RAVI COLTRANE
NEXT TRANE COMIN’

BOBBY WATSON  KIRK KNUFFKE  GUILLERMO GREGORIO  HORACE SILVER
Improvisation is the magic of jazz. It takes instrumental ability, blues foundation and classic rigor, identity of the individual and strength of the group and binds all these aspects together into something that Eric Dolphy described as, once played, having gone into the air, is never to be heard again yet existing for time immemorial in our collective memory.

All the musicians featured in this sweltering August issue found themselves as players in improvisation and continue that process with every note they play. Saxophonist Ravi Coltrane (On The Cover) is a scion of one of the greatest improvising families but is far from just “And Son”. This month he is at SummerStage’s Charlie Parker Jazz Festival and The Stone at The New School. Saxophonist Bobby Watson (Interview) realized at a young age his predilection for improvising would lead to a jazz career. He is part of a celebration for Charlie Parker this month at Smoke. Cornet player Kirk Knuffke (Artist Feature) continues the tradition, and pushes it forward. Hear him this month at The Stone at The New School and InterContinental New York Barclay. And clarinetist Guillermo Gregorio (Encore) and pianist Horace Silver (Lest We Forget) offer the myriad possibilities of where composition and improvisation intersect.

On The Cover: Ravi Coltrane (© 2019 Enid Farber Fotography)

Corrections: In last month’s NY@Night, Swaminathan Selvaganesh is the son of V. Selvaganesh who was in Remember Shakti and Brooklyn Raga Massive is a leaderless collective. In the Vision Festival review, Unruly Manifesto is solely James Brandon Lewis' album. In the CD Reviews, the name of the band is 2000, the album title Plant.
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The inaugural Downtown Jazz Festival, organized by the Jamaica Center for Arts and Learning (JCAL), certainly didn’t lack for ambition. The event, which honored local hero Milford Graves, brought a star-filled lineup to the Queens neighborhood just north of JFK Airport. In addition to the honoree, Don Byron, Pheeroan akLaff, Camille Thurman and others performed during the three-day event. They all had a hard act to follow with the opening salvo of pianist Jason Moran and drummer Tyshawn Sorey (Jul. 12th). The pair are known separately as two of today’s most cerebral players and composers so it was with great anticipation that the audience settled into JCAL’s black box theater for their first official performance (after a 2016 reception appearance for a John Rogers photography exhibition at The Jazz Gallery). To use the word transcendent would give the wrong impression; that term implies something greater than the physical entity and experience. The 50-minute free improvisation that term implies something greater than the physical entity and experience. The 50-minute free improvisation that term implies something greater than the physical entity and experience.

The group proved a potent collaboration of distinct voices. The mahogany-lined walls of recent Bushwick box theater were to be found few and far between. But charm will only get you a first date, as it were; charm will only get you a first date, as it were. The sound soon mutated into something looser and more chaotic. The group orchestrated a full feedback and sustain, the perfect palette over which a 2016 reception appearance for a John Rogers photography exhibition at The Jazz Gallery). To use the word transcendental would give the wrong impression; that term implies something greater than the physical entity and experience. The 50-minute free improvisation that term implies something greater than the physical entity and experience.

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Leading a multifaceted ensemble of vocalists Alicia Olatuja and Kate McGarry, saxophonist Steve Wilson, guitarist Adam Rogers, bassist Hans Glawischnig and drummer Adam Dotson and alto saxophonist Peter Hess injected soaring improvisations by trumpeters John Carlson and Jeremy Pelt blowing ominous trumpet lines. This was in contrast with his melancholic approach were a perfect match for Belogenis’ hushed, throaty tenor and brilliant bell-like soprano. At points the cascading sounds recalled the creative solliety of Ornette Coleman’s 1961 Free Jazz. — John Pietaro

As the members of Slavic Soul Party began warming up at Barbès (Jul. 2nd), the crowd of Park Slope’s 20-somethings already began to overtake the room. At the downbeat of the first piece—a rollicking minor-theme cascade of brass in near-unison—the audience had more than doubled, morphing into a gyrating thicket. The sounds put forth were a singular fusion steeped in Bulgarian traditional music and performance practice, right down to leader Matt Moran’s thrumming tapan, an instrument similar to a bass drum but with heads of differing weights, played with a right-hand beater and a wooden switch in the left. This created a funky series of patterns laid against the danceable lines of tuba player Kenny Bentley (whose R&B feel is reminiscent of Kirk Joseph of Dirty Dozen fame). The interplay among these two and snare drummer Jake Shandling was infectious, but in a vastly different way than music of a purely Western background. Use of Shandling was infectious, but in a vastly different way than music of a purely Western background. Use of

The Apollo Theater will present “Apollo Uptown Hall: Harlem’s Culture – Past. Present. Future”, a moderated discussion on Aug. 15th at 7 pm, which will include members from Harlem arts organizations such as Apollo Theater, Dance Theatre of Harlem, National Black Theatre, The African-American Day Parade and HARLEM WEEK, Inc. The event is free and open to the public. For more information, visit apollotheater.org/upthankhall.

Less than six months after being named Director of the Louis Armstrong House Museum, Kenyon Victor Adams has resigned after conflicts arose among members of the museum’s board about the institution’s direction amid its recent expansion.

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WHAT’S NEWS

Recipients of the 2019 Doris Duke Artists Awards, totaling over $1.5 million, have been announced. Among the winners are drummer Terri Lyne Carrington, who holds the Zildjian Chair in Performance at the Berklee College of Music Global Jazz Institute, and trombonist George Lewis, who is the Edwin H. Case Professor of American Music at Columbia University. For more information, visit ddcf.org/globalassets/arts/2019-announcement-banners/doris-duke-artist-awards-announcement-final.pdf.

Guitarist Andreas Lasos has been named the first recipient of the John Abercrombie Jazz Fund, given to students at SUNY-Purchase where the late guitarist and ECM Records stalwart was a longtime instructor until his death in 2017 at 72.

New Amsterdam Records’ Composers Lab is now accepting applications through Sep. 1st. This year there will be an emphasis “given to applicants from traditionally under-represented groups within the classical community and composers with non-traditional training and stylistic influences.” For more information and to apply, visit newamrecords.com/education.

The expanding sound of contemporary jazz continues to find inspiration from sources outside of the musical world. Such was the case of the Jazzmobile Summerfest set by trumpeter Jeremy Pelt at Marcus Garvey Park (Jul. 12th) with tunes from his latest album, The Artist (Savant), inspired by the sculptures of Auguste Rodin and the visual arts. Leading a versatile septet that augmented the rhythm section of pianist Victor Gould, bassist Richie Goods and drummer Diego Ramirez with the guitar of Alex Wingz, vibraphone of Chien Chiu Lu and percussion of Ismeal Wignall, Pelt opened the concert with his Rodin Suite, a multi-hued, texturally nuanced five-movement work showcasing his growing development as a composer. A slow piano-vibraphone vamp introduced “Call to Arms” before the music took off, each band member joining the rhythmic fray, Pelt’s open horn and Miles-ian lyricism setting off a lively interlude to end the piece. Vibraphone and piano were out front on the impressionistic “Dignity and Despair” and percussion drove the ensemble on “Gates Of Hell”, a polyrhythmic outing with Pelt blowing ominous trumpet lines. This was in contrast with his melancholic sound on the pretty ballad “Camille Claudel”, preceding the suite’s final movement “Epilogue”, featuring virtuoso bass. Another visual arts-inspired song, “Water Colors”, preceded Pelt’s beautiful reading of the Richard Rodgers-Lorenz Hart standard “Little Girl Blue” before the show ended spiritedly with his “Ceramic”. — Russ Musto

“I like to use literary references in my work whenever possible,” explained saxophonist Louie Belogenis about the Twice Told Tales quartet’s Nathaniel Hawthorne-based moniker. “We probably shouldn’t use the name tonight as Daniel Carter is with us as opposed to [co-founder] Tony Malaby. The ‘twice-told’ concept comes in when Tony or I play a melodic line reflected by the other, though every note is improvised. It’s all about the listening.” Malaby or not, the quartet espoused a rare kind of communication at Happy Lucky No. 1 (Jul. 14th), one that started with the hydra-headed frontline of the leader’s tenor and curved soprano and Carter’s tenor, alto and soprano saxophones, trumpet, clarinet and flute. Bassist Eivind Opsvik and drummer Ryan Sawyer set the soundscape with spacious flourishes and moody lines before going double-time, pushing the horns’ long tones into atonality and back. The telepathy coursed four ways as Belogenis and Carter foayed into often interwound solos atop Sawyer and Opsvik’s interchangeable roles. Sawyer is uniquely talented, transfixed to watch, his an impressionist vision with extraordinary technique and marked swing, inwardly orchestrating both beat and tempo. He whispers where most drummers force a howl. Carter’s palette of colors and singularly poetic approach were a perfect match for Belogenis’ hushed, throaty tenor and brilliant bell-like soprano. At points the cascading sounds recalled the creative solliety of Ornette Coleman’s 1961 Free Jazz. — John Pietaro
I started on piano at around age ten, then when

BW: What was your first instrument?

BOBBY WATSON: I did. My dad wasn’t a professional musician, but he played saxophone in our church and my mother played piano there for a while. I played piano in church for a little while myself. There was always music in the house. My dad tuned pianos, so they were always around in different states of repair and renovation. He also repaired instruments while he was working his way through ground school. His main profession was in aviation, he flew airplanes.

TNYCJR: What was your first instrument?

BW: I started on piano at around age ten, then when I got into fifth grade, I started clarinet. The band director and my dad teamed up on me and suggested that I start on it, which was all right with me. They said it would help my sax playing. By the time I got to junior high, I started tenor saxophone. Around 11th grade, they got some new altos in and I wanted to play a new horn. It attracted me visually and it was also closer to the sound that I had on the clarinet. So at that moment, I became an alto player. I thought if I could play that good, how cool that would be. Then I heard Charlie Parker around 1970.

TNYCJR: Did that lead to your interest in jazz?

