Michela Marino Lerman (a fascinating “After the Rain”), laid the groundwork for this historic homage. Wallace Roney shook the house with a thrilling sextet conjuring early electric Miles; young tenor saxophonist Emilie Modeste’s solo sent waves through the balcony. Next, the full-throated alto saxophonist Lakecia Benjamin, with monster pianist Sharp Radway and vocalist Charenée Wade, created an urgent “Alabama” and soaring “Liberta.” Poet/playwright Carl Hancock Rux offered mystic spoken word leading toward a sizzling set by the hard-swinging Jaleel Shaw Trio, drummer Johnathan Blake’s solos throbbing like the southbound #2 train. Marc Ribot’s solo acoustic guitar set offered hypnotic deconstructions and then Gary Bartz, sporting a young, incendiary rhythm section, performed an enthralling tapestry of Coltrane-associated compositions. The finale by percussionist Sameer Gupta’s Brooklyn Raga Massive (with Workman and Brandee Younger, harp) performed the masterpiece “A Love Supreme”, calling on the creator and the muses of eternal giant steps. —John Pietaro

With the sun setting over Central Park on a warm end-of-spring Saturday night (Jun. 15th), the power trio of Jack DeJohnette, Ravi Coltrane and Matthew Garrison took to the SummerStage bandstand. The threesome began a nearly 90 minute set with DeJohnette at the piano, his deliberate upper register ostinato dreamily setting up a collective free improvisation (aptly titled “Atmosphere”), Coltrane blowing legato soprano saxophone lines over Garrison’s dark rumbling electric bass guitar and ethereal electronics. As DeJohnette moved over to his drumkit the group segued into their “Two Jimmys”, a powerful dedication to Jimi Hendrix and Jimmy Garrison (father of the band’s bassist). This began a lengthy medley of songs, during which the trio extended the traditions of modal Coltrane and electric Miles in a barrier-crashing fashion that leapt over the boundaries separating jazz, rock, funk, R&B, electronica and world music (with occasional nods in the direction of Karlheinz Stockhausen and Brian Eno). With Coltrane switching between soprano and tenor the band delved into his rubato ballad “Confliation” and arresting “Rumi”, then launched into the dynamic group improvisation “Cross Purposes”, ending with John Coltrane’s “Alabama”. The trio hit hard on Joe Henderson’s “Inner Urge” and gently on Miles Davis’ “Blue In Green” (with DeJohnette on piano) before closing things out with Coltrane on soprano rocking out soulfully on Earth Wind & Fire’s “Seraphite Fire”. —Russ Musto

WHAT'S NEWS

Winners of the 2019 DownBeat Magazine Critics’ Poll have been announced. Among the winners are Hall of Fame: Scott LaFaro, Nina Simone and Joe Williams; Jazz Artist: Cécile McLorin Salvant; Jazz Album: Wayne Shorter–Emanon (Blue Note); Historical Album: John Coltrane—Both Directions At Once: The Lost Album (Impulse!); and Jazz Group: Fred Hersch Trio. For the complete list, visit downbeat.com/news/detail/downbeat-announces-winners-of-2019-critics-poll.

Jazz Power Initiative is offering a two-day free seminar (Jul. 17th-18th), Jazz Power Institute, at Lehman College for musicians, dancers, writers, actors, teachers, professors, college undergraduates or graduate students interested in teaching jazz. For more information and to register, visit jazzpower.org.

Swedish trombonist and longtime ACT Music recording artist Nils Landgren was awarded the Bundesverdienstkreuz (Order of Merit of the Federal Republic of Germany) in recognition of his contribution to the German music scene. For more information, visit actmusic.com/en/Artists/Nils-Landgren.

Zazzmobile Inc. and Harlem Jazz Enterprises have partnered to present live music at Minton’s in Harlem, beginning Jul. 4th with a month of Thursdays featuring pianist Nat Adderley, Jr. and continuing through the year. For more information, visit jazzmobile.org.

Public Records is the latest in a line of compelling arts venues within industrial Brooklyn. Comprised of two performance spaces, the site has already become vital to this thriving “Downtown” south of Manhattan. And by the time master drummer Pheeroan akLaFt took the stage with his reunited Nürnberg Quartet (Jun. 5th), the venue became that much more compelling, akLaFt, guitarist Jerome Harris, bassist Chulo Gatewood and Scott Robinson (tenor saxophone, trumpet and theremin) exemplified sizzling jazz aesthetics while demonstrating bold liberation, mile-wide grooves and fleeting swing. Robinson’s quick-change artistry, leaping from tenor to trumpet, at points mid-solo, allowed nary a moment to reshape embouchure, but never at a loss of tone or dexterity. And his use of theremin amid instrumental whirls took one’s center breath away. akLaFt’s lines of protumulated patterns, punctuations and sprinting single-string leads often doubling the horn sound eloquently of Bern Nix’ memory and recalled West African guitar stylings. And the Fender Jazz bass of Gatewood shaped the bottom at each pulsing instrument, negating “After it with slap, pull-offs and syncopated tactics. The leader, aura-romantically painting each work, exploded with devastating four- tom fills and prodigious solos. More so, this band’s a phonem: with dancing 15/8 meters, searing improv and aerial funk, akLaFt’s quartet is akin to a 2019 Prime Time, provided the latter was force-fed a steady diet of Broken Shadows. (JP)

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Allan Harris is the consummate jazz singer with a wide-angle view, as well known in, say, Istanbul or Moscow, as he is in the United States. He’s a regular with jazz orchestras all over Europe. Though perhaps most celebrated for his dedication to and vocal interpretation of Tin Pan Alley, the Brooklyn-born Harris also plays guitar and is a composer of note. His musical, Cross That River: A Tale of the Black West, draws from his own experience working on a family ranch and explores a little-known chapter in American history, that of the African-American cowboy. Harris’ most recent album, The Genius of Eddie Jefferson (Resilience) pays tribute to an influence, the man who paved the way for vocalese and many of wonderful vocalists I’ve admired through the years and try to emulate.

**NYCJR:** Who are some singers who you think really know how to swing with a big band who might have influenced you?

**AH:** Well, there’s Tony Bennett of course, Frank Sinatra—he was a monster with big bands. He may have been the best ever, considering all his work with Count Basie, Tommy Dorsey. You can’t go wrong as a vocalist listening to albums like Sinatra at the Sands with Basie, because it’s amazing. Nat “King” Cole Live at the Sands, too, is one of my favorites. Sarah Vaughan, the list goes on. I even like a bit of Michael Bublé, what he does with David Foster’s arrangements. He doesn’t swing that much, but he stays true to the composer’s vision of what the song is supposed to be. There’s a lot of wonderful vocalists I’ve admired through the years and try to emulate.

**NYCJR:** Nobody’s ever going to say that Allan Harris doesn’t swing.

**AH:** Thank you, man, that comes from my upbringing.

**NYCJR:** How did jazz come into your life?

**AH:** My mother was a classical pianist. And my aunt had a child by a man named Clarence Williams, who was a pianist and composer and music publisher—he worked with Louis Armstrong, Sidney Bechet, Bessie Smith. We would go to his house in Queens and everyone from Louis Armstrong to Duke Ellington would come by. And my aunt had a restaurant in Harlem near the Apollo named Kate’s Home Cooking. That Jimmy Smith album, Home Cookin’, the cover photo was taken in front of the restaurant. The greats would come in and order food during their breaks from the Apollo. So I couldn’t run from this thing called jazz.

**NYCJR:** How old were you when you first started performing?

**AH:** I was eight when I first realized I could perform, at first in front of my class at school. The bug hit me, because of the reaction of the teachers and my peers. That was it for me. So when I got to high school and then college, I performed a lot, all kinds of music. And that’s why I’m where I am today.

**NYCJR:** What was your repertoire when you were that young? Standards? The hits of the day?

**AH:** I was singing both, because my mother said, “If you’re going to waste your time with this, you’re going to do it properly.” She was very strict about me learning the Great American Songbook. She introduced me to the discographies of some of the greats. That’s basically where it started.

**NYCJR:** How many standards do you think you know now?

**AH:** What a trick question. I know hundreds of them. Not all of them. The book is so vast and I’m still learning. I can be anywhere and hear a vocalist performing an old song I’m not familiar with and I’ll go back and discover that, lo and behold, there are eight or nine records of artists performing that song, It’s a never-ending search and learning experience.

**NYCJR:** You recently recorded a tribute to Jefferson. How does Eddie Jefferson mean to you?

**AH:** That’s a smaller group, with saxophonists Ralph Moore and Richie Cole [who worked closely with Jefferson and played with him on the Detroit club date in 1979 where he was shot and killed], pianist Eric Reed, bassist George DeLancy and drummer Willie Jones III.

**NYCJR:** What does Eddie Jefferson mean to you?

(Continued on page 37)
Child prodigies—defined as a person under the age of ten who produces meaningful output at an adult level—come along in one out of 10 million or so births. Jazz singer Veronica Swift qualifies. At nine she recorded her debut album, Veronica’s House of Jazz, and also began touring with her parents, pianist Hod O’Brien and jazz singer Stephanie Nakasian. Her second album, It’s Great to Be Alive, was released four years later. In between, at 11, there was an appearance in the Women in Jazz series at Dizzy’s Club. Early video shows a youngster with poise, advanced skill and a vocal tone already rich and warm.

Swift has just turned 25 and has already had a full and important career to which other performers would aspire. Confession, her latest album and Mack Avenue debut is due out at the end of August, with pianists Benny Green and Emmet Cohen’s trios. Yet, growing up in Charlottesville, Virginia, she says she had a very “normal” school experience, despite knowing that hers was not an average childhood. “It wasn’t until high school that the other students really got what I did,” she says, “but I never had a problem connecting with other people my age.”

In the 2015 Thelonious Monk Competition she was the second place winner and earned a Bachelor’s degree in jazz voice in 2016 from the Frost School of Music at the University of Miami. That same year, her father died after a battle with cancer; to deal with the grief she felt she wrote a gothic-rock opera, Vera Icon, about a homicidal nun. Intensely self-aware, she muses that, in art, nothing ever fulfills its purpose or reaches its intended audience. “It’s Great to Be Alive” affirms, “then you’re not seeing a true person on stage in front of you.”

Swift’s repertoire is extensive, changes with each performance and includes numbers from the ’20s-’30s, plus Swing Era standards and other classics of the songbook. She’s also at home with the bebop canon and much more. Her personal listening and tastes have been wide-ranging; she cites such disparate influences on her work as Anita O’Day and Marilyn Manson to opera. All of these elements inform her performances in specific ways, serving their own purposes. She explains: “Jazz allows me to feel warm, safe and grounded. Rock and metal and opera give me strength and empowerment. Electronic music makes me feel as if I’m high or in a trance-like state.”

With an uncanny ability to deliver flawless vocalese, she says she well understands that this vocal style is not for everyone, especially since the words fly by so quickly. She discloses that for her, the very attraction to it is the words. “When written well, vocalese is an ingenious way to tell a story through more complex narrative and deeper emotional concepts,” she explains. “The fact you have more melodic lines to put words to gives you the opportunity to tell the stories of these songs in a completely new light. You’re writing a musical in a sense, creating characters and such.” Swift adds that vocalese also allows her to solo in an instrumental form, often mirroring and mimicking instrumental lines, particularly horns.

In the few years since graduating from college, Swift has enjoyed a full-time career as an artist, leading her own bands and starring with the likes of Wynton Marsalis and the Jazz at Lincoln Center Orchestra, Chris Botti, Michael Feinstein, Clint Holmes, Nicolas King, Benny Green and many more.

A little surprisingly though, she admits there’s more satisfaction for her in acting. “I am most happy performing when I am in a stage or film production,” she reveals. When she can be someone else, deal with props and work with other actors, then that story becomes a gateway to another universe. “When I can enter someone else’s world and tell their story, that’s when I’m at peace and most satisfied with my work,” she says.

As to the future of jazz in the hands of her generation, Swift cites Cécile McLorin Salvant, Cyrille Aimée and Jazzmeia Horn as jazz singers who bring fresh sounds yet also honor tradition. She admires their ability to maintain their own integrity and passions. Swift considers herself, as well as these artists and those like them, as voices who will preserve the art form but add to it as well.

“We just have to keep creating and staying true to our roots in this music,” she concludes. “As long as we do that we will be able to communicate and reach those across borders of all kinds.”

For more information, visit veronicaswift.com. Swift is at Birdland Jul. 2nd-6th and Jul. 15th with Benny Benack and 92nd Street Y’s “Jazz in July” Jul. 23rd. See Calendar.

Recommended Listening:
• Veronica Swift – Veronica’s House of Jazz (featuring Richie Cole & Friends) (Snob, 2004)
• Veronica Swift (with Hod O’Brien Quartet) – It’s Great To Be Alive! (Snob, 2007)
• Veronica Swift – Lonely Woman (HodStef, 2015)
• Jeff Rupert (with Veronica Swift) – Let’s Sail Away (Rupe Media, 2017)
• Benny Green – Then and Now (Sunnyside, 2018)
• Birdland Big Band – Live (Birdland Records, 2018)
“I can sing anything, anything at all” is Dinah Washington’s most repeated quote, an epigraph for almost every piece written about the singer, who died in December 1963. It is reflected in critic-historian Dan Morgenstern’s elaboration: “You couldn’t categorize Dinah, you couldn’t put her in a box,” he says in the BBC documentary The Life and Times of Dinah Washington. “She was a jazz singer, she was a blues singer, she was a pop singer; she was all of those and, of course, she started out as a gospel singer...And you know, she didn’t have a beautiful voice, a beautiful voice like Sarah Vaughan; it was a little strident, wasn’t it? But she had marvelous emotion and range and knew how to control the voice and make a beautiful sound.”

Washington was one of three black women, along with Vaughan and Ella Fitzgerald, who dominated the jazz vocal landscape in the ’50s. Annie Ross, of pioneering vocal trio Lambert, Hendricks & Ross, summed up the differences among the three and Billie Holiday, in the BBC documentary: “Ella’s voice was young, forever young. And Sarah was smooth and Lady [Holiday] was bending the notes. And then there was Dinah and Dinah had a voice that could cut through anything.” But we have to go back to Washington herself for another statement as prescient as the “I can sing anything” quote and more revelatory: “I can get inside a tune and make it mean something to people who listen, something more than a set of lyrics and a familiar tune.”

Nor could any of those women get away with “singing” a song, as she described, “like Sarah Vaughan; it was a little strident, wasn’t it?” Washington was a jazz singer, she was a blues singer than the recordings issued in her lifetime. Among his most significant finds is a small but for herself, married and discarded seven or nine (its unclear) husbands and constantly battled to lose weight. “Being chubby was just a way of life for us,” says her sister in the BBC documentary, where photographer Chuck Stewart adds, “She was a fashion plate, but her body double-crossed her, she was never right for her clothes.” Washington had always been a drinker (pink champagne was her favorite) and to that she added what turned out eventually to be a lethal combination of diet pills, tranquilizers and sleeping pills. It culminated in latest husband Dick “Night Train” Lane waking up in their Detroit house on Dec. 14th, 1963, to find her dead in the bed beside him.

Thanks to Kiyoshi Koyama, who produced The Complete Dinah Washington on Mercury, we have a much more complete aural picture of Washington as a jazz and blues singer than the recordings issued in her lifetime. Among his most significant finds is a small group recording, nine minutes long, of Bessie Smith’s “Trouble in Lowlands.” It resonates with the indomitable spirit that was Dinah Washington.

A tribute to Washington with Evan Sherman Big Band with guest joy Brown is at Dizzy’s Club Jul. 16th as part of the 2019 Ertugen Jazz Hall of Fame inductions. See Calendar.