BW: My dad loved Gene Ammons. I bought a record player and he started buying Gene Ammons records. He loved that. He was a stickler for sound, he loved Jug’s sound. My dad had a beautiful sound as well. He always improvised. He wasn’t classically trained, so improvisation was always in my head. I just didn’t know that I was a jazz musician until I took a jazz history course in junior high and I said, “Wow, I’m a jazz musician.” When I was in concert band, I’d always add notes to the parts, whether it was a Sousa march or a classical piece. I’d hear the other notes and add them, because I was first clarinet. And my band director, Mr. Koppelman, would say, “Watson! Stop padding the parts!” Then I discovered jazz and said that’s what I am.

TNYCJR: What was the jazz scene like when you were growing up?

BW: I wasn’t in the jazz scene growing up. Around 1964, my dad got a job with the FAA and the position was in Minneapolis, so he moved the family there. My jazz history teacher was a jazz drummer at night, so he saw our interest in wanting to improvise. So he took us through all the eras of jazz up until the ’70s, so I started buying Charlie Parker records. I used to watch The Tonight Show band every night, with Doc Severinsen, Clark Terry, Smokey Young, Arnie Lawrence and Ed Shaughnessy. So I backed into it. I started a band called the Soul Six. It was an instrumental band with three horns backing me up and I played lead. We played Gladys Knight, James Brown, The Temptations, Smokey Robinson. Looking back on it, you might call what we had smooth jazz. We did parties and improvised. I’d take solos. Then I met Solomon Hughes, a guitarist who turned me onto Wes Montgomery. I was into Donny Hathaway, King Curtis and Junior Walker. After I graduated in 1971, we moved back to Kansas City. Then I met [guitarist] Pat Metheny. His family’s from Lee’s Summit, Missouri. I became friends with him and he had a gig at the Ramada Inn on I-70, with Paul Smith on piano and some other cats. I’d go out there to listen to them and they’d let me sit in. They’d always give me the easy charts. They were playing standards and when I sat in, they’d play something with two chords. I told him that I wanted to play the other stuff, so I spent a couple of nights at his house and he played records for me. I learned standards like “Autumn Leaves”, “On Green Dolphin Street” and “Stella By Starlight”. Through Pat I met this guitar player, Monte Muza. He started teaching me other standards. I bought more records, getting hip to Jackie McLean and all the other players in the jazz story. I did a lot more listening. I didn’t go out to jam sessions until much later.

TNYCJR: What led to you to the University of Miami?

BW: Pat Metheny. I did two years at Kansas City Community College and I got more into jazz because the band director had more records and was pushing me that way. Pat was on an accelerated program so he graduated early from high school and he was going to the University of Miami. I’d call him when he got home and he was telling me about it. I had my eyes on North Texas because they had the big band. Pat told me that I needed to come to Miami because they had Jerry Coker and Dan Haerle, the Miami Beach scene, it was more combo-oriented. They only had four big bands and a bunch of small groups. Jaco Pastorius, Irina Sullivan and Joe Di Dio were playing down there and I could listen to them. At the same time I met Dr. Clifford Williams, a well-known concert band composer, who also taught at Miami, and I had a strong interest in composition. So I had a double reason for wanting to go. There were also clubs and shows where I could play. So I went to Miami. There were a lot of guys there doing graduate work who were from bands like Maynard Ferguson, Buddy Rich, Woody Herman. They’d get off the road and come to school there to get their degrees. I was next to guys like Billy Ross. They had a bunch of ringers in the band. They were professionals but working on their degrees. All the teachers were performers and first-call musicians in Miami Beach.

TNYCJR: How did you come to work with Art Blakey?

BW: Pat Metheny left Miami and went to Boston and got hired by Gary Burton. Jaco went to New York and made his first record. Everyone at the school was going to New York. [Bassist] Curtis Lundy and I saw all of them going, so we thought we should go. On Aug. 24th, 1976, I flew to New York and stayed with a friend. I got a Village Voice, circled the clubs and started going to the Village and hanging outside the clubs like Boomer’s, the Bottom Line, the Village Gate, the Vanguard. (CONTINUED ON PAGE 38)
Since moving to New York City in 2005, cornet player Kirk Knuffke has forged a reputation as one of the most melodic of free improvisers and daring of interpreters of the tradition. It’s a combination that has proven immensely popular.

Right from when he took up trumpet in high school, Knuffke was drawn to improvisation. “I didn’t really know that I was improvising, I was just playing it for fun, even before I knew that was a thing I could continue to do in any organized way.” His band director introduced him to the music of Miles Davis, Ornette Coleman and others. He started professionally at 16, eventually leaving Colorado at 25. He’s had some fascinating experiences on the way, not the least of which was developing a relationship with Ornette Coleman after meeting him at one of saxophonist Dewey Redman’s final concerts. “That was, as you can imagine, a huge part of my life and it’s still crazy to think that it actually happened. At that concert I saw Ornette walking around and we ended up striking up a conversation and he invited me over to play at his apartment. We would play a lot of duos together. It was so wild to hear that sound, sitting right next to you, it would give me a shock every time.” One of the major lessons Knuffke learned was to pursue your own ideas. “He was always obsessed with the concept of the idea. You have to follow it to the end. Even if things change around you, you have to keep doing your thing you are done with your idea. You can really hear that in his music.” It’s something that has translated into Knuffke’s music too. “It also involves for me knowing where I am in the music. So I’m not lost, but I can choose to diverge from the plan, take it a little bit left and then bring it back. It’s not pre-planned. It’s about doing it honestly in the moment.”

Over the years Knuffke has cultivated a distinctive sound. It didn’t arise by chance. “I made a list of things I thought were most important in music when I was much younger and I thought tone was very high on that list. I figured it out by pursuing all the variations of the things that I considered make up sound. And then just trying to get a very clear mental picture of what I wanted my sound to be. I listened to everyone I could. I found that there were certain recordings that Chet Baker made where I felt like, wow, that’s the trumpet sound. Then certain recordings that Lester Bowie made, that was it! Luckily I grew up around a guy called Ron Miles in Colorado who became a big influence on me and he has a marvelous sound.”

There’s often an appealing wistful or melancholic edge in somehow because he’s unshakable. He’s singing things that I love. And I just thought he would fit right in somehow because he’s unshakable. He’s singing arias and we are just improvising around him, but he won’t lose his pitch, no matter what happens. I’m really proud of that record.”

Play Date, another SteepleChase album recorded with pianist Harold Danko, also mixes genres, this time tunes by bop pianist Duke Jordan alternating with free improvisations. “Harold and Nils came up with that idea. I was very excited about it. Harold had heard recordings of me in different situations but also playing free music and he wanted to do that with me, which I really appreciated too. I think that recording turned out nicely as well.” There’s a lot more to come. His next SteepleChase CD is a trio with tuba player Bob Stewart and drummer Kenny Wollesen, titled Tight Like This after a Louis Armstrong song. “The recording has a funky, free and blues quality, my idea was a three-man brass band.”

Knuffke’s discography includes several duets with drummers like Mike Pride and Whit Dickey. It’s a format that goes all the way back to when he would play duets with a school friend. “It was one of the first ways I felt like I was successfully improvising. If it was just me and the drums I could just play his rhythms and it worked perfectly.” The merit of the enduring attraction is borne about by Drone Dream, another duet with Dickey, just out on NoBusiness. “There’s just such an expansive thing that he does. He’s so sympathetic to whatever’s happening musically at the moment. It’s always the perfect environment to play in.”

Knuffke also appears on multiple discs with bassist Michael Bisio, most recently on Requiem For A New York Slice on Iluso Records, a moving tribute to his friend Mike Panico of Relative Pitch Records. Panico produced a session for a trio with Bisio and cellist Fred Lonberg-Holm, which is still to be issued. “I spoke to him just about a week before that session and then he passed away and it was really shocking for us.” As a consequence the trio reconvened to make another recording. “It’s our tribute to him. So we improvised solely with that in mind, of offering this recording to him.”
When I first got to New York in 1991 I was fortunate enough to have opportunities to play with some great musicians,” Ravi Coltrane says with characteristic humility, speaking on his cell phone from a Manhattan street corner, having only just hours before returned from Europe and a pair of concerts at the North Sea Jazz Festival with Gary Bartz’ Another Earth 50th Anniversary project (filling in for an injured Pharoah Sanders). The scion of one the jazz world’s most illustrious families recalled, “There were a lot of people who had their arms kind of wide open towards me when I got here and that was one of the great benefits of being the son of John, but Alice as well.”

The 54-year-old saxophonist fondly remembers his first years in the jazz capital of the world. “I was fortunate enough to play with [drummer] Elvin Jones for two years,” he says, “and at the same time I was hanging with [last John Coltrane drummer] Rashied [Ali] and was able to work with him a lot.” He notes, “I was very fortunate to have access to so many great, great players and to be a sideman in their groups. That was very elevating for me. I worked with [pianist] Joanne Brackeen for many years during that early period; I met [saxophonist] Steve Coleman at that time and worked with him. That all was a great benefit, man, to be on the bandstand with those leaders! It was very elevating for me and I wanted that to go on as long as it could.”

Despite numerous offers from major record labels Coltrane resisted the lure of recording as a leader. His first ventures into the recording studio were as a sideman and included a pair of two-tenor dates with David Murray and Antoine Roney and albums with drummer Gerry Gibbs and trumpeter Wallace Roney. Asked why he waited almost a decade after his arrival in New York to record under his own name he says, “When I got to New York I was still kind of involved in my musical education. I was still in the process of learning the music. I know that that’s an ongoing thing, a never-ending thing, but for me it was a very real thing. I had only really been formally studying the music for a little less than ten years at that juncture in my life. New York was a great place for me to build and to grow… I was able to not only go out and hear incredible masters – some who are not here anymore – but play with these incredible masters. To have that kind of apprenticeship, some who are not here anymore—but play with these incredible masters – was a great place for me to build and to grow... I was less than ten years at that juncture in my life. New York was only really been formally studying the music for a little less than ten years at that juncture in my life.”

Over the past two years, Coltrane has recorded with pianists Geri Allen and Andy Milne, bassist James Genus and drummer Eric Harland playing original compositions by the two horn players along with covers of classic pieces by Ornette Coleman, Thelonious Monk and Shorter.

It was two more years before he released Mad 6 on which the increasingly confident saxophonist finally approached a pair of his father’s tunes, “26-2” and “Fifth House”, along with pieces by Monk, Charles Mingus and Jimmy Heath as well as four increasingly distinctive original compositions. It was three and four years between the release of his next two dates, In Flux and Moving Times (both for Savoy Jazz); and the delays were well worth the wait. Featuring what would be his regular working band for nearly a decade with pianist Luis Perdomo, bassist Drew Gress and drummer Eric Harland the music reveals a compositional and improvisational approach Coltrane could claim as his own.

Speaking of the quartet Coltrane says, “It was nine years with that group. And it’s a real privilege, man, a real privilege to have a working band. To really begin to cultivate a sound over time, over many gigs, over many tours over many years. Obviously there’s a musical tie there, but there’s also a very brotherly kind of tie as well that informs all of the music. I think that history has already shown that’s such a great benefit for players. If you can maintain these long associations and relationships some new things can really happen.” The group made its last appearance together on the Joe Lovano-produced Blue Note album Spirit Fiction, which also features the quintet heard on From The Round Box and Lovano. Lovano says of his saxophonist colleague, “Knowing, playing and working with Ravi has been a highlight for me in the world of music. He is one of the most driven and inspired musicians on the scene today. Every time we share music it is a beautiful experience all the way around.”

Coltrane’s latest working band with pianist David Virelles, bassist Dezron Douglas and drummer Johnathan Blake has been together for nearly three years but has yet to record, something the saxophonist plans to remedy soon. He says, “They’re all incredibly busy and they’re all doing their own projects now, so I’m happy whenever I can get these same three guys in the room at once. I’m overjoyed, thrilled to be on the stage with them. I’m trying to focus on this group, but I do realize that there often seems to be a shelf life with projects that are very prolific and they can put out a lot of great music in those short intervals of time. I’m truly a bit slower, trying to find certain things and when they’re not there for me they’re just not there. So then I can sort of work towards these things and move towards them in my own time. Again, I feel that that’s more consistent with my personality and the way I’ve developed over time. I think that that’s another thing that I learned from my mother: record when it’s time to record. And only when it’s time because it’ll be useless to do it any other time other than that. But I don’t want too much time to pass because what’s the expression – time waits for no man.”

For more information, visit ravicoltране.com. Coltrane is at The Stone at The New School Aug. 16th and Marcus Garvey Park Aug. 24th as part of Charlie Parker Jazz Festival. See Calendar.

Recommended Listening:
• Elvin Jones Jazz Machine—In Europe (Enja, 1991)
• Ravi Coltrane—Mad 6 (Eighty-Eights/Columbia, 2002)
• Ravi Coltrane—Blending Times (Savoy Jazz, 2006-07)
• Saxophone Summit—Visitaton (ArtistShare, 2011)
• Ravi Coltrane—Spirit Fiction (Blue Note, 2012)
• Jack DeJohnette/Ravi Coltrane/Mathew Garrison—In Movement (ECM, 2015)
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GUILLERMO GREGORIO
BY STEVEN LOEWY

There are many ways to describe Argentinian-born clarinetist and saxophonist Guillermo Gregorio. You might call him a musician’s musician or an astonishingly focused and disciplined artist and composer. Or, perhaps, reviewing the long list of recordings on which he appears in a life that has spanned more than three-quarters of a century, you could simply think of him as a remarkably prolific performer, whose non-assuming, yet detailed and varied performances with many highly talented players cross boundaries of genre and explore the edges of modern music.

But there is probably one way in which you could not justifiably describe him: his playing and composing cannot be relegated to a particular type; he is not exactly a jazz musician, avant garde or otherwise; nor is he properly described as someone simply immersed in a modern classical vein. Even the phrase “new music” does not aptly describe his works. And, because of his Renaissance-like embodiment of so many different ways of viewing the world through sound, labels are simply meaningless when describing Gregorio’s accomplishments.

Here is something you can say: Gregorio, whose stellar reputation is known to many serious players, remains an unsung performer. His discography and current hectic pace demand greater recognition for a full and distinguished life, in which he continues to produce an enviable body of innovative work.

Born in Buenos Aires, Argentina on May 1st, 1941, Gregorio switched from cornet to clarinet at age 14, absorbing in his teenage years the fascinating sounds of New Orleans clarinetists such as Johnny Dodds, Jimmie Noone and especially Gregorio’s favorite, the largely forgotten Darnell Howard. The young Gregorio “…began to play in weekly jam sessions and dance halls…” in Argentina with local “hot jazz players.” As a teen, Gregorio discovered modern classical music, attending seminars by Argentine modernist composer Alberto Ginastera, who set in motion a love for the writing of Anton Webern and Edgard Varese and later others such as European composers Luigi Nono and Iannis Xenakis. But it was Earle Brown who had the greatest impact on Gregorio. “My music has many things in common with his music. I never met him personally but I’m aware we share many sources and read the same books!”

Like many musicians, Gregorio worked a day job so that he could focus on his true love of music. He became an architect, a field that, along with his study of “art, music and design…” influenced his persona. A highly abstract thinker, Gregorio was influenced by the Constructivism of early 20th century Russian avant garde artists, whom Gregorio explains led to a rejection of “representation” in favor of “presentation”. More simply, he says his “on the spot” improvisations écho his fascination with improvisation “in real time and space.” Much of Gregorio’s small group work is totally improvised with little or no preparation.

For a large part of the ‘70s, after his intense work under the influence of Bud Powell. Silver developed a very different style, influenced by gospel music. He passed away on Jun. 18th, 2014 at 85. He still remains a prominent jazz artist. He evolved a bit, becoming more involved in writing self-help lyrics, often utilizing funkier rhythms (freeing the bass from its role) and also played tenor saxophone in the ‘40s. In 1950, Silver was born Sep. 2nd, 1928 in Norwalk, Connecticut. He began playing the piano while quite young. He had classical lessons, became interested in playing jazz, began performing professionally in 1946 and also played tenor saxophone in the ‘40s. In 1950, Silver’s trio accompanied Stan Getz at a club in Hartford. Getz was so impressed that he hired the group for a tour and for a couple of record dates, which served as the pianist’s debut. Silver was part of Getz’ groups for two years before settling in New York, where he worked with both Coleman Hawkins and Lester Young. He made his debut for Blue Note on a Lou Donaldson record and soon cut his first album as a leader, starting a 28-year association with the label. He also freelanced for two years; most important was a Birdland engagement in a quintet with Donaldson, Clifford Brown and Art Blakey that was extensively recorded. Soon Silver and Blakey were co-leading a new group called The Jazz Messengers. While the pianist only stayed with the band for a year, the recordings that he made with Blakey set the standard for what was to follow.

It was as a leader of his own trumpet-tenor quintet where he really made his mark, with a long string of Blue Note classics during 1956-68. Mostfently featuring his originals, Silver’s band had its own sound and was one of the most popular in jazz. While trumpeters Donald Byrd and Art Farmer and tenors Hank Mobley and Clifford Jordan were in his early groups, the most famous edition had trumpeter Blue Mitchell and tenor saxophonist Junior Cook during 1959-64. Silver retained the same sound throughout the second half of the ’60s when his sidemen included Carmell Jones, Lou Donaldson, Joe Henderson, Donald Byrd, Horace Silver or Randy Brecker on trumpets and Joe Henderson, Stanley Turrentine or Bennie Maupin on tenor.

Although Blue Note declined throughout the ’70s, Silver remained with the label until 1978 as its last prominent jazz artist. He evolved a bit, becoming involved with avant garde artists, whom Gregorio explains led to a rejection of “representation” in favor of “presentation”. More simply, he says his “on the spot” improvisations echoed his fascination with improvisation “in real time and space.” Much of Gregorio’s small group work is totally improvised with little or no preparation.

Due to his declining health, Silver largely stopped performing after 2000 but fortunately royalties from his hit songs kept him solvent. His memoir, Let’s Get To The Nitty Gritty (University of California Press), received excellent reviews upon its 2006 release. Silver passed away on Jun. 18th, 2014 at 85. He still remains a major influence on modern jazz today.

A tribute to Silver with Milton Suggs is at Dizzy’s Club Aug. 26th. See Calendar.

Recommended Listening:
• Horace Silver—The Jazz Messengers (Blue Note, 1959/60)
• Horace Silver—6 Pieces of Silver (Blue Note, 1956/58)
• Horace Silver—Further Explorations by the Horace Silver Quintet (Blue Note, 1958)
• Horace Silver—Blows’ The Blue Away (Blue Note, 1959)
• Horace Silver—Song for My Father (Blue Note, 1963-64)
• Horace Silver in Europe (Impulse!, 1996)
ALEGRE RECORDS

BY JIM MOTAVALLI

Before he was 21, Spanish Harlem-born Al Santiago already had a long history in Latin music. Santiago was, in fact, born into it. His father was a multi-instrumentalist in Latin dance bands and his uncle led the Bartolo Alvarez Big Band. Santiago studied piano, then saxophone and took over his uncle’s band when he was 18—replacing them the Chack-a-Nu-Su Boys. A 14-year-old Eddie Palmieri sometimes was on piano and Buck Clayton played trumpet one memorable evening.

Santiago borrowed $1,800 from his family in 1951 and started the Casa Latina del Bronx record store, later enlarging it in a new location in 1955 as Casalgre. The next logical step for Santiago the evening. and started the Casa Latina del Bronx record store, even if he was timbalero in the Alegre All-Stars; Mike Amadeo, who worked for Casalgre and now runs Latin shop Casa Amadeo—the oldest record store in New York; producer Bobby Marin; and musician Chris Rogers (son of Barry).