Recommended Listening:
• Dinah Washington — For Those in Love (EmArcy, 1955)
• Dinah Washington — Sings Fats Waller (The Fats Waller Songbook) (Verve, 1957)
• Dinah Washington — Sings Bessie Smith (The Bessie Smith Songbook) (Verve, 1958)
• Dinah Washington — What A Difference A Day Makes! (Mercury, 1959)

• Dinah Washington — Back to the Blues (Roulette, 1962)

May 1947. In 1946 Washington left Hampton to go out on her own as a singer and Mercury Records signed her to a contract, one that was renewed repeatedly over the next 15 years. Popular recorded music in that era (post-World War II ’40s-50s) was deeply segregated, with black artists’ discs relegated to “race record” categories. Billboard’s was first called “Harlem Hit Parade” and later the “Rhythm’n’Blues” chart. Washington dominated them, scoring 27 Top Ten R&B chart records between 1948-55. She took on the title “Queen of the Blues” but her hits spanned everything from the ribald “Long John Blues” to country star Hank Williams’ “Cold Cold Heart.”

Washington was the most popular black female recording artist of the ’50s and, along with Vaughan, the marquee attraction of Mercury. One cannot underestimate the importance of Mercury to its two great black female voices. While both Vaughan and Washington had to put up with recording a lot of ephemeral pop driv, they were also given extraordinary opportunities to record some of the top songs in the classic Great American Songbook, often with arrangers and musicians they had a prominent hand in choosing, as well top jazz instrumentalists. That latter was made possible because Mercury founded a jazz subsidiary, EmArcy, in 1954 and immediately began recording Vaughan and Washington, as well as another Mercury singer, Helen Merrill, with the label’s roster of top jazz artists, which included trumpeters Clark Terry, Clifford Brown and Maynard Ferguson, trombonist Jimmy Cleveland, saxophonists Cannonball Adderley, Herb Geller and Paul Quinichette, drummer Max Roach and arranger Quincy Jones.

One hit for them in 1950, even crossed over to the Pop Top 40 chart for Washington that year too. So by the early ’50s, the Queen of the Blues was no longer recording that many blues for Mercury, although it wouldn’t be until 1959 before she had a Top Ten pop chart hit. In 1953 she had a hit with “TV Is The Thing That Makes Me Mad,” her first hit on the “race charts” record companies would label’s roster of top jazz artists, which included trumpeters Clark Terry, Clifford Brown and Maynard Ferguson, trombonist Jimmy Cleveland, saxophonists Cannonball Adderley, Herb Geller and Paul Quinichette, drummer Max Roach and arranger Quincy Jones.

When Mercury created EmArcy, entrusting it to producer Bob Shad, he put Washington in jazz contexts, which was not really such a leap, since she toured with jazz musicians in her backing band already. Shad produced some classic sessions for Washington released on EmArcy LPs in 1954 and 1955, records that cemented her reputation as one of the era’s great jazz singers. Among the best sessions were those arranged by Quincy Jones with a small band. Highlights include "Blue Gardenia", "Easy Living" and "You Don’t Know What Love Is". All have been reissued many times, most definitively on the late ’80s 7-volume, 21-CD set The Complete Dinah Washington on Mercury (Polygram).
Summertime Jazz at Carnegie Hall

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NYO Jazz

Sean Jones, Artistic Director, Bandleader, and Trumpet
with Special Guest
Kurt Elling, Vocalist

Tickets: $25

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Veronica Swift’s first effort for Mack Avenue Records and her proper breakout debut. On the album Swift showcases the powerfully expressive, deliciously evocative voice that’s garnered her so many distinguished opportunities. But there’s more – some X-factors that, in their stealthy way, make Confessions smarter, riskier and altogether deeper than even the most stellar Songbook record.

veronicaswift.com | mackavenue.com
A native of New York City, Lorraine Feather is the daughter of jazz journalist Leonard Feather and his wife Jane, who sang professionally. Although a music career seemed predestined, her parents did not push her towards performing. On her own she developed into an expressive vocalist and inspired lyricist who has earned several Grammy and Emmy nominations for writing her own CDs or other artists, in addition to film and television. Her formal music study was ill-fated: “I had piano lessons with John Lewis and then John Mehegan, who wrote a lot of musicals. I didn’t want to be a musician and was defiant and lazy about practicing. John Lewis was extremely kind and patient. I got to the point of being able to play a little bit of jazz because that was the most natural to me. I sang in clubs with Top 40 bands, just to make a living. I had been out of work and waited tables so much that at a certain point, I said, ‘Screw this, I’m a singer now.’ I had done a little work and liked being able to pay my bills. The day that I made that decision, I got a call to sing backup for Petula Clark in Las Vegas for a couple of weeks, which was really fun. There was an orchestra and all this music in front of me. I couldn’t read, but just followed along half a beat behind. Then I got this job with Grand Funk Railroad, doing Top 40. I was dating somebody at the time who was a musician and arranger who said, ‘I’m going to put together a little show for you.’ I did some things that were popular at the time, like Pati Austin songs and some standards I was familiar with like ‘Prelude to a Kiss’ and ‘Someone to Watch Over Me’. I was okay, but the light bulb went about on writing lyrics, which led to my doing something that I was suited for when I got into the group Full Swing after I had sung in clubs for a few years, when I was in my early 30s. That was my huge epiphany.”

One of Feather’s greatest strengths is her versatility as a lyricist. Whether a comedic work or emotional ballad, there is always thought in her words and she is a true jazz artist. Most regular jazz bands set up their vocal trio Full Swing. “Producer Richard Perry wanted lyrics to a Tommy Newsom song. I said, ‘Oh, I can write lyrics for that!’ I had grown up with Lambert, Hendricks & Ross and I was familiar with writing lyrics to tricky music. I ended up writing tunes for half of the album. It was then I realized that I had a gift for something. I hadn’t studied it, it just came easily to me. After the group broke up, I tapped into a part of myself to share my deepest feelings. I like to amuse myself. I am writing and singing and it cracks me up. I feel that at least one other person will laugh, too.” One great example is in “Antarctica” (her vocal version of Duke Ellington’s “The Ricotic”), which includes the line “I cried all night! / That’s half a year!”. In Full Swing, Feather wrote lyrics to Billy Strayhorn’s “Chelsea Bridge” (retitled “September Rain”) and Ellington’s “Creole Love Call” (renamed “Love Call”). She explained, “My dad was excited about my writing lyrics to these Strayhorn and Ellington tunes. He was in the hospital shortly before he died and said, ‘Cleo Laine’s doing an album with Mercer Ellington. You have to send her some of those Ellington pieces.’ She recorded three of them and he was so happy.”

Feather detailed how one of her most popular CDs came to be: “When I was living in Half Moon Bay, I fell madly in love with Fats Waller’s music. After my dad passed on, I borrowed CDs from my mom and drove around and listened to them. They hadn’t played much Waller when I was growing up because it was old to them. But I was so smitten with how rhythmic and exciting it was. I wrote one lyric to a Waller tune and sent it to him. He read the lyric and said, ‘You have to do a whole album of these, I’ll play it on.’ Then my mom passed away and Dick called again and said, ‘You should keep working on this album. I know it’s very hard right now.’ I would walk up and down the hills where we lived in El Granada, thinking of these tunes and gibbering to myself. Sometimes I did counterlines because the melodies were too hard, other times I followed the melody or created my own. It’s like a puzzle—you work out from the edges in or from any part and put it together.”

Feather was the most natural to me. I sang a little bit of jazz because that work scarce in the U.S. He moved to London where he spent much of 1963-72. His four albums from his European period are pretty obscure although 1967’s Midnight Mood (SABA) has him joined by musicians from the Kenny Clarke-Francy Boland Orchestra. 40 when he moved back to the U.S. in 1972, Murphy was still a relative unknown in the jazz world but that quickly changed. He recorded 17 albums for the Muse label over the next 19 years: fresh and lively versions of bop tunes and standards, emotional ballads he could make sound heartbreaking and modern Brazilian music. Among the highlights of the period were takes on Freddie Hubbard’s “Red Clay” (renamed “On The Red Clay”) and Oliver Nelson’s “Stolen Moments”, both of which featured his lyrics. His most memorable albums include Bop For Kerouac; two sets of songs associated with Nat King Cole and a set of vocal duets with his good friend Sheila Jordan (One For Junior). And yet, as good as many of these albums are, Murphy was at his most adventurous performing live. He was never shy to take chances, both in the wide interval jumps and range on his instrument; he stretched himself while remaining an innovative hipster. When Muse was sold, Murphy switched to its successor HighNote where he made five albums and recorded Brazilian-oriented music for Milestone, highlighted by a set of Ivan Lins songs (Night Mood), as well as for several European labels.

As the 21st century began, Murphy’s only real competition among male jazz singers was Kurt Elling and Kevin Mahogany. He teamed up with those two plus veteran Jon Hendricks in Four Brothers, put together for several special concerts by Elling. When Mahogany dropped out and was succeeded by Sheila Jordan, the group became Three Brothers and One Mother. Unfortunately no recordings have been released.

Declining health resulted in Murphy slowing down after 2010. He appeared as a guest on 2012’s The Royal Bopsters Project, singing three numbers, including “On The Red Clay”. His final album was a 2012 EP from Gearbox, A Beautiful Friendship: Remembering Shirley Horn. After reluctantly retiring from performing, Murphy passed away on Oct. 22nd, 2015 at 83. His influence can be felt in the singing and chance-taking of other fearless vocalists today.

A tribute to Murphy with Nancy Kelly is at Birdland Theater Jul. 4th-6th. See Calendar.

Recommended Listening:
• Mark Murphy – This Could Be The Start of Something Big (Capitol, 1959)
• Mark Murphy – Rah (Riverside-OJC, 1961)
• Mark Murphy – Midnight Mood (SABA-MPS, 1967)
• Mark Murphy – Stolen Moments (Muse, 1978)
• Sheila Jordan/Mark Murphy – One For Junior
• Mark Murphy – Once To Every Heart (Verve, 2005)
It was seeing a trio with [saxophonist] Fred Anderson, [drummer] Hamid Drake and [bassist] Peter Kowald. What blew my mind was how they were having a conversation. It seemed like all three of them were having a conversation on the stage together."

Daisy built his toolkit by conversing and collaborating with a who’s who of the city’s best improvisers, including saxophonists Ken Vandermark and Dave Rempis and cellist Fred Lonberg-Holm. During these foundational years, Daisy began to develop his compositional voice as well, which slowly began to showcase a keen sense of experimentation. Said voice has been awarded with several prestigious awards from New Music America and ASCAP.

With all of these accomplishments and successes, what would be the impetus for starting a label? The most obvious would be the ultimate creative freedom but one that is not as obvious is that of time. Daisy elaborated by stating, “I felt like all these great labels that I was very fortunate to work with, if they agree to do one of your records it takes about a year roughly before it sees the light of day. That’s just because they’re putting a lot of records out. I feel like I’m a totally different musician after a year.” Furthermore, Daisy expanded on this by saying, “I need to take control of this myself because I want to document my creative work in a more realistic timeframe. I don’t want to release it in a year or two. I want people to see the timeline of my work.”

In concert with the desire to release his work in a more timely fashion, the means of doing so were just as crucial as it had become easier for independent musicians to take complete control of their musical output. “It was at a point in the music business where more and more musicians were starting to do that because it was becoming a little easier.” Daisy was mentored by Okka Disk founder Bruno Johnson, who advised him on everything, from obtaining cover artwork, securing copyright and shipping logistics.

While Daisy does not have a set of criteria that must be met with every release, a common thread is that “there has to be some kind of an element of improvisation involved in the music. I’m not interested in releasing totally through-composed music. I want there to be some sense of improvising and whether that’s my trio of Vox Arcana with Fred Lonberg-Holm and [clarinetist] James Falzone where a lot of the charts are pretty intricate and let’s say they might be like 20 percent [of improvisation], there’s still that element there because that’s what I’m most interested in. I’m interested in how improvisation affects all aspects of music making whether it’s totally improvised or whether it’s composed.”

Daisy is also quick to point out that he understands that each release may not recoup its initial expense. “Some of the records, especially in jazz and improvised music, are going to lose money and that’s an important lesson to learn because you’re not doing this to make a huge profit. And if there’s something I feel strongly about from a creative standpoint I’m going to release it. And if I lose a little bit of money that’s okay, maybe in five, six, seven years down the road it’ll eventually make up the balance for what I put into the initial investment. I care about every recording that I have on my label. I care about it from a creative perspective. I stand behind everything that’s on there and some people will like some things better than other things.”

(CONTINUED ON PAGE 37)
**IN MEMORIAM**

**DORIS DAY**

BY ANDREY HENKIN

Doris Day, the actress who was a major Hollywood star in the ‘50s-60s but who got her start a decade earlier as a singer, died May 13th at 97.

Doris Kappelhoff was born Apr. 3rd, 1922 in Cincinnati, Ohio. Initially Day wanted to be and was active as a dancer but an injury from a car accident ended her prospects. So she moved to singing, first casually along to the radio and then, after having received lessons, professionally on that same radio. Her first major gig was with orchestra leader Barney Rapp, which later led to work with Les Brown in the early ‘40s. She was featured on a number of Brown 10” shellac recordings made for Columbia (most notably an iconic take of Brown-Ben Homer-Bud Green’s “Sentimental Journey”), the label for which she would debut in the late ‘40s. She recorded prolifically for the imprint through the mid ‘60s in collaborations with Buddy Cole, Harry James, Paul Weston, Frank Sinatra, André Previn and others. During 1952-53, Day had a radio program, The Doris Day Show, which featured guests like Ray Noble, Sammy Cahn, Frankie Laine and others.

Her way with popular material and her natural presence as a singer led to the next logical step: Hollywood. Her first film (apart from appearances on screen with Brown’s Orchestra) was Romance on the High Seas in 1948. Her star continued to rise over the next two decades, including the leading role in 1957’s The Pajama Game, an Oscar nomination in 1959 for Pillow Talk, several Golden Globes, four Laurel Awards, Career Achievement Award from the Los Angeles Film Critics Association, a star on the Hollywood Walk of Fame and the Presidential Medal of Freedom.

After her film career waned in the changing tastes and morals of the late ‘60s, she moved, with mixed results to television, first with the 1968-73 program The Doris Day Show (with “Que Sera Sera”, which Day had sung in Alfred Hitchcock’s 1956 film The Man Who Knew Too Much, as its theme song) and then with the briefly-broadcast talkshow Doris Day’s Best Friends in 1985. No longer performing, she threw herself headlong into a second (or third or fourth?) career as an animal rights activist. In 1971, she had co-founded Actors and Others for Animals and in 1978 established the Doris Day Pet Foundation, now operating as the non-profit Doris Day Animal Foundation, and the Doris Day Animal League in 1987.

In 2011 My Heart was released, a collection of studio recordings made from the ‘60s-80s. The 13-track program of standards and songs written by her son netted her a spot on the Billboard charts for the first time in close to half a century. For those who don’t think of Day as a true jazz singer, check out her work with Harry James on the soundtrack to Young Man with a Horn, loosely based on the life of Bix Beiderbecke.

**MUST SEE SHOWS**

**2019**

**JAZZ IN JULY**

**BILL CHARLAP, ARTISTIC DIRECTOR**

**WITH THE MASTERS OF JAZZ**

**FEATURING THESE STYLISTS OF SONG:**

Cécile McLorin Salvant
John Pizzarelli
Maucha Adnet
Veronica Swift
Sandy Stewart

**STYLISTS OF SONG:**

Artistic Director Bill Charlap designed covers for ‘60s Polskie Nagrania Muza albums by Jan Ptaszyn Wróblewski, Eje Thelin, Krysztof Komeda, Andrzej Kurylewicz and others, then went on to Columbia and art direction for albums by Soft Machine, Maynard Ferguson, Tony Bennett, George Benson and hundreds of rock and pop acts. Szyabo died May 21st at 85.