According to Elena Martinez, Co-Artistic Director of the Bronx Music Heritage Center, “We aim to present in our space the musical and cultural legacy of the Bronx, which is the borough of salsa and the birthplace of hip-hop. The history is another thematic layer. People don’t realize that Al Santiago started both the Casalgre record store and the Alegre label.” The center features a 1,700-square-foot gallery/performance space, which hosts art exhibits and concerts that Martinez said, “have another layer to them.”

Sanabria, who co-directs the Bronx Music Heritage Center with Martinez, told TNYCR that Alegre (both the record store and label) “basically brought together some of the best Latin musicians in New York City under one roof to showcase their talents. Al Santiago—who was one of the funniest people I ever met—would have you in stitches in five minutes—was inspired by the Cuban descarga jam-session records he heard. Those records were very popular at the time. So Al figured, why not do the same thing here in New York City? Our musicians are just as good, if not better.”

So the Alegre All-Stars were born and the albums became very popular. “Al would sign the leaders to the label and then they would select the sidemen,” Sanabria said. “He had musicians like Charlie Palmieri and Barry Rogers, who was a force of nature. The records were both popular and critically successful—all they became collectors’ items.”

And they looked different. Izzy Sanabria (no relation to Bobby) was a cartoonist whose fanciful and funny black-and-white covers drew from such sources as the “Spy vs. Spy” strip in Mad Magazine. Some covers featured caricatures, others full-blown comic stories. “Instead of sexualized poses, there was high art,” Sanabria said.

The records weren’t always promoted to the level their artist demanded and Sanabria said that dissatisfaction is in part what led Johnny Pacheco and former New York City cop Jerry Masucci (who fell in love with the music while working as a lawyer in Cuba) to found Fania in 1964. But that’s another story and not quite so Bronx-centric.


OUT-OF-TOWNERS

BY SUZANNE LORGE

Los Angeles singer Gretie Angell’s debut...in any key (Grevlinto) comes as a surprise and a delight. A surprise because by her own admission she’s turned to jazz somewhat belatedly in her performing life and a delight because this debut is that good. Raised on her father’s jazz records, alongside his kit (her late father was Akron, Ohio drummer Tommy Voorhees), Angell studied classical voice and has performed roles with the Los Angeles Metropolitan Opera. What she borrows from her classical training is a granular vocal precision not all jazz singers can master; she tackles each phrase with voice and dexterity, without sacrificing the creamy timbre of the voice. What positions her solidly in the jazz idiom is her highly developed ability to improvise. That she can step into jazz as a fully formed scat singer is remarkable. This is not a feature of quick arrangements; Angell uses strings and trumpet on one tune—the ballad “Deep in a Dream”—but for the most part the settings for her vocals are spare and complementary. Angell excels at Latin feels, as in the engaging “Berimbau,” in spot-on Portuguese, and brisk “One Note Samba.” Which isn’t to suggest any shortcomings elsewhere—she turns out smooth, percussive scat lines on an uptempo “Them There Eyes” and swings with ease on “Do Nothing ’Til You Hear From Me”. In truth, Angell’s out-of-the-gate effort is a rare first album. It’s just right.

Vocalist Sara Gazarek, another L.A. talent, has similar strengths as Angell—gorgeous tone, expert soloing chops, careful ear for flattering arrangements. Her career has progressed differently, though: She received laudatory national attention as a vocal jazz student at University of Southern California in the early aughts and her first album, Tours (Native Language), in 2005, was a breakout success. This month Gazarek will release her sixth album, Thirsty Ghost (s/r); she describes it as “the first record that has ever truly felt like my voice, my sound and my heart.” A strong admission. She explains that after suffering some extreme personal losses she could no longer sing the light-hearted melodies for which she was known. Thus there’s heartbreak in her renderings “I Get Along Without You Very Well” and “Lonely Hours”; determination in confrontational “Jolene”; and vulnerability in the gripping Bjork song “Cocoon.” Gazarek celebrates the album at Jazz Standard (Aug. 10th).

Hollywood denizen Seth MacFarlane, creator of the animated sitcom Family Guy, is all about crooning romance when it comes to his vocal recordings—the anti-thesis of his TV fare. On Once In A While (Verve) he runs through a baker’s dozen of standards like “I Remember You” and “What’ll I Do?”, his deep baritone enveloped in luxuriant string arrangements by conductor Andrew Cottey. The album touches on MacFarlane’s own feelings of love and loss and, as with Gazarek and Thirsty Ghost, MacFarlane cannot hide his sentiment on Once In A While. As he admits in the liner notes, “It’s all in there, folks.”

Singer Peter Eldridge and pianist Kenny Werner both used to teach at NYC institutions of higher learning, Manhattan School of Music and New York University, respectively. Now colleagues at Berklee College of Music in Boston, the two have paired up for Somewhere (Rosebud Music), a fully orchestrated album of standards and standard-sounding originals. Like the two preceding releases, this album explores aching emotions; on this one Werner’s at times buoyant interjections and the soothing comfort of the strings act as palliatives one can hold.

Other travelers: Dee Dee Bridgewater visits New York to play Birdland (Aug. 6th-10th) and SummerStage’s Charlie Parker Jazz Festival (CPF) at Marcus Garvey Park (Aug. 24th). Brianna Thomas, Peoria native who now lives in New York, has a gig that overlaps with Bridgewater’s; she’ll sing at Grover’s Tomb as part of Jazzmobile Summerfest (Aug. 7th) and then at CPF (Aug. 23rd). New Orleans-based singer/drumer Jamison Ross, jazz vocalists’ favorite non-jazz vocalist, plays Jazz Standard (Aug. 8th-9th); and Aussie-bred bassist/singer Nicki Parrott unveils her new Arbors album New York to Paris at Birdland Theater (Aug. 8th-10th).
Dr. John, the legendary New Orleans singer, pianist and songwriter whose forays into jazz include tributes to seminal performers, collaborations with a wide variety of artists and the jazz threads he wove into his own music (and who was the real-life inspiration for The Muppets’ Dr. Teeth), died Jun. 6th at 77 as the result of a heart attack.

Dr. John was born Malcolm John Rebennack, Jr. in New Orleans on Nov. 20th, 1941. His family was of French origin and he grew up in an integrated section of the city, which would influence his later eclecticism. As he told radio host Bill King of JAZZ.FM91 in 1998, “I know my family is supposed to be from the Bas region of France. They arrived in New Orleans in 1813 or 1830. They had a place on Bayou Road which is now Governor Nicholas Street. My great, great, great aunt Pauline Rebennack was involved with a guy who had my name, Dr. John. He was a Banbera cat and they had a whorehouse out by what they call Little Woods in New Orleans. Bayou Road was a historical street in what they call the Tremé area of New Orleans today. Jelly Roll Morton grew up on that street. The one thing the Third Ward was famous for was that Louis Armstrong was born there.”

He began playing professionally as a teenager and started cutting his first records in the late ‘60s for ATCO. His music was a mélange of the blues, jazz, burgeoning rock ‘n’ roll plus the music and spiritual practice of the various cultures he found in The Big Easy. As he explained to King, “The Second Line rhythm in New Orleans is connected to the Brazilian samba. It’s just a little different. Cuban rhythm is in the center of the beat, the Brazilian rhythm is a little more ‘round the beat and in New Orleans, it’s all around the beat, pullin’ it.”

Dr. John was a prolific recording artist and performer, making dozens of recordings for CBS, Crazy Cajun, Warner Bros. Blue Thumb, Parlophone, Nonesuch and many other labels right up until his death and being a mainstay of the New Orleans Jazz & Heritage Festival as well appearing internationally with his groups. While not a jazz musician per se, his interests led to forays in that direction, such as participation in the 1984 A&M album That’s The Way I Feel Now – A Tribute To Thelonious Monk, his 1999 tribute to Duke Ellington (Duke Elegant, Blue Note) and 2014 tribute to Louis Armstrong (Sk-Dat-De-Dat The Spirit Of Satch, Concord) plus collaborations with Chris Barber, Donald Harrison, Dirty Dozen Brass Band, Hank Crawford, David “Fathead” Newman, Bennie Wallace, Jimmy Smith, John Scofield, Nicholas Payton, Robin Kenyatta and others over the years. And even those of his albums not specifically jazz tributes had that Crescent City jazz foundation, such as the 2012 Nonesuch album Locked Down, which won a Grammy.
Jazz on a Summer's Day doesn't really reflect the NYC concertizing experience. The Rhode Island environs of the classic 1959 documentary make for a very different tradition than the one built on the city's after-hours clubs, but it's one that can come with its own rewards. When we do get outdoor matinees in the city, they can be sublime (as with Amina Claudine Myers' Charlie Parker Jazz Festival set in Tompkins Square last summer), but they're hardly relaxed.

About 180 miles north of the city, however, that summer's-day tradition thrives at Freihofer's Saratoga Jazz Festival, which held its 42nd edition over the last weekend of June. It's a breezy affair where, at least during the daytime shows, picnickers easily outnumber those sitting in the paid seats.

Jazz festivals in general are more enjoyable if worries about what fits the criteria are dismissed. A genre that has room for Johnny Hartman has room for Norah Jones, who played an early evening set on Sunday. Of course, a genre that has room for headliner George Benson also has to make room for Steely Dan, but such arguments will get you nowhere. Dismiss such misgivings and the Saratoga Jazz Festival offers talented and well-rehearsed bands, great sound, beautiful grounds and appreciative audiences.

On the other hand, when Jones begins her encore saying, "We're gonna do a country song for you" and on the smaller stage at the same moment Ruthie Foster is singing "Ring of Fire", one starts to wonder.

It's tempting to say a certain malleability of time is at least one prerequisite for positioning in the pantheon of jazz (and concomitant festivals), but that would rule out much of an enjoyable set by the Django Festival All-Stars, as well as most of Reinhardt's own generation. Their particular sort of throwback traditionalism pays obvious homage to the Roma guitarist but also owed much to their countryman Michel Legrand. Saxophonist Grace Kelly joined them for Duke Ellington's "It Don't Mean a Thing (If It Ain't Got That Swing)"—the song also kicked off her 2018 Go Time Brooklyn—swinging in a sweet Ivie Anderson approximation but then blowing a powerfully pinched alto until her knees knocked together.