**ANDY VÉLEZ**

(Mar. 9th, 1939—May 14th, 2019) The noted activist for the LGBTQ community in New York and abroad and those suffering from AIDS had another passion, jazz and musical theater, writing liner notes for compilations of Artie Shaw, Doris Day, Fred Astaire and Ella Fitzgerald and contributing almost 300 CD reviews and 50 articles to this gazette since 2005, including his last article, a cover story on Tony Bennett in April 2019. Vélez died May 14th at 80.

**SOL YAGED**

(Dec. 8th, 1922—May 11th, 2019) The clarinetist began playing after hearing Benny Goodman on the radio, had his first record in 1956 with It Might As Well Be Swing (Herald), the same year he was a consultant for the film The Benny Goodman Story, and released a couple more albums over the subsequent decades for Philips (a collaboration with Coleman Hawkins in 1960) and Lane as well as work with Jack Teagarden, Zoot Sims/Al Cohn, Red Allen and others and a performance schedule that continued right up until his death. Yaged died May 11th at 96.
A seven-hour drive north of New York City, Victoriaville, Quebec, host to Festival International de Musique Actuelle de Victoriaville (FIMAV), is an annual destination for open-eared listeners. This year’s 35th edition (May 16th-19th) did not disappoint with memorable solo, duo and trio sets to large-ensemble concepts from an array of international talent.

Marquee names such as Germany’s Peter Brötzmann (in trio with pedal steel guitarist Heather Leigh and guitarist/vocalist Keiji Haino) and Art Ensemble of Chicago’s Roscoe Mitchell (duo with Moor Mother) were two of FIMAV’s few disappointments (Haino a distracting factor; Mitchell, recovering from major mouth surgery, focusing on small percussion setup of limited range). Festival highpoints came via French guitarist Julien Desprez’ Abacaxi—his dizzying, even dancing, foot pedal effects fronted this Firehose-influenced power trio on the penultimate night—and two solo concerts: bassist Barre Phillips’ transcendent recital on the festival’s second day in Colisée Desjardins (the festival’s largest venue) and an early afternoon performance on the final day by British saxophonist John Butcher, who delighted in the acoustics of Église St-Christophe D’Arthabaska (the festival’s most picturesque and historic venue).

The nearly 85-year-old Phillips is known for pioneering improvisational solo bass from Journal Violon (Opus One, 1968) to last year’s End To End (ECM). The lexicon of bass improvisation—arco and pizzicato to extended techniques—was heard with extraordinary depth and clarity within each of the nine distinct pieces, ranging from three to nine minutes. FIMAV has had its fair share of historic solo sets over the decades but the consensus was that this was one of its finest. Butcher’s nearly hour-long set was initiated with fluttering reed effects, followed by patient single notes and reed pops, each resonating and decaying before he lefthand the next. Alternating between tenor and soprano, Butcher exploited the Romanesque church’s tall ceilings by creating high-frequency overtones, which ricocheted with relentless force.

Duo sets were many and varied: French horn/prepared piano (Elena Kakaliegou and Ingrid Schmoliner); guitar/clarinet (Klpermeei and Madame Patate—aka, Christophe Petchanatz and Émilie Staui); electric bass/percussion (Tomaga with Thomas Rolleen and Valentina Magaletti); voice/saxophone (Moor Mother and Roscoe Mitchell); and bass clarinet/prepared electric bass, percussion and pedals (Philippe Lauzier and Eric Normand). The latter Québécois duo took home the honors, offering a mesmerizing audio and visual display in the smaller of Colisée’s two stages. The prepared snare drum setup with a (CONTINUED ON PAGE 38)

Every city or region has its own distinct personality when it comes to music. The jazz scene in the German state of North Rhine-Westphalia (NRW) is cerebral yet accessible. The audiences crave history and context while the artists enjoy meditating on intellectual and political themes. This was apparent at Jazzfest Bonn (May 17th-31st), which celebrated its tenth anniversary this year. On opening night, founder Peter Materna had an extended conversation with the mayor of Bonn about the origins of the festival, its goals and the programming. The artists that night, Lisa Wulff Quartett and Quasthoff Quartett, followed his cue, introducing their songs with informative commentary. Jazzfest Bonn was one of the marquee events of a program NRW KULTURsekretariat, a cultural funding organization, led called “Jazz Along the Rhine.” Part of the organization’s International Visitors Programme, which has brought more than 900 guests from over 100 countries to the region over the last decade, this event seeks to foster collaborations through personal encounters with artists and creatives in the region.

During this trip (May 17th-May 20th), your correspondent joined American, Estonian and Finnish journalists as well as festival directors from Italy and Norway to visit jazz venues, talk with local musicians and attend concerts in Bonn, Dortmund and Cologne. The North Rhine-Westphalia region has a rich musical lineage. Bonn, the former capital of West Germany, is the birthplace of Ludvig van Beethoven, the city’s classical music heritage likely an influence on the region’s academic approach to jazz. Cologne, home to Europe’s largest academy of music, is a breeding ground for young, forward-thinking musicians. Over the course of three days, we experienced a cross-section of NRW’s foremost creative music venues and artists: Jazzfest Bonn; LOFT, an experimental music club in Cologne; and a showcase for Tangible Music, a Cologne-based record label, hosted at Domicil in Dortmund.

Jazzfest Bonn featured a double concert every night in various venues around the city, pairing young German artists with more established, internationally known groups. The festival has become a launchpad for new talent in Cologne and the surrounding cities, propelling artists like pianist Florian Weber and clarinetist Rebecca Trescher into the wider European jazz scene. Lisa Wulff Quartett, based in Hamburg, kicked off the opening night with a buoyant straightahead set. Bassist Wulff and pianist Martin Terens had an understated yet compelling rapport, though often overpowered by drummer Silvan Strauss’ rambunctious energy and saxophonist Adrian Hanack’s blustery lines. Quasthoff Quartet was the main event of the evening. Led by Thomas Quasthoff, (CONTINUED ON PAGE 38)

The 24th Annual Vision Festival returned to Roulette for six nights (Jun. 11th-16th), offering 35 sets which included the customary fare of dance and poetry alongside the avant jazz for which it is famed. A balance of old and new, composed and improvised, accessible and challenging, resulted in an event vital and thriving.

Each year the Vision Festival honors one of its own with a Lifetime Achievement Award. There can be few more deserving honorees than this year’s choice of drummer Andrew Cyrille. On the opening evening, Cyrille presented eight mini-sets. As well as musical encounters, there were also sets with dancers, poets and visual artists. For each Cyrille explained the links, for example prefacing the short piece with cellist Tomeka Reid and dancer Beatrice Capote by telling how, as a young graduate from Juilliard, accompanying dancers gave him a lifetime. Billed as Haitian Fascination, the opening set showcased the drummer’s roots in the Caribbean, offering chattering rhythms to accompany poet Quincy Troupe’s recitations. Sets with fellow drummer Milford Graves and saxophonist Kidd Jordan came freighted with emotion, as both overcame visible frailty to take part. Although Cyrille played exuberantly all evening, the strongest sets were those with the heavyweights. Leboba Trio with trumpeter Wadada Leo Smith and guitarist Brandon Ross fused simmering tension and elegant melody while the final pairing with saxophonist Peter Brötzmann produced an invigorating outpouring, Cyrille’s fusillades stoking the German’s fire, though not without a little pathos courtesy of Brötzmann’s rough-hewn lyricism.

The stars were aligned on Friday night as the five sets were of such a consistently high standard, it ranked among some of the best nights in Vision history. Guitarist Ava Mendoza got the evening off to a rousing start with a first time powerhouse quartet, featuring drummer Hamid Drake, alongside more regular partners bassist Adam Lane and saxophonist Matt Nelson. Marty Eriehls’ Trio Exaltation, which emerged from one of pianist Andrew Hill’s last bands, combined slow burns, angular breakneck motifs and mournful airs, with a dedication to Ornette Coleman and Hill’s “Dusk” being particularly noteworthy, as were drummer Nasheet Waits’ whirlwind excursions around his kit. Pianist Matthew Shipp remains a stalwart of the festival, perhaps because he’s often one of the highlights. His set was no exception as his enthralling duet with bassist William Parker was full of oblique counterpoint, disorientating switches and urgent motifs. Alto saxophonist Rob Brown is similarly a Vision regular and he constructed one of the week’s outstanding solos in the second number with his quartet, passionate, pushing at the boundaries but (CONTINUED ON PAGE 38)
The Things We Did Last Summer

Champion Fulton/Scott Hamilton (Blau)

by Scott Yanow

The Things We Did Last Summer features a logical matchup. Champion Fulton is a pianist who can emulate Erroll Garner and sometimes uses chord voicings reminiscent of Red Garland, but mostly swings in her own voice. She also has a distinctive vocal style touched at times by Dinah Washington. Tener saxophonist Scott Hamilton, who was a major force in the revival of small-group swing in the '70s, has led over 65 CDs in his career thus far, neither veering from his chosen path of straightahead jazz nor putting out a single dud.

For this set, which was recorded live in Spain in 2017, Fulton and Hamilton are supported tastefully by bassist Ignasi Gonzalez and drummer Esteve Pi for eight standards, Fulton singing on five of the numbers. Einar Aaron Swain’s “When Your Lover Has Gone” is a solid swinger while Illinois Jacquet-Jimmy Mundy-Al Stillman’s “Black Velvet” (also known as “Don’t You Go Away Mad”) is played as an instrumental. Things really get cooking during an uptempo version of Gus Arnheim-Abe Lyman-Arthur Freed’s “I Cried For You”, Hamilton sounding a bit explosive. His warm tone and Fulton’s attractive chord voicings uplift the title track.

Richard Whiting-Johnny Mercer’s “Too Marvelous For Words” has Fulton engaging in some conversational singing/talking reminiscent of Ernestine Anderson and Etta Jones. She never really states the melody in her vocal, nor needs to since Hamilton’s playing is pretty melodic. A slow ballad version of the ‘30s Richard A. Whiting-George Marion Jr. obscurity “My Future Just Passed” (tenor blending in well behind the vocal), uptempo take on Arthur Harrington Gibbs-Joe Grey-Leo Wood’s “Runnin’ Wild” and laidback reading of Ray Noble’s “The Very Thought Of You” conclude Grey-Leo Wood’s “Runnin’ Wild” and laidback reading of a vocal), uptempo take on Arthur Harrington Gibbs-Joe Grey-Leo Wood’s “Runnin’ Wild” and laidback reading of “Stolen Moments”; bassist Sean Smith’s “Song for the Geese” and trumpeter Freddie Hubbard’s “Red Clay”. Murphy featured trumpeter Randy Brecker on his classic 1976 recording of the latter and Brecker reprises his role 41 years later. Kelly acknowledges Murphy’s funnier side not only with “Red Clay” but also by incorporating funk and soul elements on Peter Nero’s “Sunday in New York” and Lionel Newman’s “Again”. In addition to Brecker and DiMartino, musicians backing Kelly include Paul Bollenback (electric guitar), Paul Meyers (acoustic guitar) and Bobby Militello (alto and soprano saxophone and flute). Kelly, not unlike Murphy, isn’t shy about giving ample solo space to her band. Remembering Mark Murphy is a thoughtful tribute and a skillful demonstration of Kelly’s own talents.

For more information, visit nancykelly.com. This project is at Birdland Theater Jul. 4th-6th. See Calendar.

The Hope I Hold

Ryan Keberle & Catharsis (Greenleaf Music)

by George Kanzler

Trombonist Ryan Keberle formed Catharsis as a quintet of trumpet, bass and drums seven years ago. Two years later he added Camilla Meza, using her voice mostly as another instrument, singing wordlessly. Meza has since folded her guitar playing and vocal lyric lines into the group. In 2016 Keberle received a grant from Chamber Music America’s Jazz Works program. This spurred him to write The Hope I Hold suite using the possibilities of studio multi-tracking to create a more sweeping, orchestral sound with the latest configuration of Catharsis, which replaces trumpet with Scott Robinson, who plays only tenor saxophone: Keberle is additionally on piano and various electronic keyboards, plus vocals; bassist Jorge Roeder also sings; and both he and Meza add occasional effects to their instruments. Catharsis is featured on six of the ten tracks here, with the Catharsis Trio (Keberle, Meza and Roeder) on the other four.

The suite, inspired by and using excerpts from Langston Hughes’ poem “Let America Be America Again” is the first four tracks. The first three find Meza singing lines from Hughes’ poem, words that sound relevant as responses to Trump administration policies. Their relatively spare use tantalizes one to seek out the whole poem. Keberle sticks to piano and keyboards on the beguiling opener “Tangled in the Ancient Chain”, fleshed out by tenor and electric guitar solos, alone and in tandem. “Despite the Dream” introduces trombone over spare guitar chords, wordless vocals and tenor obbligato in hypnotic time before a light Brazilian rhythm kicks in behind Hughes’ words and a tuneful trombone solo. “America Will Be” develops as a snowballing dirge simmering discord as rock-like guitar duels with horns and wordless chanting before a fade down to lyrics. The racing tropical rhythms of “Fooled and Pushed Apart” end the suite in pared-down orchestral splendor with the horns, acoustic guitar and wordless vocals weaving patterns with bass and drums.

Korg Minilogue adds loopy sci-fi synths flourishes to the Latin-y “Campinhas” before the more lyrical, intimate trio take over for four tracks, one from each member as well as an Argentine folk song, “Zamba de Lozano”, imbued with melancholy by Meza and richly timbred trombone. Keberle’s “Become the Water”, lyrics by Marisa Miro, has an insistant, sing-along refrain from both Meza and Keberle, who feature Wurlitzer keyboard on the track. A short quintet track, “Epilogue/Make America Great” closes with “a musical prayer for peace”.

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

The Music Never Stops

Betty Carter (Blue Engine)

by George Grella

This archival recording of a 1992 concert by Betty Carter at Jazz at Lincoln Center has something of a gimmick to it. In the performance, Carter switched between several backing groups: three trios; a string ensemble; and a big band. With that out of the way, this is a wonderful addition to Carter’s discography and beyond the sheer thrill of discovering a previously unheard Carter recording it stands on its own as a fine jazz album. There is a seamlessness that belies both the live setting and logistics of the stage presentation. Other than applause and Carter introducing musicians and songs, this would pass as a studio recording (well-registered for the most part, with a nice resonance, though there are some moments of thin, crackling piano) with the conceptual shrink-wrap of some producer shimmering on top.

After a short instrumental introduction, “Ms. B.C.”, written by Pamela Watson and arranged by Bobby Watson, Carter sings continuously for near 90 minutes and there’s very little or no rests. Her voice is full and smooth throughout and this is a vintage performance, her trademark transformations of standards and originals like “Tight - Mr. Gentleman” have an expressive depth that exceeds even her classic live set, The Audience with Betty Carter.

The music in smaller configurations is as serpentine and mesmerizing as ever and the musicians include some of the most notable alumni of her informal “Academy”: Cyrus Chestnut, Geri Allen, John Hicks and Kenny Washington. She sings “If I Should Lose You” in a languid, hushed duet with Allen and backed by Chestnut, bassist Ari Roland and drummer Greg Hutchinson, she sings a medley of “Why Him?/Where or When/What’s New” that covers the narrative and emotional territory of a great novel and finishes with an incredible major key vamp that somehow makes the final song both more comforting and more tragic.

There’s odd balance to the big band material. Even the arrangements from Watson, Melton, Mays and others, the riffs, obbligati and solos sound clichéd. But that may be Carter’s fault—she made the familiar extraordinary and few could match the context of her artistry.

For more information, visit jazz.org/blueengine
Singer Karin Krog is an early and longtime fixture of Norwegian jazz well deserving of wider recognition outside her homeland. A member of the Royal Norwegian Order of St. Olav and great-granddaughter of composer Anders Høye Dahl, she’s an understated and articulate vocalist with the wit of Rosemary Clooney, placidity of Blossom Dearie and acumen of Annie Ross. She received some attention on these shores with the 2015 release of Don’t Just Sing: A Karin Krog Anthology 1963-1999 (A Light in the Attic), 16 tracks focusing on her more psychedelic-leaning sides. The six-disc set The Many Faces of Karin Krog largely shows her as more of a traditionalist, but a versatile and passionate one.

It’s a wonderfully well-curated set, spanning six decades. Starting with a set of duets (including a great take on Duke Ellington’s “Solitude” joined only by Archie Shepp on tenor saxophone and a memorable meeting with organ player Nils Lindberg), the collection devotes individual discs to blues, big bands (including a fantastic Don Ellis arrangement of “Angel Eyes”) and her own set of songbook selections (Ella Fitzgerald is a clear influence, even if Krog is generally more reserved). A disc titled New Paths challenges the Light in the Attic set experiment for without duplicating tracks, Krog working with multi-tracking and ring-modulator effects and even singing John Cage. The least convincing of the many faces is Krog as blues singer. She stays securely on the jazzy side, at her least convincing on this selection of Miles Davis, Billy Eckstine, Billie Holiday, B.B. King and Horace Silver tunes. Understated and articulated doesn’t make it for the best blues and the disc shows how crucial the right material is for her. It’s solid and unexciting.

While nicely sequenced, each of the six discs is no more than the length of an LP, meaning the music could easily have been fit onto four CDs. Each disc comes in a gatefold, cardboard wallet and inside the box is a half-inch bumper, serving no purpose other than to make the box bigger. Because of the decision (stated in the liner notes) not to repeat tracks from the Light in the Attic set, her overblown and undeniable lyrical setting of “A Love Supreme” is omitted here, as well as takes on Bobbie Gentry and Joni Mitchell. With its4111vocals dominating midway through the disc, Jones backed by an allstar trio of pianist Cedar Walton, bassist Sam Jones and drummer Billy Higgins.

The album, all standards and ballads and a few jazz versions of contemporary pop tunes, opens with a masterful instrumental number from Walton and his trio as they romp through “Theme from Love Story”, the musical centerpiece of the treacly hit movie of the time. Jones makes a strong entrance on “Sunday”, instantly winning the audience over with her self-assured, no-nonsense approach.

Jones’ voice is not perfect or exactly beautiful. It can be rough around the edges and a little harsh at times, but she’s always soulful, always genuine and never fails to swing. She’s at her very best on gritty, down-and-dirty numbers like “Blow Top Blues” and hard-charging swingers like “Exactly Like You”. But she doesn’t shy away from more subtle fare, fearlessly digging into the emotion and pathos of ballads like “If You Could See Me Now” and “You Better Go Now.”

Jones owes a lot to Billie Holiday, which she makes clear on the closing tune, her biggest hit, “Don’t Talk to Strangers”, when she says to the audience, “Miss Billie Holiday might have said it like this” and then offers a spot-on imitation of Lady Day. It’s a fitting ending to a valuable recording that reintroduces listeners to an important artist with this album, she’s back. For more information, visit odinrecords.com

Fitzgerald closed the Shrine set with her usual finale, “Air Mail Special”, the only number on the record that highlighted the singer’s indomitable soloing, remarkable for its speed and precision. A year later she would reprise the tune at the Newport Jazz Festival in a stunning performance that Granz also captured for a live album (Ella Fitzgerald & Billie Holiday at Newport, Verve).

The disc concludes with an announcement by Granz—Ella has to get back to Zardi’s for her set that night. “I’m sorry, she’s gone,” he tells the crowd. Now, with this album, she’s back.

For more information, visit vervelabelgroup.com

British jazz singer and writer Peter Jones considers Mark Murphy (1932-2015) to be one of the greatest male jazz singers of all time. Murphy’s career spanned more than 60 years, he recorded 50+ albums, toured worldwide and earned five Grammy nominations. Yet, he’s almost unknown outside the jazz world. A supreme improviser, master of scat and vocalese and prolific songwriter who frequently incorporated spoken word into his performances, Murphy often added his own lyrics to instruments like John Coltrane’s “Naima”. He could play his voice like an instrument and showed a huge range from basso profundo to high falsetto.

He thought of himself as an artist and not an entertainer. His work mattered to him, not fame or money. Unwilling to take career advice from managers and business insiders, he achieved neither the mainstream success nor the financial stability he deserved. The creative risks he took cost him dearly. A Kerouac worshipper, he lived a nomadic beatnik life with a camper van as his home for many years.

Jones interviewed Murphy’s surviving family members, close friends and fellow musicians. He studied over two decades of Mark’s Time, a British fanzine. 14 chapters are followed by a pair of substantial appendices where the author shows readers what Murphy brought to jazz singing as an art form and the innovative methods he developed for teaching. A complete discography is included.

Many jazz biographies focus solely on the professional life of the artist. Jones offers a deeper portrayal: from Murphy’s beginnings in upstate New York to London where he lived for 10 years; his life as a gay man when it was still illegal to be gay; his partner’s death of AIDS; his alcohol and drug abuse; dependence on the generosity of wealthy women; and his sad end, when sheer exhaustion of touring took a physical and mental toll on his life. He was moved to a retirement home with the help of the Jazz Foundation of America. This is a comprehensive, worthwhile exploration of the multi-talented singer and the price he paid for his artistic integrity.
The voice, humankind's original instrument, comes into focus in this month's review of three recordings featuring an international cast of singers.

U.S. born, Berlin-based Audrey Chen, a conservatory-trained cellist and vocalist, has abandoned traditional techniques for a highly eclectic approach to singing, employing throat clicks, sibilant whirrings and whistlings, mumbled conversations, pinched overtones, yodels, burbles and ululations, often filtered, stretched and otherwise enhanced by her analog electronic processor. She explores these (and more) techniques on Accelerated Frames of Reference, recorded with guitarist Julien Desprez and drummer/sampler/synthesizer player Lukas König, a trio collectively known as Mopcut. Chen's electronically processed vocalizations morph and meld with the grinding, distorted drones of guitar and the various triggers, loops and low rumbles of König's device. What emerges is a series of evocative electro-soundscapes, the echoes of a dense cosmopolis, as chilling as they are alluring.

In contrast with Chen, Scotland's Maggie Nicols' vocal approach, at least on Mingus' Sounds of Love, her collaboration with the I Am Three trio, is overtly text-based in tribute to the music and writings of Charles Mingus. Stimulated by the empathetic responses of alto saxophonist Silke Eberhard and trumpeter Nikolaus Neuser and guided by drummer Christian Marien's slow-rolling march beats, Nicols is at liberty to render the prose and poetry of the seminal bassist/composer in her own inimitable fashion. Some tracks employ spoken word or Sprechstimme, others wordless scats and melody lines, others a more decidedly eccentric treatment of words and pitches. On Mingus Cat-alog/Pussy Cat Suite, for example, Nicols' takes Mingus' treatise on feline toilet training (published in a pet magazine), capping each paragraph with giddy improvisations. Like Chen, her vocal artistry is most impressive for its ability to augment the group chemistry.

Yulhee Kim is a singer/dancer/percussionist featured on the Near East Quartet's debut CD. Led by tenor saxophonist/composer Sungiae Son, the Seoul-based group derives its sound from the sparse textures and non-metric pulsing of gayók, Korea's traditional folk and court music, blending it with jazz sensibilities. Guitarist Suwuk Chung's lingering, semi-distorted tones pad or shadow Son's slow-moving melodies as drummer Soojin Suh implies long-form, undulating pulses, omitting accents where others may add them. Kim’s background in pansori, a genre of folk opera, adds distinctive qualities to “Mot”, “Galgabuda” and “Pa:do”, all covers of folksongs, as well as “Baram” and “Jinyang”, Son's musical settings of pansori lyrics. On the latter, she moves from spoken delivery to gentle yodels to keening slides, the last a programmatic reference to the original tale, when “a lonely wild goose flies high in the clear sky.”

The four tracks here could be a forgotten footnote in the discography of singer Giacomo Gates but, thanks in part from a desire to deploy a new remastering technique, we have a worthy addition to that discography.

That technique, called "Real Feel" by its inventor, engineer/producer Rob Fraboni, "strips the recording of electronic frequencies". According to Gates, "the comparison [of digital mastering with Real Feel] is of a bright fluorescent light compared to a soft, warm glow...and it musically embraces the listener." Personally, it sounded more like something emanating from a turntable than CD player.

Gates went into the studio in 2005 with a quartet of Jay Hoggard (vibraphone), Tony Lombardozi (guitar), Rick Petrone (bass) and Joe Corsello (drums). They put down four tunes: a Gates original; and Eddie Jefferson vocalese; a Bobby Troup travelogue; and a standard originally recorded by Frank Sinatra (1952) and in 2009 by Fiona Apple.

A Different Thing", Gates’ original, is an autobiographical assertion of the singer’s right to sit in with jazz musicians, a denial of the stigma associated with singers by musicians, ultimately an affirmation of his place as a jazz musician on the scene. With Hoggard opening with the 32 bars of Harold Arlen’s “Paper Moon”, Gates launches into Jefferson’s vocalese lyrics show Black Power. Panou began his performances by putting a knife to the throat of a spectator while reciting the first of a series of texts by Stokely Carmichael, LeRoi Jones or Ted Joans, the poet quoted on the back cover of this newly reissued 7". Originally released on the eclectic Saravah label, these 10 minutes of music finds Panou reciting two French texts with the Art Ensemble in backing mode, bringing to mind its session with avant garde vocalist Brigitte Fontaine (harking back again to the Lucernaire, where the singer also performed). The single’s two tracks are built around superposing repeating riffs, a short phrase carrying the track and a stretched-out horn motif acting as a base for subtle but rich soloing.

The cover illustration mentions “Blague Power”, hardly translatable wordplay on the French for “joke” and “black”. It gives a good idea of the content of Panou's writing, which carries both political overtones and surrealist echoes. The voice is mixed up front, encouraging a closer listen to arrangements that will reward repeated scrutiny. “Cut the comedy, just because I’m drinking a little whiskey doesn’t mean that I’m liable for taxes,” says Panou.

When this obscure 45 is discussed in terms of its place in music history, it is often to assign a role to it in the genealogy of genres that came to life much later, slam or rap, through the work of people who had never heard of it. It makes little sense. But there’s something enduring in the musicality of Panou’s delivery and in the alchemy of these two tracks and that’s ample enough.

Note: no recording date is provided on the cover. Oct. 14th, 1969 has been circulating in some discographies and Panou confirms to The New York City Jazz Record that it is “quite likely” correct.

For more information, visit soufflecontinuercords.com.
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The eighth recording from Japanese-born, Boston-based Natural Information Society is bassist Joshua Abrams’ approach to an intriguing diversity of composers is bold and powerful, but their and her trio of bassist Will Slater and Miwa’s drummer and provocatively discordant tracks.

repetitive exercise that incredibly does not use a “Shadow Conductor” resembles a synthesized electric guitar but preserves the same defining instrumentation as on previous releases from Natural Information Society. It is a Yin/Yang experience of slowly flowing concordant and provocatively discordant tracks.

For more information, visit yokomiwa.com. This project is at Birdland Theater Jul. 1st. See Calendar.

Mandatory Reality
Joshua Abrams and Scott Goulding

Natural Information Society is bassist Joshua Abrams’ vehicle to create trance-engendering soundscapes within a jazz/minimalist framework. The guimbri, a three-stringed traditional North African bass, defines several of these pieces and the session extends across two CDs. Along the way, Abrams develops a wonderful partnership with Jason Stein’s bass clarinet. Lisa Alvarado (harmonium) and Ben Boye (electric autoharp) provide enriching character while various flutes by all participants, Mikel Patrick Avery’s gongs and other percussion convey its Middle Eastern/African atmosphere. However, cornet player Ben Lamar Gay and alto saxophonist Nasheet Waits are most directly connect to the spiritual jazz canon through voicings blanketing the listener. Hamid Drake is a notable inclusion and in addition to tabla he adds the Iranian string instrument tar to the mix.

Opener “In Memory’s Prism” distinguishes Disc One by using gradually increasing tempos and soft expressions to chart its journey, followed by “Finite I and II”, in which alto directly signifies Coltrane’s “Spiritual” to solidify its style. Aural expansion traces the former’s course while the latter reverses that direction through sonic reduction and as such Disc One stands as a holistic transcendent experience. Resonant bass notes are deeply felt with the diverse sonic palette strikingly clear.

Radically different trips comprise Disc Two. “Shadow Conductor” resembles a synthesized repetitive exercise that incredibly does not use a synthesizer and “Agree” is a penetrating chorus of flutes that confronts and demands final surrender. Mandatory Reality enchues electric guitar but preserves the same defining instrumentation as on previous releases from Natural Information Society. It is a Yin/Yang experience of slowly flowing concordant and provocatively discordant tracks.

For more information, visit erezine.com. This project is at Roulette Jul. 1st. See Calendar.

Sun of Goldfinger
David Torn/Tim Berne/Ches Smith

Guitar wizard David Torn’s talent lies in the way he uses looping to demonstrate the versatility of his playing without losing that signature touch that makes it so alluring. His looping effects are thoughtful and refined, a means to an end, rather than an end in and of itself. Sun of Goldfinger, a collaboration with saxophonist Tim Berne and drummer Ches Smith, swims in this signature murkiness, as the trio revels in creating epic and deftly layered walls of sound.

Each piece is over 22 minutes long, allowing the group to evolve and expand into each unique soundscape. “Eye Meddle” provides the perfect introduction: alien ringing of guitar loops and overlaps, as drums seem to emerge from beneath the surface of a swamp, clanging and reverber-heavy, while saxophone emits erratic streams of melody in the upper register. Though Torn lays back at first, providing texture and atmosphere, he later erupts into a fuzz-laced solo over a sequential synth bassline and stuttering drum work. Guitar expands and morphs to complement rapid-fire horn lines, emerging as a sludgy bellow before falling back to almost science fiction-esque tones fluttering with pitch-shifting and delay.

On “Spartan, Before It Hit”, an eerily beautiful looped drone rises slowly, the sound of strings swelling as Berne traces a noir-tinged melody. Unsettled harmonies on piano from Craig Taborn emerge, making way for Torn’s pizzicato and rumbling tones of Leah Coloff’s cello. The piece soon drops into a riveting groove with the assistance of twichy rhythms and wailing horn, evolving into a violent, amorphous, electrifying tableau imbued with apocalyptic drama. Torn multiplies himself, adding equal nuance to both the rhythmic and melodic sections of the piece.

“Soften The Blow” doesn’t exactly deliver its title’s promise, as the trio further pursues its mission to unsettle. Berne traces a bowing asymmetrical melody while Torn controls the harmonic backbone, allowing each chord to ring out and create swirls of feedback. Smith is patient and ominous, entering just before the five-minute mark with a heavy kick. Electronic textures oscillate just beneath the surface of the swelling harmony as steady drumming sets a slow, creeping pace. After a heavy, extended crescendo, the piece unravels, Smith falling back as Torn and Berne exult in the lingering fog of reverb.

For more information, visit ecnrecords.com. Torn and Berne are at The Sultan Room Jul. 2nd. See Calendar.

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• Steve Tintweiss Spacelight Band—Whistle Stop Tour/Ash Dung Blues Bowl (INKY Dot MEDIA)
• The Vampires—Pacifica (Earshlight Music)
• Andrey Henkin, Editorial Director

The eighth recording from Japanese-born, Boston-based pianist Yoko Miwa is a brilliant display of compositional moods. The individual artistry of Miwa and her trio of bassist Will Slater and Miwa’s drummer husband Scott Goulding is bold and powerful, but their interplay reveals a beautiful singularity of purpose.