Benson and singer Kandace Springs, for their parts, showed a flexibility that didn't seem present in some of the other sets. And Trombone Shorty—playing trombone, trumpet and drums—laid fluid soloing atop rigid rhythms.

Springs opened with her infectious cover of The Stylistics' "People Make the World Go 'Round" (heard on her 2018 album Indigo) and switched between Fender Rhodes and a concert grand, touching on Ellington, Roberta Flack, Astrud Gilberto, Sade, Nina Simone (CONTINUED ON PAGE 39)

On the ride into Kraków from the airport on a 93º summer afternoon, you see nuns in black waiting patiently at unshaded bus stops. Poland is now Central Europe's most Catholic country. Before that, it was one of Central Europe's grayest and grimmest Soviet satellite states. The Kraków impression now contains equal measures of Renaissance architecture, capitalist enterprise, religiosity and post-Communist austerity. Kraków does not look or feel like anywhere else.

Summer Jazz Festival Kraków has been Poland's premier jazz event since 1996. Every night from the end of June to the end of July, jazz pervades the town. Piwnica pod Baranami and Harris Piano Bar are the principal sites. Both clubs are just off the main square, which is the largest, grandest medieval square in Europe. Polish players predominate, but there is international representation. Every few days, a major concert takes place in a larger venue. This year the headliners included Terence Blanchard E-Collective and EGM Trio (Peter Erskine/Eddie Gomez/Dado Moroni). The biggest night was Jun. 28th, when British violinist Nigel Kennedy (who made the best-selling classical recording of all time, Vivaldi's The Four Seasons) and American guitarist Mike Stern (who played with Miles Davis) performed Jimi Hendrix music in Auditorium Maximum. Its 1,200 steeply tiered seats had been sold out weeks in advance.

Kennedy's stage behavior, politics, apparel and punk abuse have made him a polarizing figure, especially in the patrician world of classical music, which does not expect its virtuosos to take up rock 'n' roll. It turns out that Kennedy, as a Hendrix interpreter, is uniquely qualified to kick 1,200 asses and unleash the hounds of hell. The primal scream of his skeletal-frame electric five-string violin can make your hair stand on end almost as high as Kennedy's. "Third Stone from the Sun" was exhilarating and terrifying. When Kennedy left openings, Stern was suddenly there, stinging and snarling. "Purple Haze" and "Fire" were also barbaric ceremonies. The overall effect on Kennedy was to turn him manic. After every tune, he ran around the stage, fist-bumping and hugging members of the band and sometimes members of the audience.

It was also startling when this merciless music sometimes subsided into quietude, as on "Little Wing". Then it was possible (when Kennedy switched to acoustic violin) to hear Hendrix music become pensive and poignant, in rich classical sonorities. "The Wind Cries Mary" and "Drifting" were also rapt. The rest of the sextet was trumpeter Tomek Nowak and bassist Piotr Kulakowski from Poland and cellist Gabriella Swallow and drummer Ed Richardson from the U.K. Swallow and Nowak were under-utilized in this (CONTINUED ON PAGE 39)

Arguably the longest running European festival, the Jazz Festival of Ljubljana held its 60th edition (Jun. 16th-23rd), animating the severe Brutalist architecture of the Cankarjev Dom with a week full of concerts. The Slovenian capital is currently one of the hippest destinations of Europe, with an international young crowd filling its beautiful, elegant streets and riversides.

The proceedings—conducted by Artistic Directors Bogdan Beniger and Edin Zubčević, opened with a series of John Zorn-related events—14 bands in The Bagatelles marathon, The Hermetic Organ recital and the presentation of Mathieu Amalric's films on Zorn. Due to teaching commitments your correspondent was able to join only the following day, but the program—including the Masada Quartet in its classic lineup and many Zorn associates—was acclaimed as a success by the audience.

The following day master improviser Joëlle Léandre performed a riveting bass solo—including vocal, talk and ad-hoc comments—in which she played more blues-related material than ever, at times sounding like an inanga, the traditional Rwandan harp accompanying soto voice singing. Another brilliant light of European music, Slovenian pianist Kaja Draksler presented a suite for her Octet based on the poetry by Robert Frost. Definitely daring and original in its unique mix of sounds, the suite reached the climax when the Ayler-esque tenor saxophone of Ab Baars was unleashed on top of the angelic singing of Björk Nielsdottir and Laura Polence. Tenor saxophonist Nubya Garcia from U.K. has a round, powerful voice and seems always to be able to raise her dynamics during her solo performances. For this listener the drumming in the trio was rather too loud and too stiff to make the music really fly, but Garcia is definitely a great personality creating currently up-to-date jazz. Mammal Hands, another U.K. band, was a pleasant nod to minimal, Orientalist sounds sometimes verging too close to second-hand Garbarek-isms. Not to my taste, but perhaps their music can lead a young audience to wider listening. Slovenian guitar virtuoso Mihael Hrustelj played a solo set ranging from classical sounding compositions to flamenco and songs—a bit difficult for non-Slovenian speakers. The international trio of Slovenian pianist Marko Črneček, Dutch bassist Joris Teepe and drum master Billy Hart was a classic jazz set, including standards (a rare find in Ljubljana's programs) played with sensitivity and emotional participation. Ken Vandermark's band was full of quirky fun and surprises as usual, thanks especially to the countering comments by Christof Kurzmann on live electronics. On the contrary it was difficult to enter the soundworld created by energetic, dynamic Portuguese band The Rite of Trio with their aesthetics of stop and go. As soon as a piece was beginning to happen, they
Baritone to an almost angelic falsetto.

and a vocal range that can traverse Gregory Porter-like Loueke before know what to expect: incredible finger-classical label Aparté, after a string of well-received guitarist from Benin, and his debut for the mostly 14 project is at Blue Note Aug. 1st-4th. See Calendar.

A Hundred Years From Today

by Ken Dryden

Many musicians join forces in the studio without playing together regularly in a band, so it’s refreshing to hear someone like Chris Byars, who plays his charts with his group in clubs prior to entering the studio. The expressive saxophonist’s sextet is comprised of veteran trombonist John Mosca, alto saxophonist Zaid Nasser, bass clarinetist Stefano Doglioni, bassist Ari Roland and drummer Phil Stewart, all of whom have contributed to Byars’ earlier releases, some relationships stretching back decades. As a result, the musicians make working together seem effortless.

While many of Byars’ SteepleChase CDs have been tributes to his favorite neglected jazz composers, this session is a bit different, as much of it is either based on previous jazz works or inspired by various big band arrangements. The one warhorse is a rich, loping theme on “New Y...” intended as a tribute to tenor saxophone great "All The Things You Are", with the rich voicings of the ensemble passages matched by potent solos. “Elevated Tracks” honors Bud Powell without trying to emulate the pianist’s style of writing; Byars’ rhythm undercurrent represents the trains that Powell heard while living in Harlem and the catchy theme includes the trading of fours between the frontline, along with a punchy arco bass solo and an extended drum break.

For more information, visit steeplechase.dk. This band is at Birdland Theater Aug. 1st-3rd and Smalls Aug. 25th. See Calendar.

CD REVIEWS

Avishai Cohen (RAZDAZ-Sunsidays)

by George Kanzler

Bassist Avishai Cohen returns from the jazz-rock-pop excursions of his last album, 1970 (Sony), to a more straightahead, postbop context on this engaging new outing of nine Cohen originals and a traditional Ladino song (the title track) split between five trio tracks and five augmented by trombone (Byron Samuels) and flute (Andrew Haig). But the heart of this album is the very interactive, traditional trio of acoustic bass, piano (Elchin Shirinov) and drums (Noam David).

What distinguishes this trio from the Bill Evans prototype is both Cohen’s use of ostinato and repetitive patterns akin to modernists Steve Reich and Philip Glass and his frequent employment of the bow for arco playing. A good example is the trio track “Face Me”, featuring a theme with a repeating riff-like line from piano and drums eventually anchoring a virtuosic staccato arco bass solo. “Gesture #1”, a brisker trio piece, has an arco lead over a piano-drums ostinato before Shirinov’s exuberant breakout solo. “Nostalgia” changes up rhythms and timelines to swirling effect, Cohen’s pizzicato solo fluttering and sprightly.

Ard and pizzicato bass alternate during the rhapsodic lullaby that is “Childhood (for Carmel)”, a quiet piece with short solo turns for flute and trombone as well as bass. Seemingly a strange blend, trombone and flute become a fulgent, ambral orchestral element in Cohen’s arrangements. The two horns’ clarion sound is introduced on the opener, “Simenon”, rising over the trio’s quickstep intro. Piano and flute are pitted against trombone and bass in an upstairs-downstairs theme on “Gesture #2”. “New York 90s” has flute and trombone contrasting over a jazz-rock beat, then brash riffs leading to an ebullient trombone out solo. The horns are also used to orchestral effect on closing track “Wings”, with another judicious use of arco bass to expand the ensemble depth and out choruses conjuring a big band feel. Cohen has created an album that sparkles with fresh ideas and concepts, all within a very neo-traditional mainstream jazz framework.

For more information, visit sunsiderecords.com. This project is at Blue Note Aug. 1st-4th. See Calendar.

The Journey

Lionel Loueke (Aparâ’té)

by Robert Bush

This is the 11th album by Lionel Loueke, a wonderful guitarist from Benin, and his debut for the mostly classical label Aparâ’té, after a string of well-received discs on Blue Note. Folks who have experienced Loueke before know what to expect: incredible finger-style chops with a masterful command of polyrhythms and a vocal range that can traverse Gregory Porter-like baritone to an almost angelic falsetto.

Producerkeyboard player Robert Sadin came up with a masterful plan for this recording, which features a large cast of supporting players. Everything was recorded with a basic track of Loueke playing and singing along. Any additional instruments were layered on afterwards. The net result is that Loueke carries the burden of creating each piece himself, rather than adjusting his style to accommodate his associates. This practice yields substantial benefits.