There’s an expansive wealth of music here. Miwa’s approach to an intriguing diversity of composers is uniquely surprising. Bass states the melody of Thelonious Monk’s “In Walked Bud” with piano complementing, punctuating and providing the

**RECOMMENDED NEW RELEASES**

Yoko Miwa (Ocean Blue Tear Music)

**YOKO MIWA**

**KEEP TALKIN’**

Yoko Miwa (Ocean Blue Tear Music)

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Yoko Miwa (Ocean Blue Tear Music)
Uusitalo evokes the rapid-fire élan of Bud Powell, tradition for himself in grand style. A set of stories finds Uusitalo claiming a bit of the collective us his third platter as leader. It’s very much Tuomo Uusitalo’s adventures in jazz bring the Brookmeyer and the Tommy Dorsey Band, pianist of Thelonious Monk. The opener is an original, unassuming earthiness of Red Garland and economy without abandoning the core of the song. Rouse. The ambiance is wistful but avoids overdone and Cheek evoking Monk’s right-hand man Charlie “You” is rendered à la Monk, the melody fragmented roughly half the tracks), Irving Berlin’s “Best Thing for A duet with saxophonist Chris Cheek (he plays on “Be Good or Be Gone”, a genial hard-swinger, Uusitalo shines brightest on Lee David-Billy Rose’s “Tonight You Belong To Me”, bringing old-school breathiness to his burnished tone in yet another classy duet with the leader.

The set is less than 40 minutes, but this trio/quartet makes every note count. While Uusitalo and company don’t break any new ground here, they certainly spruce up the old estate.

For more information, visit freshsoundrecords.com. This project is at Small’s Jul. 3rd. See Calendar.
The only way to avoid drowning in saxophonist Ivo Perelman’s rapidly growing discography is to digest it in bits. Here, we have two projects that allow detailed scrutiny of his ongoing investment in a kind of freely improvised chamber music, one with a new partner and one benefitting from a long-nourished collaborative relationship evident in each dialogic gesture.

*Kindred Spirits*, one of two new albums exploring interactions with bass clarinet, finds Perelman in a wonderful pairing with Rudi Mahall. Much of this double-disc set is superficially allegiant to the rapid-fire back and forth associated with European improvisation, but the registral interplay and sonic symbiosis speak to more geographically disparate relationships. As fast as they emerge and transition, the stratospheric multiphonics about eight minutes into the second disc also sound like something Kidd Jordan and the late Hamiet Bluiett might have done in lighter moments. For a more thoroughgoing manifestation into this transatlantic hybridity, listen to the tail-chasing contrapuntal opening of the first disc’s fourth piece and relish the focus as both gradually stretch a two-note phrase into an interregional narrative, only to abandon it for more rocky terrain. The instruments sound similar enough to engender a bit of mystery, which is all to the good, but there’s no mistaking Perelman’s sinewy Pink Pantherisms for more of that upper register motivic banter. Perelman shows himself to be quite the historical scholar, especially on the second track, where changes in vibrato invoke shades of Johnny Hodges and Albert Ayler while Mahall’s long lines, often made of obvious vibrato, distinguishable around the fraying edges of its phrases. It’s not until “In Your Head”, murmuring in dialogue with restless percussion, that the woodwind comes through in its unmodified state. But whatever mystery Perelman’s sinewy Pink Pantherisms falls firmly on the first part of that compound word.

Although Sharp’s name comes first on the sleeve, it’s unequivocally a group endeavor, with ensemble interaction paramount. The closest they get to a solo is when Domene emerges all guns blazing from the violet-tinged haze at the finale of jittery “Mr. Magnolia”. With the electronic manipulations, bass clarinet anchors the collectives with repeated motifs like the tail-chasing contrapuntal opening of the first disc’s fourth piece and relish the focus as both gradually stretch a two-note phrase into an interregional narrative, only to abandon it for more rocky terrain. The instruments sound similar enough to engender a bit of mystery, which is all to the good, but there’s no mistaking Perelman’s sinewy Pink Pantherisms for more of that upper register motivic banter. Perelman shows himself to be quite the historical scholar, especially on the second track, where changes in vibrato invoke shades of Johnny Hodges and Albert Ayler while Mahall’s long lines, often made of obvious vibrato, distinguishable around the fraying edges of its phrases. It’s not until “In Your Head”, murmuring in dialogue with restless percussion, that the woodwind comes through in its unmodified state. But whatever mystery Perelman’s sinewy Pink Pantherisms falls firmly on the first part of that compound word.

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For more information, visit ilusorecords.com. Sharp and Domene are at Brooklyn Bazaar Jul. 12th. See Calendar.
The duo of pianists Vijay Iyer and Craig Taborn, documented on this March 2018 live recording at Budapest’s Franz Liszt Academy of Music, came out of an involvement in Roscoe Mitchell’s Note Factory. In that context they balanced prewritten knotwork with improvisational unraveling and acted as like-minded catalysts for spontaneous composition.

The opening “Life Line (Seven Tensions)” bears an appropriate subtitle, which, by gentle force of suggestion, allows one to imagine the physiological give and take required to bring this music to fruition. Interplay between passages of both intense abstraction and synchronicity feel as much indicative of where they started. Beyond assertions of technical skill, Iyer and Taborn are purveyors of the metaphysical, listening more than making. Whether in sporadic (“Kairòs”) or rhythmically-driven (“Shake Down”) dialects, they speak in a supremely translatable language. This, if anything, is what makes these transitory poems more than freely made: rather, they’re made free.

The name of this album is a mouthful, then the music contained therein is even more toothsome. Clarinetist Armin Novik, a longtime San Francisco resident now plying his trade locally, has inverted that most loathsome of music industry products, the Greatest Hits album, by releasing a 40-minute amuse-bouche previewing five EPs to be released later this year.

They move as if stationary, posing as if never settling for one meaning. If the name of this album is a mouthful, then the music contained therein is even more toothsome. Clarinetist Armin Novik, a longtime San Francisco resident now plying his trade locally, has inverted that most loathsome of music industry products, the Greatest Hits album, by releasing a 40-minute amuse-bouche previewing five EPs to be released later this year. Five suites—the Hotel of 13 Losses; Rotterdam; Berlin; O+O+; and No Signal—demonstrate an astonishing breadth residing within one composer.

Apart from Novik’s clarinet, bass clarinet and electronics, the pieces utilize accordion, alto saxophone, cello, drums, electric guitar, English horn, flute, found object percussion, oboe, piano, tenor saxophone, vibraphone and violin in various combinations. There are partners from The City By The Bay like bassist Lisa Mezzacappa, fellow transplants to The Big Apple like guitarist Ava Mendoza and locals such as fellow clarinetist electronics explorer Jeremiah Cymerman.

The 10 tracks are split two apiece among the projects, presented out of order and, most tantalizingly, are cut off right at the point of highest interest, like a murder mystery with the last pages torn out. The most compelling are the Hotel of 13 Losses, Novik playing solo against field recordings, including of a boat on water, bell buoys ringing ominously in the background, and No Signal, a post-industrial double duo of Novik, Cymerman, Mendoza and guitarist Matt Hollenberg. The other three, all compelling in their own unique manner, are modern jazz via a septet (O+O+), cinematic European music by a sextet (Rotterdam) and contemporary chamber morceaux with horns, strings and percussion (Berlin).

Based on these snippets, the rest of 2019 is shaping up to be a veritable and varied feast for Novik.
This is a scorching session of pure group improvisation with Vinny Golia’s arsenal of reeds and flute, Henry Kaiser’s electric guitar, Damon Smith’s resilient bass and the twin drums of Bob Moses and Weasel Walter.

The disc is divided into two long pieces. “Fountain of Dreams” opens the program with a stunning duet between effusively gruff baritone saxophone and the explosive traps of Moses; there’s more action than a Marvel movie in this pairing. At about six minutes in, the baton is handed to Kaiser, who begins assaulting his instrument in much the same sonic fashion as the venerable master Derek Bailey, the vituperative Walter shoveling him towards a constant state of agitation, producing a profound distorted, orgiastic caterwaul. Both subgroups realign at the 11-minute mark with Golia switching to Egyptian flute (similar in range to the piccolo) and the drummers filling the stereo curtain. Golia toys with heroic multiphonics reminiscent of the late Dewey Redman singing and gurgling into his horn while Kaiser tortures Western tuning ideals with dangerous manipulation of the machine-heads of his guitar and wild pitch-bend electronics. Smith chooses his moments to emerge judiciously but his resonant, woody sound is always a welcome addition. Golia switches to soprano and Kaiser takes on the nature of a swarm of aggressive bees on the attack before the drummers take their turn in the spotlight. Golia returns to the baritone as he and Kaiser wrap around each other in serpentine fashion. Clocking in at 44 minutes, “opus” could be a considerable understatement in terms of a description.

“Mysterious Journey” begins with Kaiser scraping strings, plucking beneath the bridge and above the nut, activating natural and artificial harmonics in a stunning display of the history of free guitar. Golia enters, over the sound of Walter’s fingertips on toms, as Kaiser gently arpeggiates amorphous chords. The music ebbs and flows from the relatively pensive to the extremely volcanic and back again.

For more information, visit balancepointacoustics.com. Walter is at Brooklyn Bazaar Jul. 12th. See Calendar.

Paul Bley comes to mind immediately when this disc starts playing, without any prompting from the press.

Colour
Anat Fort (Sunnyside)
by George Grella

Paul Bley comes to mind immediately when this disc starts playing, without any prompting from the press materials, which mention Bley as an important influence on pianist Anat Fort. The commercial context reinforces this as well—Fort released two previous albums on ECM, the home for the final period in Bley’s career. Now she and her longtime trio (bassist Gary Wang and drummer Roland Schneider) are on Sunnyside, which is ECM’s loss. It takes barely 10 seconds of the opening “BBB” to pass to hear the deep, intuitive musical communication in this group—Fort plays the simplest rising and falling line, Wang responds to each tiny phrase with a single note, Schneider shapes the pulse. From that point “BBB” and the album as a whole become sort of an inverted version of Mahler’s Symphony No. 9. The bare opening material turns out to be the germ for free-flowing, introspective communication between the musicians and within themselves. This is introverted music, fascinating in how it follows the soul’s infinite paths.

That is Bley territory, as is the slow, earthy blues, “Sort Of”, which follows. But of course these musical ideas and attitudes don’t belong solely to the past master; they are there for any musician so inclined to explore them. The trio plays the blues nice and slow, a funereal tempo, but their musical interest is so keen and clear that it keeps stepping forward. Groups like this create plenty of space around and within themselves, every player gets a chance to speak and there is pleasure in hearing tunes and invention come together—the dialogue and solos, even when they edge toward the abstract, are eminently clear.

There’s no real highlight in the sense that the record is constantly fulfilling, the kind that exerts a gentle but incontrovertible pull on the attention.

For more information, visit sunnysiderecords.com. This project is at Birdland Theater Jul. 17th. See Calendar.
Swingin' in Seattle (Live at The Penthouse 1966-1967)
Cannonball Adderley (Reel to Real)
by George Kanzler

The jazz quintet of the mid to later '60s most jazz fans remember is Miles Davis' famous "Second" quintet but contemporaneous with that quintet was another even more popular one, which outsold Davis' at the time and even had a single, "Mercy, Mercy, Mercy", climbing to Number 11 on the pop charts in February of 1967. It was the Cannonball Adderley Quintet captured here in radio broadcasts from Seattle's Penthouse Jazz Club with the same personnel as that Top 20 single: Julian "Cannonball" Adderley (alto saxophone), Nat Adderley (cornet), Joe Zawinul (piano), Victor Gaskin (bass) and Roy McCurdy (drums). At the time, the quintet was working regularly, not just sporadically as bands do today, so the members were a well-honed, completely empathetic and compatible unit.

The eight tunes—culled from two broadcasts each in June 1966 and October 1967—are presented with spoken introductions and patter by Cannonball, including ribbing of club owner Charlie Puzzo in one instance and a poignant anecdote about visiting juvenile offenders in another. The program chosen avoids the quintet's biggest commercial hits—no "Mercy..." here—and emphasizes the group's virtuosic versatility. Jimmy Heath's down-the-middle hardbop "Big 'P" kicks things off in overdrive, followed by the contrast of "The Girl Next Door", the Hugh Martin-Ralph Blaine song familiar from Frank Sinatra's style with Harmon-muted cornet limning the melody. The eight tunes—culled from two broadcasts each in June 1966 and October 1967—are presented with spoken introductions and patter by Cannonball, including ribbing of club owner Charlie Puzzo in one instance and a poignant anecdote about visiting juvenile offenders in another. The program chosen avoids the quintet's biggest commercial hits—no "Mercy..." here—and emphasizes the group's virtuosic versatility. Jimmy Heath's down-the-middle hardbop "Big 'P" kicks things off in overdrive, followed by the contrast of "The Girl Next Door", the Hugh Martin-Ralph Blaine song familiar from Frank Sinatra's style with Harmon-muted cornet limning the melody.

"74 Miles Away". Cannonball has rarely sounded more coruscating timbres, bleats and splats on alto (Capitol) LP, is enlivened by techniques, displaying his smooth romanticism on solo pass-off from Nat to Cannonball. The alto z

"Canadian Sunset" and P.J. Perry's meandering alto Mishap" and pyrotechnics in Mobley's "East of the solos, such as Magnarelli's boppish attack in "Minor Flanagan's "Minor Mishap", to get the idea. The choice of the material falls on somewhat lesser-known tunes, "Minor Mishap" perhaps being the notable exception, composed by quintessential hardbop musicians such as Hank Mobley, Kenny Dorham, Benny Golson and Jimmy Smith. The music flows seamlessly between the arranged portions and the solos. Weeds' tenor seems to have found his natural terrior within the little big band: a middle-weight champion à la Mobley, he delivers heartfelt and blues-inspired solos in Percy Mayfield's "Please Send Me Someone to Love", Eddie Heywood's "Canadian Sunset" and Golson's beautiful ballad "Park Avenue". There are plenty of brilliant solos, such as Magnarelli's boppish attack in "Minor Mishap" and pyrotechnics in Mobley's "East of the Village", Gary Bimately's supple baritone saxophone in "Canadian Sunset" and P.J. Perry's meandering alto saxophone in Kenny Dorham's "K.D.'s Motion". The rhythm section's liveliness is noticeable but a particular mention goes to the saxophone section, showcased by Coon's cumbia arrangement in the final "Train & Able" by Smith, which includes an old-style chase among the saxophones. A joyful recording and, once again, mission accomplished by Cellar Live.

Cory Weeds founded Cellar Live in 2001 with a clear mission: "enabling jazz fans to hear exciting live recordings...delivering swinging and vital jazz by celebrated icons and accomplished up-and-coming artists." That mission has been largely accomplished by producing a string of recordings—close to 150 so far—keeping the jazz tradition alive. Here are two successful yet quite different examples: trumpeter Joe Magnarelli's quintet has a gutsy blowing session feel based on Tadd Dameron's compositions whereas Weeds' Little Big Band is a more polished reading of lesser-known jazz tunes. Both deliver fully on Cellar Live's stated mission.
Plant: 2000
Jan Klare/Bart Maris/Wilbert De Joode/Elisabeth Coudoux/Steve Swell/Michael Vatcher

Impromptus and Other Short Works
Gebhard Ullmann Basement Research (WhyPlayJazz)

Carliot
Per-Åke Holmlander It's Never Too Late Orchestra (Not Two)

by Steven Loewy

What these seemingly unrelated recordings share is that trombonist Steve Swell is an integral part of each and are all good examples of exciting developments taking place in European jazz. Swell, who has established himself as a versatile performer in his homebase of New York City and throughout the U.S. and Europe, is characteristically patient and modest throughout, letting his slide and embouchure do the talking while disdaining flashiness and adapting to the moment. As a sideman, he is analogous to the perfect houseguest, acclimatizing to changed environments.

On 2000, the group Plant features the quirky compositions and tight arrangements of saxophonist Jan Klare (with one by trumpeter Bart Maris), interspersed with improvised selections. Comprised of three horns, cello, bass and drums, the group shines on “Rott”, a brilliantly conceived work that sparkles with variety, thanks to the magnificently complex writing, thrusts, which continually switch perspectives and sputtering trumpet and oddly syncopated melodic line. The entire studio recording is further bolstered by the contributions of cellist Elisabeth Coudoux and bassist Wilbert De Joode, whose underlying pulse anchors the group sound. Not all the pieces are intense, as, for example, the opening “Garden” begins at a snail’s pace, but the album is marked by considerable variety and serious musicianship, with no wasted time on these dozen utterly engaging and deceptively simple ditties.