The opening track “Bouriyan” is a great example. It begins with Loueke morphing through a dizzying variety of pizzicato attacks on a very bluesy theme. Very subtle tambourine from Cyro Baptista and minimal electric bass from Pino Palladino underpin Loueke’s spectacular vocals, which are in three different languages on the record. “Vi Gnî” is another standout, with Loueke’s voice deceptively simple, reminiscent of the recently departed João Gilberto in terms of pure silk content. Tasteful input from Baptista and Christi Joza Orisha (percussion) and layered volume pedal-swell overdubs complete the gentle narrative. Overdubs and digital delay create an intoxicating mélange of orchestral implications on the hypnotic “Dark Lightning”, which features the synthesizer of Sardin. It clocks in at less than three minutes, but is one of the strongest tracks. Loueke keeps things interesting by constantly varying the pressure of his fingers or nails upon the strings and, on “Vivi”, the effect in conjunction with some clicks from his larynx make him sound like a one-man orchestra.

Shorter tunes and a constantly shifting rhythmic dynamic qualify The Journey as one of the most consistently engaging albums to cross this desk in quite some time. Highly recommended.

For more information, visit apartemusic.com. Loueke is at Beacon Theatre Aug. 1st with Herbie Hancock. See Calendar.

Recommended New Releases

- Lawrence Clark — Inner Visions (Jazz Tribes)
- Whit Dickey Tao Quartets — Peace Planet/Box of Light (AUM Fidelity)
- Stephen Gauci/Adam Lane/Kevin Shea — Studio Sessions, Vol. 2 (Gaucomicus)
- Jon Irabagon — Invisible Horizon (Irrabagast)
- Per Texas Johansson/Torbjörn Zetterberg/Konrad Agnas — Orakel (Moserobie)
- Ingrid Laubrock/Sylvie Courvoisier/Mark Feldman/Tom Rainey — TISM (RogueArt)
- Evan Parker & Kinetics — Chiasm (Clean Feed)
- Sonar — Live at 70s (7D Media)
- Horace Tapscott — Why Don’t You Listen? (Live at LACMA, 1998) (Dark Tree)
- Gebhard Ullmann — Basement Research—Impromptus and Other Short Works (WhyPlayJazz)

Larry Corban trio

by Ken Dryden

Lawrence Clark — Inner Visions (Jazz Tribes)
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The Balance
Abdullah Ibrahim (Gearbox)
by Marco Cangiano

It has been four years since South African pianist Abdullah Ibrahim’s last recording but it was worth the wait. He renews his longterm partnership with Ekaya, a superb group of American musicians, and confirms once again the wealth and depth of South Africa’s musical tradition.

A true giant, Ibrahim continues to energise his musical partners and expand his musical horizons. Some of the irregularities of his earlier recordings have been exchanged for overarching gentleness and sense of serendipity. At 84, his status as an artist has now reached that of master, or “madiba” in Xhosa, culminating with a 2019 National Endowment for the Arts Jazz Master fellowship.

Despite the many changes that have taken place over the years, Ekaya has been able to maintain its original sound. This is showcased in “Jabula”, where church music blends with folk and Xhosa traditions in a superb group of American musicians, and confirms Abdullah Ibrahim’s last recording but it was worth the wait.

The relatively short CD—just over 40 minutes—by today’s standards opens and closes in a subdued fashion, leaving space for silences and pauses, adding a sense of drama. In between there is Ibrahim’s musical biography: a stark reminder of living under Apartheid; being an exile; and triumphantly returning to South Africa after Nelson Mandela’s liberation. All this can be found in pieces such as “Jabula” and “Tuang Guru”, featuring the full group; in “Towqawor in ZB2”, “Devotion”, all exquisite piano solo interludes capturing the essence of Ibrahim’s ruminative style; and in the closing title track, which sound like a lullaby evaporating in a few seconds of silence and leaving the listener wanting more.

“Song for Sathima” is a dedication to Ibrahim’s longtime companion, the late jazz singer and poet Sathima Bea Benjamin, where the saxophone section captures the essence of Duke Ellington, one of Ibrahim’s early influences and champions, with Cleave Guyton, Jr.’s alto finding his voice between Dutil saxophonists like Johnny Hodges and Paul Gonsalves. “Skippy” is a joyous interpretation of Thelonious Monk’s tune, another source of inspiration for Ibrahim, showcasing Guyton’s piccolo, Marshall McDonald’s baritone saxophone and the stellar rhythm section.

Welcome back Abdullah and please don’t make us wait another four years.

For more information, visit gearboxrecords.com. This project is at Club Bonafide Aug. 2nd and 9th. See Calendar.

Cimarrón
Josean Jacobo & Tumbao (E7 Studios)
by Alex Henderson

The term “Latin jazz”, already woefully reductionist, is used most often to describe AfroCuban jazz. Yet rhythms such as son, cha-cha, mambo, guajira and guaguancó are only part of the vast Latin music experience. Dominican pianist Josean Jacobo, leading his acoustic group Tumbao, puts his own spin on Latin jazz by combining postbop with AfroDominican rhythms on Cimarrón.

There are many moods on this album, from the intensity of opener “A Pesar de Todo” (“In Spite of Everything”) to the reserved introspection of “Compadre Pedro Juan: Revisited”, whether Jacobo is going for exuberance on “El Maniel” and the traditional “Anaísa Pyé” or being quietly reflective on veteran Dominican singer Enerolisa Núñez’ “San Antonio” (which lends itself nicely to an instrumental setting). Jacobo occasionally incorporates AfroDominican chanting, yet Cimarrón is an instrumental album first and foremost.

Cimarrón illustrates Jacobo’s talents as not only a pianist and a composer, but also as a leader and arranger. Tumbao is comprised of three saxophonists, Rafael Suncar, alto saxophonist Jonathan Suazo, bassist Daroll Méndez, drummer Otoniel Nicolas and percussionist Mois Silva. The use of Latin percussion is a crucial part of Cimarrón and the latter is right at home on the album, such as bachata, mangulina, merengue and pambiche. Bachata is extremely popular in the Latin pop market, but Jacobo uses it in a more folkloric way.

Over the years, the Latin standard “Aunque Me Cueste la Vida” (“Although It Could Cost Me My Life”) has been recorded by everyone from Dominican singer Alberto Belltrán and Mexican vocalist Pedro Infante to Queen of Salsa Celia Cruz. Jacobo, however, doesn’t try to emulate any of those famous versions, taking the song in a different direction as an instrumental with a postbop/Dominican spin. Jacobo is equally imaginative on John Coltrane’s “Lonnie’s Lament”, increasing it to a medium tempo and giving it a vibrant Afrodominican makeovers.

Numerous jazz musicians have incorporated Afrocuban rhythms into their music but the use of bachata or pambiche in instrumentals is rarely as common. Jacobo’s use of Afrodominican rhythms brings unorthodox and consistently exciting results.

For more information, visit joseanjacobo.com. This project is at Club Bonafide Aug. 2nd and 9th. See Calendar.
Swiss-born, Brooklyn-based pianist Sylvie Courvoisier can make a strong claim to be the complete creative musician. She has long shown her command of free improvisation and new music-inflected classicism, but she increasingly allies that to an idiosyncratic take on the jazz vernacular to astonishing effect.

One of Courvoisier’s most enduring collaborators is violinist Mark Feldman. *Time Gone Out* is his sixth release as a unit, since they first got together in 1997. Although the instrumentation suggests a chamber duet, the unity goes far beyond. It defies easy categorization in a mix of joint creations and charts. This is one of the settings where Courvoisier makes the most extensive use of piano preparations, mingling resonant rattles and spectral shimmering from the instrument’s interior with conventional keyboard sonorities in countless unexpected combinations. Feldman embraces a personal lexicon encompassing classical flourishes from Baroque to Shostakovich, peerless technique and boundless imagination. The depth of shared experience means ever the improvisers possess the poise and logic of a composition, as the opening “Homesick For Another World” affirms. Unaccompanied violin sings with keening austere lyricism, answered by twinkling strings from under the bonnet, both set amid space and symmetry. The use of silence in the Improvs carries over into the written material too, most obviously in Courvoisier’s lengthy title cut, which contains her customary blend of dashing unisons, dark-hued melodies, abrupt pauses and handbrake turns in mood and direction, interspersed with passages of thrilling invention, rhapsodic romanticism and unresolved cliffhangers. Her “Éclats For Ornette” channels some of the dedicatee’s bright intricacies in its head, setting the stage for ensuing exchanges underpinned by a gradually more prominent beat until a breathless sprint back to the theme.

On *TISIM*, Courvoisier and Feldman join another established duo emblematic of the NYC avant scene in *Good Day For Cloud Fishing*, Ben Goldberg (Pyroclastic) with John Sharpe. With five seat-the-pants journeys, they adopt an inspired approach to resolving the tension between free jazz and new music inherent in such freewheeling situations. At the two poles are Rainey and Feldman while both Courvoisier and Laubrock straddle the supposed divide. The easing back and forth on that spectrum, as the participants take part in ever-changing permutations, is one of the joys of this offering. Naturally it helps that all are such leading exponents of their instruments, able to translate impressions of the poet. Like a game of telephone, in the final work the trio, thus had freest reign, another improviser in the band (he credited with “typewriter”). One part Dada, two parts Cage, perhaps. Still, the outcome is fascinating, with the instrumental interpretations of the poems subjected to the impressions of the poet. Like a game of telephone, in most cases the final work is vastly different than the original source poem. On “Ant-Head Sutures”, Young’s poem opens with “Once I got into trouble / I got my aura photographed / green grapefruit with a purple”, built on a form with seven stanzas. It’s interpreted by Goldberg as a medium tempo groove following the poem’s natural phrasing, with a tonal, yearning trumpet solo and biting guitar breaks, before moving into a close two-part canon with the winds by alien terrain guitar effects. The resultant poem, however, carries the album title most justifiably. It reads, in part: “In the grand scheme of things / there probably isn’t / Wear your best whirlwind / and meet me at the melody”. Another standout, “A Rhythmia”, a classic experimentalist poem (“A mallet stops a horserace / that’d be me lucky to be where / That’d be me lucky to be where / That’d be me lucky to be where / that’s me lucky to be where / that’s me lucky to be where” is heard as relentlessly musical, deliciously listenable music. Note the trumpet melody recalling Herb Alpert, a hip contra-alto clarinet line and Cline serving as an entire rhythm section. Beautiful stuff, this. Young’s exit poem here, “Ornithology”, an airborne migration from Charlie Parker, saddles the rhythm, riding blindfolded to the end: “See that smoke? It’s a person / See that smoke? It’s a person / See that smoke? It’s a person”. For more information, visit intaktrec.ch and roquart.com. Courvoiser is at The Stone at The New School Aug. 3rd. See Calendar.
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Richard Parsons, CEO Harlem Jazz Enterprises, Inc.
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**Blue Note.**
Everything about this new album from bassist/vocalist Nicki Parrott is exquisite. She takes a batch of familiar songs connected with the title cities and, through elemental and delicate singing and group interplay, finds beautiful and timeless meaning. Parrott is a complete musician with gentle, quiet vocals suggesting a mix of worldliness and innocence of, say, Marilyn Monroe or Audrey Hepburn. And the arrangements—all Parrott’s—tell an engaging story.