Swell has been an integral member of Gebhard Ullmann’s Basement Research and for the splendid Impromptus and Other Short Works, the trombonist joins a superb cast that sings, slides and swerves in navigating Ullmann’s sinewy writing, which is filled with nuance and surprising twists. The saxophonist/bass clarinetist writes for the idiosyncrasies of his members and, as with his other recordings, Swell is featured throughout, along with Julian Argüelles (baritone saxophone), Pascal Niggenkemper (bass) and Gerald Cleaver (drums). Highlights abound, showing once more the depth and sophistication of Ullmann’s writing and playing and the outstanding soloing of Swell and Argüelles in the lower depths. There is great depth and there are many exciting moments; considering the variety of the pieces and their considerable complexity, the results are both exhausting and exhilarating.

Per-Åke Holmlander is well known for his proficiency on one of the most unwieldy of musical instruments, but on Carliot, a beautifully produced three-CD collection taken from the 12th Krakow Jazz Autumn festival, the Swedish tuba player also shows off his prowess as composer, arranger and leader of his It’s Never Too Late Orchestra on a thrilling ride through an eight-piece suite as part of his “1st attempt”. The other two discs feature small groups from the orchestra and highlight some of its incredible talent, including the wonderful Portuguese trumpeter Susana Santos Silva, who revels in advanced technique, and, of course, Swell. There is much too much to describe here in the 21 tracks, but there is an enormous diversity of adventurous performance, putting it in a class with the large works of Barry Guy, Italian Instabile Orchestra and Globe Unity Orchestra. Special mention of Julie Kjaer and the other saxophonists on “Sax Madness” and consistently fine bass of Elsa Bergman and drumming of Tim Daisy. Swell is clearly inspired by the variety and offers exquisitely expressive contributions on several pieces, including “Inner Ear”, where he joins Holmlander and Daisy in a compelling quartet, and the explosive “Demonstration” with the full orchestra.

For more information, visit arborsrecords.com. McDermott is at Bar Lunático Jul. 24th. See Calendar.

Meets Scott Joplin
Tom McDermott (Arbors)

by Ken Dryden

Scott Joplin was the best-known ragtime pianist and composer to emerge during the heyday of the style, though he died a pauper in his 40s. There have been numerous ragtime revivals over the years, with some pianists preferring to stick to Joplin’s original sheet music while others incorporated their own ideas. Tom McDermott, a New Orleans-based pianist, has spent most of his performing life exploring Joplin’s works and while he admits he is not a purist, there are times where he tries to remain in the spirit of the works.

One novelty is McDermott heading into the next piece almost immediately after completing one, acting as if he is keeping an audience entertained and allowing little room for interruptions. Drawing from Joplin’s solo compositions and a few collaborations with others, the pianist covers many of the expected favorites, including a relaxed stroll through “The Easy Winners” and subtle treatment of “Magnetic Rag”. But things start to change as he plays “The Strenuous Life”, where he adds Jelly Roll Morton’s unmistakable AfroCuban tinge, a common element that would be heard in the music of many New Orleans pianists who followed him. The looser, modern sounds of New Orleans R&B gradually emerge as McDermott gets into “Pineapple Rag”. “Maple Leaf Rag” is easily the most recognized tune from Joplin’s repertoire but this performance is not a museum piece recreation of the manuscript as written. McDermott’s dark introduction provides a bit of contrast to its happy theme and he switches back and forth between playing it straight and blending in improvised touches.

“The Entertainer” is almost as well known due to being used in the soundtrack to the film The Sting. Here the pianist’s imagination runs wild, sounding as if the late James Booker was standing behind him, nodding in approval. The last three songs add elements of Brazilian choro music, highlighted by Evan Christopher’s whimsical clarinet in “Heliotrope Bouquet”. This CD is a musical feast for ragtime fans.

For more information, visit arborsrecords.com. McDermott is at Bar Lunático Jul. 24th. See Calendar.

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Drummer, composer and bandleader Harris Eisenstadt has helmed a large number of ensembles in his 20 years of recording. Probably the best known has been Canada Day, a quintet that has released four albums (the last in 2015). A new ensemble emerged the same year, Old Growth Forest. The origins of this group lie in a 2006 trio of trombonist Jeb Bishop, bassist Jason Roebke and Eisenstadt (aka B/R/E), which released a fine recording, *Tiebreaker*, on the Polish Not Two label. The concept lay dormant for several years until Eisenstadt got the other two together, augmented them with saxophonist Tony Malaby and released *Old Growth Forest* (Clean Feed, 2016). The album was well-received and this time the listener doesn’t have to wait ten years for another edition. The band toured in early 2017 and worked on new material, which shows up on their new release, nine new and distinctive compositions by Eisenstadt. The entire program plays like a suite, the titles being references to old growth forest features.

Opener “Needles” starts the proceedings with a somber, stately theme having a processional feel. It gradually becomes misshapen and the music becomes restive, clearing out for an unaccompanied Malaby solo. It’s an intense interlude that segues into a playful melody signaling the emergence of “Seedlings” and the band is off on a carefree romp. “Pit And Mound” hinges on a bassline initially played ostinato, then gradually mutating into something else while saxophone and trombone soar above. “Standing Snags” is a tricky theme that turns into a freebop stormer with a particularly incisive soprano solo from Malaby. Bishop responds with a twisting solo that is a perfect riposte. Eisenstadt has a penchant for putting together groups of like-minded players and this one is no exception. *Old Growth Forest II* is more focused than its predecessor, which had a much looser feel. It stands as one of the high points in Eisenstadt’s discography.

For more information, visit cleanfeed-records.com. Eisenstadt is at The Stone at The New School Jul. 24th-25th. See Calendar.

Like many labels, Posi-Tone maintains a loose roster of favored players. Trombonist Michael Dease, vibraphonist Behn Gillece, bassist Boris Kozlov and drummer Rudy Royston keep appearing on sessions. Alto saxophonist Tim Green has now played on two. Eisenstadt has a penchant for putting together groups of like-minded players and this one is no exception. *Old Growth Forest II* is more focused than its predecessor, which had a much looser feel. It stands as one of the high points in Eisenstadt’s discography.

For more information, visit posi-tone.com. Boris Kozlov is at Smalls Jul. 5th-6th with Wayne Escoffery and Birdland Theater Jul. 19th-20th with Lew Tabackin; Behn Gillece is at Fat Cat Jul. 11th; Michael Dease is at 92nd Street Y’s “Jazz in July” Jul. 25th; and Rudy Royston is at Smoke Jul. 28th with Michelle Lordi. See Calendar.

*Different Flavors* is more interesting than most. The trombone/vibraphone/alto saxophone configuration provides this tribute with specific historical context. From the opening track, Gillece’s “Day Zero”, the special potential of this instrumentation is revealed. The trombone/alto blend is a rich sonority. Vibraphone notes linger longer than those of a piano and insinuate more harmonies, yet leave more open space.

The Blue Note albums that inspired *Different Flavors* were considered avant garde in their day, but *Out To Dinner* has internalized the structural and spiritual realizations of the ’60s and incorporated them into its quest for expression. Dease does something startling every time he solos. He does not think in the traditional jazz trombone language. His speed and articulation (check out his string of expletives on his own “Skittles”) enable him to be as free with ideas as any trumpet player. Green is an artist with range who may careen at the far margins (Gillece’s “Spun Around”) or meditate melodically (Gillece’s “Blue Sojourn”).

If there is one player who is first among equals it is Gillece. He wrote half the ten tunes, all graceful shapes. His ringing instrument gives the ensemble its prevailing emotion (yearning) and its dominant color (silver).

For more information, visit posi-tone.com. Boris Kozlov is at Smalls Jul. 5th-6th with Wayne Escoffery and Birdland Theater Jul. 19th-20th with Lew Tabackin; Behn Gillece is at Fat Cat Jul. 11th; Michael Dease is at 92nd Street Y’s “Jazz in July” Jul. 25th; and Rudy Royston is at Smoke Jul. 28th with Michelle Lordi. See Calendar.

*Different Flavors*"  
*Out To Dinner (Posi-Tone)*  
*Different Flavors*  
*Old Growth Forest II*  
*Harris Eisenstadt (Astral Spirits)*

**Different Flavors**  
By Thomas Conrad  

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The collective *Out To Dinner* was created for this recording but sounds like a working band. The odd name refers to Eric Dolphy’s groundbreaking Blue Note album *Out to Lunch*, which used similar instrumentation. *Different Flavors* was also motivated by other Blue Note albums with this instrumental format, like *One Step Beyond* and *Destination…Out!* by Jackie McLean and *Evolution* by Grachan Moncur III. Projects that attempt to memorialize and contemporize the Blue Note sound are common.

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Free improv is often likened to Abstract Expressionism. Less often, the practice is paralleled to other schools of painting—Cubism, Color Field—and less often still is it perpetrated with the discipline of those other forms. Expressionism runs rampant in free improv; rigorous adherence to form only occasionally so.

To say it’s not the nature of the beast is not a qualitative assessment, it’s just notable when it happens. On their second outing as a trio, Sophie Agnel, John Edwards and Steve Noble show a remarkable commitment to sharing in disciplined shaping. Recorded at the Brighton Alternative Jazz Festival in 2016, this record demonstrates what can emerge when groupthink overrides ego.

French pianist Agnel, the youngest of the three (who turns 55 this month), leans toward preparation and internal playing of her instrument. She escaped classical training in order to escape the strictures of reason. As we move deeper into the machine, the unimaginable but everything seeming to happen for a reason. We move deeper into the machine, the unimaginable but everything seeming to happen for a reason. The musicians are creating with reason, with ration. It’s practically palpable. The titles—“Aqissit”, “Aqussiaq”, “Aqusseq”—suggest specific mysteries, there to be speculated upon, not solved. The liner notes (a poem by Philippe De Jonckheere) suggest that these are birds and that the musicians are emulating them. Such speculation—in the notes and in the above—is immaterial. *Aqisseq* is a remarkable record, whatever it is.

**For more information, visit onj.org**
Last month de Souza launched his CD at The DiMenna Center. With only himself (his distinctive setup comprised seven different cymbals, including two hi-hats, plus two snare drums), Rodriguez and David Kingsnorth on bass, the pared-down lineup made for interesting comparison with the album, much of which was revisited—"Estações", "Valsinha Para Elvira", "Folclórica", "Ave Maria", "Bebeto", "Bate Papo"—with the addition of "A Felicidade" and "Garota de Ipanema" (both by Antônio Carlos Jobim) and "Verã Cruz" (by Milton Nascimento). De Souza’s originals, though typically played in bossa nova style, often include nonstandard chord changes, lending them a distinctive, slightly unpredictable quality. From the first few beats the band slipped quickly and easily into an entrancing groove, maintaining it over the course of the evening. Live, Rodriguez had plenty of room to stretch out during solos and so he did, showing admirable ability to sustain interest over these longer hauls. Kingsnorth countered these solos with shorter, motive-based improvisations. As he had done on the album, de Souza kept the sauces simmering with busy but unobtrusive stick- and brushwork. Highlights were "Vera Cruz", which featured an inventive piano solo and an extended drum solo, and "Ave Maria", enlivened by Rodriguez’ elegant touch.

For more information, visit mauriciodesouzajazz.com

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**Five Roads**

Mauricio de Souza’s Bossa Brasil (Pulsa Music)

by Tom Greenland

Originally from Brasilia, Brazil, drummer Mauricio de Souza has been leading straightahead and Brazilian jazz bands in New Jersey since 2004. *Five Roads*, his fourth release as a leader, is a mostly original set showing his growth as a composer. The quartet consists of alto saxophonist Andrew Beals, pianist Bob Rodriguez and bassist Gary Mazzaroppi. Most of the tracks are original bossa novas, plus a cover of Roberto Menescal’s classic “O Barquinho”, all played at various tempos, with enough finesse to keep things interesting. For variety, “Bebeto” is played as a maracatu, “Paisagens” as a baiao. The most unusual cover is of Franz Schubert’s “Ave Maria”, played with impeccable taste by Rodriguez, whose laidback delivery belies the tensile logic of his melodic ideas. Beals plays most of the tunes and solos in a similar fashion, with smooth contours and legato phrasing. De Souza’s active right-hand cymbal work and chatty snare drum are omnipresent but he doesn’t feature himself much until the closing track, “Valsinha Para Elvira” (recorded live, with Charlie Dougherty replacing Mazzaroppi), where he builds a strong solo and then trades ideas with the bassist during the outro blowing section.

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**Michael Leonhart Orchestra**

*Suite Extracts* vol.1

SSC 1555 - IN STORES 8/30/19

Following their 2018 debut album *The Painted Lady Suite*, MLD will release their second full length, *Suite Extracts Vol. I* on August 30.

Appearing @ *Jazz Standard*

July 16, two sets (7:30 & 9:30)

Perfoming *The Blue Note Records Suite* featuring the compositions of Kenny Dorham, Eric Dolphy, John Scofield, Bobby Hutcherson among others.

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**Duduka Da Fonseca & Helio Alves**

featuring *Maucha Adnet*

**Samba Jazz & Tom Jobim**

SSC 1563 - IN STORES 8/30/19

John’s legacy has lived on through his admirers, followers and apprentices. Bass Nova and the Brazilian jazz tradition continue to flourish, led by the likes of drummer Duduka Da Fonseca and pianist Helio Alves. With the addition of the great vocalist Maucha Adnet, the friends have assembled a program of music highlighting the beauty of the Brazilian Jazz music that they have performed all over the world. Their new recording, *Samba Jazz & Tom Jobim*, was recorded to spread their passion even further.

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**Anat Fort Trio/Colour**

Featuring *Sunny Side* and *Suite Extracts* vol.1

 Appearing @ *Birdland Theater*

Anat Fort Trio on July 17

Michael Wolff on July 25, 26 & 27

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**Michael Wolff/Swirl**

MICHAEL WOLFF/SWIRL

SSC 1531 - IN STORES NOW

Appearing @ *Birdland Theater*

Anat Fort Trio on July 17

Michael Wolff on July 25, 26 & 27

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**Anat Fort Trio/Colour**

Featuring *Sunny Side* and *Suite Extracts* vol.1

 Appearing @ *Birdland Theater*

Anat Fort Trio on July 17

Michael Wolff on July 25, 26 & 27
Crime Zone
Connie Han (Mack Avenue)
by Marco Cangiano

Crime Zone is keyboard player Connie Han’s second recording, an exuberant album showcasing her many facets. She has a prodigious technique built around a scintillating touch and an uncommon gift for composing. After the exciting opener, in which Han switches to great effect from acoustic to electric piano, the trio numbers reveal an eclecticism certainly not found on a standard, faithful yet “Is That So?” is Smith more closely reminiscent of Joe Henderson’s approach to a standard, faithful yet

For more information, visit mackavenue.com. Han is at Jazz Standard Jul. 23rd. See Calendar.

It’s hard to believe that pianist George Colligan is approaching 50 later this year, as his debut recording seems like it wasn’t that long ago. Colligan has released a steady output of new CDs, never settling for a particular instrumental mix or predictable setlist. This session features the pianist leading an acoustic trio with two seasoned veterans, bassist Buster Williams and drummer Lenny White. The three are very familiar with one another, having worked together frequently and their ability as composers.