Parrott includes the little-known verse to Cole Porter’s “I Love Paris”—slowly and thoughtfully and with the beautiful accordion of Gil Goldstein—but when the chorus comes the tempo increases and the ever-swinging tenor saxophonist Harry Allen gives the tune real verve. Parrott plays the bridge of Michel Legrand’s “I Will Wait for You” as a gorgeous arco bass introduction and, again, Allen and Goldstein complete the lovely picture. The group performs the too-little heard Jule Styne-Sammy Cahn gem “Brooklyn Bridge” and Barry Mann-Cynthia Weil-Jerry Leiber-Mike Stoller pop hit “On Broadway” is done as a soulful, funky instrumental. And speaking of instrumentals, there’s an in-the-pocket version of Vernon Duke-Yip Harburg’s “April in Paris”, which incorporates the old Basie riff that the Count used to bring back several endings, and a very brief take on Richard Rodgers’ ballet theme “Slaughter on Tenth Avenue”. The Parisian atmosphere is present again in Parrott’s soft vocals with John DiMartino’s piano on Jacques Brel’s “Ne Me Quitte Pas” and equally intimate singing with accordion on Hubert Giraud-Jean Dréjac’s “Under Paris Skies”.

The recording is rich with gorgeous singing and strong playing, coming together most strikingly on Dave Frishberg’s witty yet bittersweet “Do You Miss New York” and the Richard Rodgers-Lorenz Hart classic “Manhattan”, for which Parrott has written some humorous contemporary NY location references.

For more information, visit arborsrecords.com. This project is at Birdland Theater Aug. 8th-10th. See Calendar.

Tenor saxophonist Rich Halley is a terrific player who has chosen to make jazz his avocation, rather than his career. As a result, his music is infused with a deep spirit of creation for the pure love of it. The emotional bond at its core—his son Carson is his regular drummer—helps too. However, each of these CDs represents a departure from his usual practice.

On The Literature, Halley interprets tunes that made him what he is as a player. There are some surprises: jazz classics (Miles Davis’ “Little Willie Leaps”, Thelonious Monk’s “Misterioso” and “Brilliant Conners”, Duke Ellington’s “Mood Indigo”) sit alongside country laments like Jimmie Rodgers’ “High Powered Mama”, Carter Family’s “Motherless Children” and Hank Williams’ “Someday You’ll Call My Name” and Mongo Santamaria’s “Chano Pozo” comes right before Ornette Coleman’s “Broadway Blues”. Halley’s phrases carry the bluster and weight of John Coltrane, Sonny Rollins and Dexter Gordon, but on “Mood Indigo” he allows himself to slip into a fuzzier, more tender mode reminiscent of Coleman Hawkins. The simple trio arrangements, with longtime collaborator Clyde Reed on bass, really allows Halley to chew on the melodies. On “Brilliant Corners”, he sounds like he’s playing a baritone and the beat is an implacable march, Carson swatting the cymbals almost contemptuously.

On Terra Incognita, Halley embarks on a real adventure, recording with pianist Matthew Shipp’s trio with bassist Michael Bisio and drummer Newman Taylor Baker. This could have been a mistake—Shipp and company might have chosen to steamroll their guest. But, in fact, Halley’s version of collective improvisation and the trio’s work quite well together. On the 12-minute “Opener”, he leaps in with both feet, playing in a raucous and unfettered style closer to Archie Shepp and Pharoah Sanders than usual. This sets Shipp off in a way that recalls his early ’90s live album Prism. Baker keeps things anchored, but never locked down; instead, he lets everyone go as far out as they feel they need to, then brings them back home with precisely dropped bombs. It’s hard to determine Bisio’s role in the music at first, but on the second track, “Forager”, he takes a terrific solo which sets up Halley to come back in unaccompanied, a thrilling moment.

For more information, visit richhalley.com. Halley’s Terra Incognita is at Soup & Sound Aug. 15th. See Calendar.
There have only been a handful of great chromatic harmonica players in jazz. Because of the complexity of inhaling to achieve half of the notes and exhaling to get the other half, playing bebop can be particularly tricky. The first significant harmonica player was Larry Adler who, starting in the ‘30s, performed in a wide variety of settings, including with symphony orchestras and occasionally jazz groups. The King of the jazz harmonica was Toots Thielemans, who had no close competition for decades, able to hold his own with the bebop masters while also playing Brazilian music. Recently, his shoes have been partly filled by Gregoire Maret, Howard Levy (who plays a blues harp as if it were a chromatic harmonica) and Hendrik Meurkens.

The latter has always loved bebop and he approaches Thielemans’ mastery in that idiom. On *Cabin In The Sky*, a set of duets with pianist Bill Cunliffe, he performs four of their originals plus seven standards. While the pianist shares the solo space, the lead is generally taken by the harmonica master. Playing with the fluidity of a trumpeter or saxophonist, Meurkens cooks on the Vernon Duke-John Latouche title track, Bronislav Kaper-Paul Francis Webster’s “Invitation” and Kurt Weill-Ogden Nash’s “Speak Low”, and puts sincere and sensitive feeling into the ballads (including Wayne Shorter’s “Mikaya”, Cunliffe’s “Time To Say Goodbye” and his own “Afternoon”). Even Bobbie Gentry’s “Ode To Billie Joe” fares well in this duo approach. The latter has always loved bebop and he approaches Thielemans’ mastery in that idiom. On *Cabin In The Sky*, a set of duets with pianist Bill Cunliffe, he performs four of their originals plus seven standards. While the pianist shares the solo space, the lead is generally taken by the harmonica master. Playing with the fluidity of a trumpeter or saxophonist, Meurkens cooks on the Vernon Duke-John Latouche title track, Bronislav Kaper-Paul Francis Webster’s “Invitation” and Kurt Weill-Ogden Nash’s “Speak Low”, and puts sincere and sensitive feeling into the ballads (including Wayne Shorter’s “Mikaya”, Cunliffe’s “Time To Say Goodbye” and his own “Afternoon”). Even Bobbie Gentry’s “Ode To Billie Joe” fares well in this duo approach.

**Dan Tepfer**

Dan Tepfer’s compelling new recording exemplifies the cooperation between the left and right brains. Tepfer improvises on piano accompanied by self-coded compositional computer programs. The gifted pianist holds a degree in astrophysics and already has an impressive discography highlighted by virtuoso improvisations on *The Goldberg Variations* and a longtime collaboration with jazz icon Lee Konitz. The idea for *Natural Machines* came to Tepfer as a student searching for a way of music creation combining what he calls the “algorithmic and spiritual”. The missing link was discovered five years ago when Tepfer hooked his laptop up to a Yamaha Disklavier, which, to his surprise, started to send keystrokes to the piano. He started to develop algorithms and video programs that made artful sonic and visual interactions with his playing. The results are hypnotically brilliant and add a whole new level of experience to the performances. The images are geometric, colorful and respond sensitively to the music. In the background of the videos, the duet of artist and machine is captured in real time. The fact that each selection is an improvised single take further highlights the irony of the pairing. The algorithms vary in complexity with song titles giving clues to the device used. When you watch the videos on Tepfer’s YouTube channel, you can really see how the process works.

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**Hendrik Meurkens**

Hendrik Meurkens) (Soundbrush)
Young musicians like pianist Rema Hasumi who are willing to explore and take chances keep jazz relevant. Her latest release is a home-recorded solo offering blurring the barriers among electronic, acoustic and vocal music and in the process creating a holistic work. Classically trained, Hasumi uses her understanding of form, timbre and harmonics to weave a cohesive structure as she cleverly mixes and matches her three chosen modalities. However, a prevailing unity and incorporeality infuses her academic approach for a divinely inspired listening experience.

Over the past two decades, tenor saxophonist JD Allen has proven himself to be one of the most creative and uncompromising figures in jazz, as well as one of the music’s most productive and consistent artists, releasing an album a year for the past nine years and 13 since his debut as a leader in 1999. His latest effort (the title is drawn from a book by Zora Neale Hurston and refers to a barracks or enclosure used to confine slaves) is a powerful, high-energy affair that debuts a new trio of bassist Ian Kendersaar and drummer Nic Cacioppo and harkens back to some of his early work.

Allen is a cerebral artist with a forceful approach recalling Sonny Rollins and David Murray, whose influence can be heard right from the top on the beautifully articulated low notes kicking off the rousing opening title cut. Another literary work, The Immortal Life of Henrietta Lacks by Rebecca Skloot, inspired the reflective spiritual “The Immortal (H.Lacks)”, rumbling tenor enhanced by nimble electric bass and shimmering drums. Two similarly titled tunes illustrate Allen’s technical brilliance and facility in different jazz styles, as he takes a mostly straightahead route on “The Goldilocks Zone” before delving into much freer territory, with spectacular results, on “Beyond the Goldilocks Zone”.