Colligan kicks off the date with White’s energetic “L’s Bop”, highlighted by potent solos all around. The leader has shown versatility in his compositions, ranging from the moody funk of “Lost On 4th Avenue” and vibrant metropolitan sound of “Again With Attitude” to the glistening ballad “Waltz 1”. Williams has also been a gifted songwriter whose considerable contributions have not been acknowledged at the level of his musicianship. Colligan creates a joyful mood in the interpretation of the bassist’s tender ballad “Christina”, with the composer’s lush undercurrent and White’s brashness. Williams also contributed the twisting “A Different Place”, a miniature trio piece that navigates effortlessly. Thelonious Monk’s “Monk’s Dream” has long been a jazz standard and this arrangement brings the drummer to the forefront while Colligan’s playful, abstract line captures the composer’s humor. Another Monk standard is “Well, You Needn’t”, which the trio disguises a bit by stripping down the initial theme, before taking off in a more typical bop setting. A nice surprise is the exploration of Pat Metheny’s “Always And Forever”, played as a slow, spacious ballad. Colligan has been teaching in Portland for some time, so his occasional reunions with these East Coast giants always produces welcome music.

For more information, visit georgecolligan.com. Colligan is at Jazz Standard Jul. 18th-21st with Buster Williams, Smalls Jul. 22nd with Johannes Weidenmueller, Mezzrow Jul. 23rd, Jazz at Kitano Jul. 24th with Adam Hutcherson and Jul. 27th as a leader. See Calendar.
For Charlie Chaplin, art was a debt balance between silence and sound. With an early childhood in the last decade of the 19th century spent in the wings of the English music hall, Chaplin developed a life-long attachment to music, which included much time spent playing the violin. Once transported to America, he rapidly evolved into the most successful of silent comedians, but retained a profound attachment to music, a key ingredient and sonic double of the humor and sentiment of his pantomime. Chaplin composed a score for every film he created from 1918 on, even if it took him over 50 years to get around to it. Released in commemoration of the 130th anniversary of Chaplin’s birth (Apr. 16th, 1889), this two-CD set presents selections that Chaplin composed between 1931-76, a year before his death at 88, drawing from all of his scores with the exception of his last film, A Countess from Hong Kong (“the rights to which do not belong to the Chaplin rights holding companies”). The music is presented chronologically in order of composition, at times creating for an odd mix of new and sentiment of his pantomime. Chaplin composed a decade of the 19th century spent in the wings of the music is presented chronologically in order of composition, at times creating for an odd mix of new albums to the Chaplin rights holding companies”).

Disc One presents music composed in Hollywood, between 1931-52, all new films save for reissues of silent classics. The show’s second half began with a trio (Mika Stoltzman, cradling the clarinet bell between his cheeks, played the melody of “Palimpsest”, which, after a false start and a bit of scuffling, turned out to be quite affecting. A second duet, Gordon Stuart’s “The Beguine of Something Beautiful”, based on a 6/8 clave figure, capped the first set.

The show’s second half began with a trio (Mika Stoltzman, Gomez and Gadd) version of Bill Douglas’ “Sambata and Jubilation”, the first title a minor bossa reminiscent of “Autumn Leaves”, the second a minor pentatonic theme that found Gomez in a funky, string-slapping humor. Next was a marimba/bass duet on Clarice Assaï’s “Kaleidoscope”, a difficult piece based on 2+2+3 rhythmic figure. The evening concluded with two compositions by Chick Corea written especially for—you guessed it—Mika Stoltzman: “Birthday Song” (it was Corea’s birthday that very night), a grooving 6/8 marimba/drum duet, displayed Gomez, zender-like steadfastness; and “Marika Groove”, a persuasive theme with tricky breaks and an artful solo by Richard Stoltzman (back onstage for the finale), including a record-breaking long held high note.

For more information, visit lechanteurdumonde.com

Versatile clarinetist Richard Stoltzman is renowned in both Western classical and jazz circles for his warm open tone and comfortable command across the instrument’s ambitus. Marimba player Mika Stoltzman joins her spouse on Palimpsest, their sophomore duet project, which, like 2017’s Duo Cantando, mingles classical and contemporary compositions with improvisation. Two major set pieces, each over 15 minutes long, open the disc: a solo clarinet transcription of Johann Sebastian Bach’s Chromatic Fantasia and Fugue (BWV 903), then a solo marimba transcription of the chaconne from Bach’s Partita in D minor for Solo Violin (BWV 1004). The lucid arpeggios, effortless register shifts and amiable embellishments of the former segue to a three-voice fugue with marimba and bandeoneón (played by Héctor Del Corro). The chaconne combines rapid low lines with slower more poignant passages to end on a mellow note. Mika Stoltzman’s arrangement of Maurice Ravel’s Pavane pour une infante défunte is more playful, transitioning from rumbling tremolo to ironic meditations to Charleston beats in gentle ebb and flow. A medley of three short blues vignettes, all based on a minor third interval and composed by William Thomas McKinley, show the couple at their jazziest. John Zorn’s title cut, written for Mika, has a 3+4+3 rhythm in the first section, followed by a zesty outre bridge—not the sort of fare often heard in classical settings. The well-paced CD concludes with two tangos by Astor Piazzolla, the first a masterful clarinet solo outrage, the second a galloping four-part fugue suggestive of “Join Me Fit The Battle of Jericho”, with Del Corro and bassist Pedro Giraudo taking up the third and fourth voices, respectively.

For more information, visit avie-records.com
**Calendar**

**Monday, July 1**
- **Jareme Harris Quartet**
  - Bar Liftone 8:30, 10 pm $10
- **JoeCoit/Gold Trio with Louie LeFevre, Sarah Gough, Alma Micci Trio with Raul Micci, Carolyn Scott, Samantha Harris**
  - Bar Ten Sixty 8:30 pm $30-40
- **Koichi Tanaka**
  - Birdland Theater 8:30 pm $50
- **Yusef Lateef**
  - Dizzy’s Club Coca-Cola 7:30 pm $20-$30
- **Michael Dease**
  - Birdland Theater 9 pm $50
- **Kartik Mehta**
  - Village Vanguard 6 pm $10
- **Julián Beckles**
  - Arts Center Morris 8 pm $30

**Tuesday, July 2**
- **Molly Ryan**
  - Birdland Theater 8:30 pm $50
- **TJ Norris, Julian Addison, Takeshi Shimmura**
  - Smoke 7 pm $40-$50
- **Jason Stein**
  - Jimmy Glassman Jam 7:30 pm $10
- **Devin Starks**
  - Ibeam Brooklyn 8:30 pm $20
- **Kevin Shea; Dave Miller, Daniel Carter, Robert Boston, Tom Kotik; Adam Caine Quartet; Corcoran Holt**
  - Smoke 11 pm $40

**Wednesday, July 3**
- **Saton Alica: Julia Sarr and Zoe Modiga**
  - The Africa Center 9 pm $30
- **Arvelord/Benjamin**
  - Birdland Theater 9:30 pm $50
- **Alex de la Oza with Vibes Whiteclot, Jason Clutter, Mike Bono Trio with Rob Jost, Roberto Giacuinto**
  - Village Vanguard 6 pm $30
- **Veronica Swift with Emmett Cohen Trio**
  - The Village Vanguard 7 pm $30
- **Hilliard Greene; Wayne Escoffery and Tenor Traditions with JD Allen, Greg Tardy, TJ Norris, Julian Addison, Takeshi Shimmura**
  - Village Vanguard 8 pm $30

**Thursday, July 4**
- **Robin Grasso/Jinjoo Yoo**
  - UnderGround Horns 7 pm $30
- **Melissa Gardiner’s MG3 with guest Ingrid Jensen; Melody Rose Band**
  - Jazz Standard 8 pm $35
- **Adam Kolker, Steve Cardenas, Billy Mintz**
  - Village Vanguard 7 pm $30
- **Nick Millevoi/Ron Stabinsky**
  - Blue Note 9:30 pm $50
- **Daniel Meron, Keren Tayar, Pablo Menares, Felix Lecaros; Joy Brown**
  - Village Vanguard 9 pm $40
- **David Yee Quartet**
  - Village Vanguard 10 pm $40
- **Swingtime Big Band**
  - Village Vanguard 10:30 pm $40
- **Tsutomu Nakai Quartet with Lafayette Harris, Jr., Lonnie Plaxico, Robinson Montemolo**
  - Village Vanguard 11 pm $40
- **Jocelyn Gould Trio with Louie LeFevre, Sarah Gough, Sarah Micci**
  - Village Vanguard 11:30 pm $40
- **Anna Kolchina/Jinjoo Yoo**
  - Village Vanguard 12:30 am $40
- **Veronica Swift with Emmet Cohen Trio**
  - Village Vanguard 1:30 am $40

**Friday, July 5**
- **Anna-Kočijurina Ujiyo Yoo**
  - Village Vanguard 8 pm $30
- **Emmy Barden**
  - Village Vanguard 9 pm $30
- **Tribute to John Coltrane with female voc日益; Neal Miner, Clifford Barbaro**
  - Village Vanguard 10 pm $30
- **Emmett Cohen Trio**
  - Village Vanguard 11 pm $30
- **Robin Grasso/Jinjoo Yoo**
  - Village Vanguard 12:30 am $30
- **Veronica Swift with Emmet Cohen Trio**
  - Village Vanguard 1:30 am $30
- **Julián Beckles**
  - Village Vanguard 2 am $30

**Monday, July 8**
- **Jim Rich; hip Felder**
  - Birdland Theater 8 pm $30
- **Jeroen Sallabogo**
  - Birdland Theater 9 pm $40
- **Randy Ingram Quartet with Will Vinson, Orlando le Fleming, Jochen Rueckert**
  - Birdland Theater 9:30 pm $40
- **Ari Folman-Cohen solo**
  - Birdland Theater 10 pm $40
- **Pasquale Grasso Trio with Neal Miner, Clifford Barbaro**
  - Birdland Theater 11 pm $40
- **Billy Harper Quintet with Fredy Hendrix, George Kanges, Hansu Kang, Aaron Scott**
  - Birdland Theater 12 am $40
- **Wii Serril**
  - Birdland Theater 1:30 am $40
- **NY Jazz Flautist: Dotti Anita Taylor, Haruna Fukushita, Gene Coleman, Chip Shelton**
  - Birdland Theater 2 am $40

**Tuesday, July 9**
- **Sail Kilgan**
  - Birdland Theater 8 pm $30
- **Matt Neron/Rob Stanisbery**
  - Birdland Theater 9 pm $40
- **Wayne Tucker and The Bad Mothers with Miles Tucker, Hala Kulik, Tamir Shmerling, Diego Joaquin Segovia**
  - Birdland Theater 10 pm $40
- **Andrew Chen Trio with Myung Hyun, Eumelan, Jamie Chang, Philip Gordon**
  - Village Vanguard 8 pm $30
- **Ari Friedman-Cohen solo**
  - Village Vanguard 9 pm $30
- **Freddy Cole Quartet with Lionel Cole, El비스 Rojus, Jay Sawyer, Sam Rademan**
  - Village Vanguard 10 pm $30
- **Ron Carter Trio with Jimmy Greene, Renée Rosnes, PCoyt Cressley**
  - Village Vanguard 11 pm $30
- **Bartosz Herba**
  - Village Vanguard 12 am $30
- **The Genius of Eddie Jefferson and The Eltagance of Nat King Cole: Allan Harris**
  - Village Vanguard 1:30 am $30
- **Citizens of the Blues: Anthony Henry, Davy Spillman, Philip Harris**
  - Village Vanguard 2 am $30
- **Brotzki Aaros and Gato Gordo**
  - Village Vanguard 3 pm $30
- **Fleur Sauv**
  - Village Vanguard 4 pm $30
- **Ray Hahn**
  - Village Vanguard 5 pm $30
- **Ari Friedman-Cohen solo**
  - Village Vanguard 6 pm $30
- **Billy Harper Quartet with Fredy Hendrix, George Kanges, Hansu Kang, Aaron Scott**
  - Village Vanguard 7 pm $30
- **Wii Serril**
  - Village Vanguard 8 pm $30
- **NY Jazz Flautist: Dotti Anita Taylor, Haruna Fukushita, Gene Coleman, Chip Shelton**
  - Village Vanguard 9 pm $30
- **Jeri Lynn Mann with Ben Windel, Matthew Stevens, Fabian Almazan, Olds Calvare**
  - Village Vanguard 10 pm $30
- **Bobabito**
  - Village Vanguard 11 pm $30
- **Fluorine**
  - Village Vanguard 12 am $30
- **Veronica Swift with Emmet Cohen Trio**
  - Village Vanguard 1:30 am $30
## Thursday, July 18

<table>
<thead>
<tr>
<th>Event</th>
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<tbody>
<tr>
<td><a href="https://www.eventbrite.com/e/myron-walden-doug-weiss-tickets-18679663705">Myron Walden, Doug Weiss</a></td>
<td>Village Vanguard 8:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/kenny-washington-tickets-18679663705">Kenny Washington</a></td>
<td>Village Vanguard 9:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/randy-johnston-trio-with-pat-bianchi-sanah-kadoura-corey-wallace-dubtet-tickets-18679663705">Randy Johnston Trio with Pat Bianchi, Sanah Kadoura; Corey Wallace DUBtet</a></td>
<td>Village Vanguard 10:30 pm</td>
<td>$35</td>
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## Friday, July 19

<table>
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<tbody>
<tr>
<td><a href="https://www.eventbrite.com/e/jay-rodriguez-solo-tickets-18679663705">Jay Rodriguez solo</a></td>
<td>Village Vanguard 8:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/victor-jones-big-band-tickets-18679663705">Victor Jones Big Band</a></td>
<td>Village Vanguard 9:30 pm</td>
<td>$35</td>
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<tr>
<td><a href="https://www.eventbrite.com/e/ken-fowser-quartet-chris-norton-tickets-18679663705">Ken Fowser Quartet; Chris Norton</a></td>
<td>Village Vanguard 10:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/engene-pugachov-quartet-with-pat-adams-chris-wright-kazuhiro-odagiri-tickets-18679663705">Engene Pugachov Quartet with Pat Adams, Chris Wright, Kazuhiro Odagiri</a></td>
<td>Village Vanguard 11:30 pm</td>
<td>$35</td>
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## Saturday, July 20

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<tr>
<td><a href="https://www.eventbrite.com/e/ehud-asherie-trio-with-ken-poppowski-tickets-18679663705">Ehud Asherie Trio with Ken Poppowski</a></td>
<td>Village Vanguard 8:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/steve-guidi-big-band-tickets-18679663705">Steve Guidi Big Band</a></td>
<td>Village Vanguard 9:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/randy-weston-tribute-tk-blue-quintet-tickets-18679663705">Randy Weston Tribute: TK Blue Quintet</a></td>
<td>Village Vanguard 10:30 pm</td>
<td>$35</td>
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## Sunday, July 21

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<tr>
<td><a href="https://www.eventbrite.com/e/ray-anderson-pocket-brass-band-tickets-18679663705">Ray Anderson Pocket Brass Band</a></td>
<td>Village Vanguard 8:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/ron-hop-big-band-tickets-18679663705">Ron-Hop Big Band</a></td>
<td>Village Vanguard 9:30 pm</td>
<td>$35</td>
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## Monday, July 22

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<tr>
<td><a href="https://www.eventbrite.com/e/nick-marzetti-trio-with-cole-davis-evan-richardson-tickets-18679663705">Nick Marzetti Trio with Cole Davis, Evan Richardson</a></td>
<td>Village Vanguard 8:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/jim-caseley-tickets-18679663705">Jim Caseley</a></td>
<td>Village Vanguard 9:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/lenny-white-tickets-18679663705">Lenny White</a></td>
<td>Village Vanguard 10:30 pm</td>
<td>$35</td>
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## Tuesday, July 23

<table>
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<tr>
<td><a href="https://www.eventbrite.com/e/lori-scott-tickets-18679663705">Lori Scott</a></td>
<td>Village Vanguard 8:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/anthony-davis-tickets-18679663705">Anthony Davis</a></td>
<td>Village Vanguard 9:30 pm</td>
<td>$35</td>
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## Wednesday, July 24

<table>
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<th>Event</th>
<th>Location</th>
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<tr>
<td><a href="https://www.eventbrite.com/e/joey-labourdette-and-the-new-york-sinfonia-tickets-18679663705">Joey Labourdette and the New York Sinfonia</a></td>
<td>Village Vanguard 8:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/steve-swallow-tickets-18679663705">Steve Swallow</a></td>
<td>Village Vanguard 9:30 pm</td>
<td>$35</td>
</tr>
<tr>
<td><a href="https://www.eventbrite.com/e/jazz-in-july-18679663705">Jazz in July—Rene Rosnes and Bill Chapin’s in The Key of Us with Ken Peplowski, Peter Bernstein, Sean Smith, Bill Stewart</a></td>
<td>Village Vanguard 10:30 pm</td>
<td>$35</td>
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</tbody>
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Friday, July 26

• Anna Koizumi/Jinjo Yoo
• Komodo Shino
• Sheila Jordan and The Royal Bopsters
• The Village Vanguard at 8:30 pm $35

George Coleman, Jr.

• Edward Pendzich and Friends with Mike Ward, Nile Rodgers, Andy Craig, Eric Kunimori, Guillermo Barion, Jeff DeMasi, p.m. $25

• Yuto Kanazawa Trio with Andrew McGowan, Ira Dyman, Tali Sky, and Kevin Stover

• J.P. Di Franco with Peter Bernstein, John Webber, Michael Lipton, and George Coleman, p.m. $25

• George Coleman Quintet with Peter Bernstein, Harold Mabern, John Webber, Nels Cline Trio, Fabriko with Chris Lightcap, Tom Rainey

• Michael Wolff Trio with Ben Allison, Allan Mednard

• Kevin Florey's Big Band

• Alex Francis with John Wilson, Brian Blade, and Andrew Hall

• Jesse Crawford Trio

• Catherine Russell with Matt Munson, Mark Shane, Tom McLean

• 7 Corners of the Universe: Michael Moore, Tom Rainey, Daniel Moten, Sebi Ochiai

Fred Hersch Trio with John Hite, Brian Blade, and Ron Throtten

Village Vanguard 8:30, 10:30 pm $35

Monday, July 29

• Peggy Stern,克莱尔·戴, 大卫·凯尔

• Chris Parker Trio with Peter DiCario, Jonathan Gardner; Carlos Gusmão Trio with Andrew Crott, Ziad Nasser, and Jon Davis

• Barbara Fasano

• Isaac ben Ayala

• Evan Sherman Big Band

• Fred Hersch Trio with John Hite, Brian Blade, and Ron Throtten

Village Vanguard 8:30, 10:30 pm $35

Tuesday, July 30

• That's Notango — Андор Позеза, Альфредо Ласкарен с Джо Джордан, Фрэнк Френкелден, Фрэнк Пало, Дани Робертс, Экстра Стивенсон

• The Cold Club of Queens

• George Coleman Quintet with Peter Bernstein, Harold Mabern, John Webber, Nels Cline Trio, Fabriko with Chris Lightcap, Tom Rainey

• Michael Wolff Trio with Ben Allison, Allan Mednard

• Alex Francis with John Wilson, Brian Blade, and Andrew Hall

• Catherine Russell with Matt Munson, Mark Shane, Tom McLean

• Fred Hersch Trio with John Hite, Brian Blade, and Ron Throtten

Village Vanguard 8:30, 10:30 pm $35

Wednesday, July 31

• Frank Pennekamp Big Band

• Les Goodson Band

• Jordan Young

• Eve Silber

• Jason Marshall Trio

• Tardo Hammer Jam Session

• George Gee Orchestra

• Hayes Greenfield

• Mike LeDonne Quartet

• Stan Killian and Friends

• Joe Cohn Trio

• Iris Ornig Jam Session

• John Benitez Jazz Jam

• Tony Middleton Trio

• Keith Ingham

• Joel Forrester solo

• Stephane Wrembel

• Eri Yamamoto Trio

• The Stroll Commission: Brian Charette, Uta Merkl, Ursula Scherm

• Steph Richards, Joshua White, Shemekia Copeland

• TC Canby's Due

• Peter Lockett New Hampshire with Tim Harris, Phil Robison, Dave Sublett, Jennifer Joubert, Matt Gossard, Jeff Green, and John sculptures

• Pat Blanchard with Byron Landrum, Paul Bolden, Darrin Douglas Unity Band

• Thunder and Flowers: Akeem Mitchell and Friends, Goofy Grooves, Kevin Murray

Fred Hersch Trio with John Hite, Brian Blade, and Ron Throtten

Village Vanguard 8:30, 10:30 pm $35

The New York City Jazz Record | JULY 2019 | 35
Ah: He’s such an unsung hero. He took solos from some of the greats and put lyrics to them and not just any lyrics—they were very erudite, but disguised in street vernacular. Unless you really dig down into what he did you can blow past him, because he had a very rough-sounding voice. To the average listener, it sounded kind of jive. But if you listen to his lyrics and if you know the music he put those lyrics to, you’ll sit back and conclude that the man was a genius. The new generation of artists and listeners are now going back and delving into his book, which is really wonderful. His material belongs in the jazz canon.

TNYCJR: Is it fair to say his music paved the way for Jon Hendricks?

Ah: Lambert, Hendricks & Ross, New York Voices, Manhattan Transfer, Al Jarreau, they were definitely influenced by him. Not that they copied him, but he gave them permission to open up that whole world of vocalese. What really blew my mind is that Eddie would write his lyrics from memories of the solos. He was writing before the widespread use of tape recorders. He was a bartender and he’d hear the musicians play and then go back to his place and remember the solos enough to write words to them. That’s incredible.

TNYCJR: The success of “Moody’s Mood for Love”, sung by King Pleasure, must have been important to him.

Ah: It opened a door in his mind that he had something worthwhile and worth presenting to the public. He became an instrument with the band. You couldn’t deny it. He could get up on the bandstand with James Moody or Dexter Gordon and do the exact same solo they did, but not just scatting—he’d have actual lyrics. It’s daunting, isn’t it?

TNYCJR: You also play guitar. Do you get to do that much when you play with these jazz orchestras?

Ah: I do now. I do two or three songs on guitar. I try to pick songs that complement my style and my voice. I’m a guitarist, but I’m not a master guitarist. I play well enough to accompany myself, but my concentration on singing has overshadowed the guitar playing. I take solos here and there, but I’m not in the same league as Pat Metheny or George Benson.

TNYCJR: Or John Pizzarelli?

Ah: I love John. I put him in the same category as those people I just mentioned. He doesn’t get the due he’s deserved because he has such a sweet-sounding voice, which belies his age. But then he picks up his guitar and starts scatting along with it and not only does he level the playing field, he destroys it. If you want to really understand the Great American Songbook and hear how it should be done, spend an evening and go to a John Pizzarelli show. Not only does he know the history of the songs, but he can play exactly what the composer wanted you to hear and on the guitar too.

TNYCJR: I also wanted to ask you about the album and show you made called Cross That River: A Tale of the Black West. You are an excellent songwriter and make very interesting concept albums, including this one. I have a special interest in the subject matter because I have a new book entitled The Real Dirt on America’s Frontier Legends (Gibbs Smith). There were a lot of African-Americans on the frontier, but they tend to get written out of the histories.

Ah: Cross That River was on Broadway at the 59E59 Theater for five weeks [in 2017], got great reviews [NiteLife Exchange said it “raises the bar for musical and theatrical works about the black experience in American life”] and sold out every night. And now we’re reviving it, in a 30-day run next year.

TNYCJR: How did you get onto that subject?

Ah: Brief version: An 11-year-old kid in Brooklyn, going to school in Bedford-Stuyvesant. I came home one day and there was a man there who looked just like my dad, but two inches taller. My mother cried and embraced him and then my father came home two hours later. He hadn’t spoken to his brother since before I was born. My uncle had a horse farm in western Pennsylvania. And I went out there and spent the next few summers with him, on his 600-acre property. A lot of the workers were transient ex-cowboys, ranchers and hands from the West. When the cattle drives died down [with the coming of the railroads] they migrated and went to Pittsburgh to work in the mills and that. It was their offspring who were working those horses and cattle on my brother’s farm. I learned the history from the people there.

TNYCJR: Do you think your music crosses over into cabaret sometimes? That repertoire is basically the same, the Great American Songbook looms large over both.

Ah: There was a time when cabaret was more parallel to jazz. The musicians had to get their cabaret card and all that stuff during the Swing Era. The cabaret performers then would go uptown and sit in with Duke Ellington’s band, for instance. It all cross-pollinated. It was only during the ‘50s that the two worlds started to separate. I don’t know why. Cabaret music became more synonymous with white performers. But, yes, it’s inevitable that my music would cross into cabaret, because they’re so closely related.

For more information, visit allanaharris.com. Harris is at Dizzy’s Club Jul. 9th. See Calendar.

Recommended Listening:
- Allan Harris—Here Comes Allan Harris and the Metropole Orchestra (Monos, 1994-95)
- Allan Harris—Love Came: The Songs of Strayhorn (Love Prod., 2001)
- Allan Harris—Nat King Cole: Long Live the King (Love Prod., 2010)
- Allan Harris/Takanai Miyamoto—Convergence (Love Prod., 2012)
- Allan Harris—Black Bar Jukebox (Love Prod., 2015)

(Encore continued from Page 10)

And an added perk that Daisy has enjoyed is the more one-on-one relationships that he has been able to secure by running his own label. “Establishing meaningful connections with people in the States or in Europe who buy my records, that’s become really important to me. Someone just sent me a message yesterday, I’m easily accessible.”

While Daisy learns something new with every release, it was a few years and a few releases into Relay’s history until he started to see his efforts start to find their groove. Daisy elaborates: “It’s a little up and down but I will say for whatever bizarre reason when I started my Seven Compositions for Duet Vol. 1, in 2014 I released this and right after that I released the Steel Bridge Trio release. There was a moment in 2014 and 2015 were the most amount of people that were buying CDs and downloads.”

The remainder of 2019 sees Daisy releasing and recording new music. His New Works for Solo Percussion came out last month. This month, Daisy will augment his Vox Arcana trio of Lomberg-Holm and Falzoone with violinist/pianist Macie Stewart and record music under the name Vox 4. In addition to this, Daisy has written a chamber music piece for marimba, double bass, viola, bass clarinet and cello. With new music on the horizon, Relay Recordings will continue as a shining repository of Daisy’s artistic output.

For more information, visit timdaisrelayrecord.bandcamp.com. Daisy is at 244 Rehearsal Studios Jul. 24th. See Calendar.
motorized mechanism dragging a drumstick clockwise set the stage for an eerie sounds, which included prepared and bowed lap electric bass, inventive use of a battery-operated hand-fan on guitar strings and a fine-toothed metal comb rubbed up and down bass clarinet pads while Lauzier blew into the mouthpiece, conjuring a metal rattle from the deep vibrations. 50 minutes later most listeners didn’t know what hit them. These two are sound scientists and sonic explorers.

Larger ensembles ranged from Bang on a Can All-Stars and Vijay Iyer Sextet to Peggy Lee’s “Echo Painting” Tentet (featuring the Canadian cellist with organ player Wayne Horvitz) and the irrelevance of time through sound. M.C. Escher-esque piano playing bent time. If there is a battery-operated hand-fan on guitar strings and a colorful sonic canvas to fit the festival’s aesthetic.

For more information, visit nrw-kultur.de

VICTO CONTINUED FROM PAGE 13

(RHINE CONTINUED FROM PAGE 13)
three-time Grammy Award-winning German bass-baritone and pianist, the quartet bantered with the audience between songs and swung with ease. Though more known as an opera singer, Quasthoff’s sonorous bass, graceful instrumentation and easy-going demeanor translated well to the jazz interpretations of popular soul and R&B songs like Stevie Wonder’s “For Once in My Life” and Tina Turner’s “I Can’t Stand the Rain”. Saxophonist James Brandon Lewis’ Unruly Quintet with trumpeter Jaimie Branch was electrifying, a riotous celebration full of wonderful entwining horns. Kidd Jordan led an emotional tribute to late drummer Alvin Fielder, Douglas Ewart honored fellow AACM reedplayer Joseph Jarman and pianist D.D. Jackson closed out the festival with a joyous shout out to Hamiet Bluiett, illuminated by the searing interplay of saxophonists James Carter and Darius Jones.

Further impressive performances included drummer Tomas Fujiwara’s Seven Poets Trio, violinist Jason Kao Hwang’s Human Rites Trio and Darius Jones’ Cartilage. Among the dance projects, the presentation by the Davolais Fearon Dance company, musicians Mike McGinnis, Peter Apfelbaum and Gerald Cleave and poet Patricia Smith achieved the sort of vivacious coming together of movement, music and poetry that summed up the festival ethos in a production that was sexually charged and empowering.

Community remains an important part of the Vision concept, manifest through extensive use of volunteers, panel discussions and the promotion of the Visionary Youth Orchestra, the latter making fearless leaps into scores by William Parker and Anthony Braxton, the last featuring members of the ensemble taking on conduction responsibilities alongside Kyoko Kitamura. Such a stance bodes well for future years.

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governed by an inner logic, which made his trajectory seem inevitable. He enjoyed fantastic rapport with longtime associate trombonist Steve Swell in a frontline that ducked and dived but always delivered. Closing out the evening was an intriguing trio led by pianist Kris Davis. She’s been part of some exceptional Vision sets over the years and this was another one for the ages, representing a collision of worlds with drummer Jeff “Tain” Watts’ fierce swing and her own blend of abstract blues. As the years pass, more innovators pass on, occasioning a slew of tributes. Notable among them was Alto Gladness, a project birthed by alto saxophonist Jemeel Moondoc in homage to Cecil Taylor, reuniting the alto section from the pianist’s Black Music Ensemble at Antioch College between 1969-73 with Bobby Zankel, Lonnie Hargrove, Gary Bartz and sideman John Cornelia, each brought to a chart, generating a haunting and rewarding hour-plus piece of music, inspired by hundreds of birdsongs transposed to music. Hopefully this flock will reconvene and reprise the devotion and respect of their audiences.

On Colisé’s main stage, Iyer represented not only the most ‘straightahead’ of festival sets but was, as noted by more than a few FIMAV regulars, perhaps the most mainstream of all past editions. Iyer, playing music from Far From One (ECM), is a forward-looking leader but seemed tame in comparison to the rest of the programming. Cornet player Graham Haynes may have offered the most FIMAV-esque element, processed lines echoing and soaring over time signatures, opening up tempos by obliterating them. Drummer Tyshawn Sorey returned to Colisée the following (final) day as leader of an adventurous, improvisational-minded trio with Chris Tordini (bass) and Cory Smythe (piano) with trumpeter Jaimie Branch almost stealing the show. Trumpeter Jaimie Branch was electrifying, one whipcrack engendered a “how did we get to here” feeling. Rainey's snap was just one more high point among many.

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delicacy in their interpretation of “I’m A Fool To Want You”. This set was thoughtful and introspective with its political undertones, which stood in sharp contrast to the second concert of the evening, an explosive set by Austria’s Shaka Stew. Featuring two drummer and two bassists, the septet favored indulgent sheets of sound and pure, raucous energy.

Delving deeper into NRW’s jazz scene, Tangible Music organized a talent showcase at Domizil, which hosts local acts as well as international artists like Rama Washington and Nubya Garcia. Cologne-based trombonist Janning Trummann started Tangible Music as a means to support and distribute original, creative music in the region. The label night featured free jazz ensembles like Dierk Peters’ Ambrosia, TRILLMANN and Fosterchild, as well as rock-influenced projects like Marek Johnson. Fosterchild was the highlight of the evening, achieving frenetic highs and introspective lines with a playfulness reminiscent of the ICP Orchestra and other European avant jazz pioneers before them. Tangible Music was born out of a desire to create a distribution platform for young creative musicians, a goal that resonates well with Hans Martin Mueller, the founder of LOFT, now in its 30th year of operation that was  sexually charged and empowering.

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