With his generally eschews lengthy compositions in favor of concise tunes, Allen stretches things out more than usual here, with extended drum and bass intros on the loping “Communion” and serpentine “Ursa Major”, both bearing a strong Rollins imprint.

The album closes with its only cover, a surprisingly lighthearted (given the intensity of the rest of the set) but expertly executed version of Leigh Harline-Ned Washington’s “When You Wish Upon a Star”. This lighthearted (given the intensity of the rest of the set) but expertly executed version of Leigh Harline-Ned Washington’s “When You Wish Upon a Star”. This

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Tenor saxophonist Vito Dieterle and pianist Joel Forrester in a unique duet recording featuring tunes by Thelonious and tunes inspired by Monk, composed by Joel Forrester.

ridesymbol.com
Seven-string guitarist Ron Jackson can always be relied upon to enchant with a purity of expression that takes full advantage of his chosen instrument. By no means a purveyor of smooth jazz yet not so pretentious as to masquerade as avant garde, he rides that middle line of purveyor of smooth jazz yet not so pretentious as to masquerade as avant garde, he rides that middle line of execution and ease of interpretation. Digestibility, however, doesn’t mean flavorlessness, as proven in both his choice of material and unraveling of it.

A delicate yet swinging interpretation of Van Morrison’s “Moon Dance” sets a welcoming tone and showcases the abilities of Jackson’s young sidemen, bassist Nathan Brown and drummer Darrell Green. It’s the first of a few standards-in-the-making, which, by virtue of their inclusion, show there’s still plenty of room in the Great American Songbook for more pages. Brian McKnight’s “Anytime”, Bill Withers’ “Lovely Day” and Drake’s “Passion Fruit” are kindred standouts. Into these, Jackson and company inject more than enough brightness to sustain interest in the darkest of jaded ears.

Even those tunes riding in on well-traveled horses of expectation feel as fresh as they should be. Jackson expounds joyfully on Irving Berlin’s “The Best Thing For You Is Me” against his rhythm section’s sparkling groove and compels a passionate performance of Cole Porter’s “From This Moment On”. Amid such balladic standbys as Oscar Levant-Edward Heyman’s “Blame It on My Youth” and an unaccompanied take on Vincent Youmans-Billy Rose-Edward Eliscu’s “More Than You Know”, along with a nod to bossa nova in Clare Fischer’s “Pensativa”, Jackson makes the threadbare seem new and the new seem like it has always been with us. As in his sincere rendition of Richard Kerr-Jennings’ “Somewhere in the Night”, he brings an urgency to his delivery that inspires us and in response to which our attention is mandatory.

For more information, visit ronjacksonmusicllc.com. Jackson is at Parnell’s Bar Aug. 9th and Bar Next Door Aug. 26th with Dana Reedy. See Calendar.

This is a reissue of a 1959 Charlie Parker LP that was recorded by an audience member at a gig. Of course in the 60 years since its first appearance, dozens of others of this sort have come out, but this was one of the first, although not many listeners outside of Sweden knew of it at the time. Parker’s trip to Sweden in late 1950 was hastily arranged and he came on his own. The Swedish musicians who accompanied him were, however, up to the task, especially trumpeter Rolf Ericson, who had only recently returned after a three-year sojourn in the States, where he worked with the likes of Charlie Barnet and Woody Herman. A few years later he was back in the U.S. and among his long list of subsequent credits we may note participation on Curtis Counce’s Exploring The Future and Harold Land’s Harold In The Land Of Jazz. Ericson was influenced by both Dizzy Gillespie and Howard McGhee and we also hear something of Roy Eldridge. He is compared in the notes to Red Rodney, who was Parker’s regular trumpeter, and while there are definite stylistic differences it’s fair to say that Parker brought to both that they played to a comparable level.

The reason that these recordings have always been valued is that Parker himself is in exceptional form, full of ideas and fully in control of even the wildest of them, taking lots of chances and plainly enjoying himself. The program consists of originals and standards Parker played any number of times during this peak period. The biggest drawback is the low fidelity, worse than many of the radio broadcasts we have of Parker, though not as bad as things like Bird At St. Nick’s. Is it worth upgrading to hear the remastered version of something that will always be lo-fi? Opinions will differ, but sound on the new version is certainly somewhat cleaner and more present than it was on earlier vinyl or CD versions. The pressing is beautiful and Lars Werner’s notes are excellent (these were updated and slightly edited by Chris Albertson in 1979). We should clarify that this release contains the 10 tunes recorded on Nov. 24th, 1950 with a few solos by sidemen edited out, but does not include the four pieces recorded on Nov. 22nd. Some listeners may prefer the CD that contains all of the Swedish material (also called In Sweden 1950, also on Storyville).

For more information, visit storyvillerecords.com. Parker celebrations are at Birdland Aug. 27th-31st and Aug. 29th-31st and Smoke Aug. 29th-31st. See Calendar.
Fred Frith has proven himself time and again to be an innovative guitarist, composer, educator and collaborator. Beginning with the band Henry Cow in the late ’60s, which fused rock with the avant garde worlds of jazz and classical music, Frith has appeared on over 400 albums, playing with (and composing for) artists as diverse as Brian Eno, Bill Laswell, Derek Bailey, Robert Wyatt and the ROVA Saxophone Quartet.

The triple-CD All Is Always Now presents Frith with a dizzying array of performers in free-improvised duos and trios (with the occasional quartet) live at The Stone from 2006-16. This is not improvisation in the jazz sense—Frith had never played with some of the participants before performing live—but completely improvised happenstances. The contents range from barrages of jubilant or whimsical noise to drooping to song-like tapestries. “Reasons to Dream” finds Frith trading guitar scrapings with the quasi-operatic vocal flights and playful warble of Shelley Hirsch. The haunting, contemplative “Veils”, with guitarist Gyan Riley, has rolling folk-ish picking and first moaning, then wailing sustained notes. “Evidence”, with violinist Laurie Anderson, approximates the soundtrack to a movie thriller yet to be made; the sounds rise and fall, build and release tension, guitar at one point making the trebly twang of an Ennio Morricone film score while violin sounds like a whole string section. The duo dubbed Normal—Frith and Sudhu Tewari, playing unidentified found/invented instruments—is a rough-hewn, amiably dissolvent collage of sonic shards (dis)assembled for the sheer joy of it.

Unexpected Twins is a very different matter: it’s a studio session; it features compositions by and beyond the participants (along with free improvisation); and is somewhat an homage to another saxophone/guitar duo from the ’70s, of which two of these players were participating. When electronic communication meant phone calls, letters and mail-order albums and cassettes (by check or money order), improv-oriented guitarist Eugene Chadbourne, saxophonist John Zorn, über-eclectic guitarist Henry Kaiser and future ROVA member Bruce Ackley got together to blur the distinctions between composition and improvisation, jazz, rock, classical and assorted avant garde movements and acoustic and electric instrumentation as the collective Twins. Ackley and Kaiser have reconvened with Frith and Bay Area-based alto saxophonist Aram Shelton to reexplore the repertoire of the original group. It’s a slightly more somber affair compared to All Is Always Now. Kaiser’s “Court Music” is mournful, with sustained, middle-volume wails from the saxophone, judicious clangs and later feverish feedback from Kaiser and just-lost-my-last-friend funereal piano notes from Frith. “The Shrevee” features a Monk-like theme, which launches jolly head-twisting solos; the Monk vibe is continued with Steve Lacy’s “Bound”, with nice, relatively mellow unison saxophone passages and moir-ish acoustic and electric guitars. This set has its free aspects to be sure, but is based in/oriented to composition.

Cuban pianist Fabian Almazan’s This Land Abounds With Life is an exceptionally actualized artistic statement. Every meticulously rendered detail—captivating compositions, striking packaging and poetic and informative text—is steeped in Almazan’s devotion to environmental protection. Its current runs through almost every aspect of Almazan’s life: his label Biophilia does not distribute CDs but instead releases innovative, plastic-free Biopholios with a download code; the roster regularly volunteers in the local community; its website offers a plethora of conservation-related information.

The genesis of the album was Almazan’s return to Cuba for the first time in 23 years. There he encountered the island’s ecological splendor while making field recordings of local bird species, which can be heard throughout the album, providing one of its thematic pillars. Considering this subject matter some would predict a series of pastoral and placid meditations. To the contrary, the album explodes with vibrancy. Almazan’s playing is evocative and devoid of excess, whether dispensing a barn-burning solo or charting delicate chromaticism. Ever present is the eloquent bass of Linda May Han Oh, whose incisive note placement and unerring grooves buoy pieces like monumental “Everglades” and ironic “Benjamin”. Oh also joins with Henry Cole (drums) to accentuate the Latin sources of “Folklorism”, “Bola de Nieve” and “The Poets”, which, sometimes subtly, incorporate the rhythms and folk music of Cuba. The latter is particularly notable for its moving presentation of musica campesina, a rural Cuban tradition about which the disc’s Biopholio provides background.

By focusing equally on the preservation of Cuba’s wildlife and ways of life, Almazan disrupts the notion that environmental protection is at odds with people’s daily lives. Instead, this is a braving celebration of the interdependence between native cultures and native environments, equal parts prophylaxis for action, lament at environmental degradation and reminder of the diversity, potency and beauty of the natural world.

For more information, visit biophilieres.com. This project is at Jazz Standard Aug. 27th-29th. See Calendar.
The jazz discography is littered with albums that fell into the tribute trap, the combination of a tradition-bound approach to creating careers and an attitude of ancestor worship that compels artists to produce second-rate versions of music previous greats made. The trap, as this album shows, can be a velvet one. Jazz could certainly use a Kenton Legacy Orchestra—Stan Kenton, who died 40 years ago this month, remains both influential and controversial and his legacy includes some of the finest arrangements and most exciting recordings in big band jazz, as well as personnel that included Frank Rosolino and Stan Getz. Kudos to director Mike Vax for undertaking this endeavor.

The result here, a live concert recording, is not a bad album, nor is it a good one. The band plays with a clear love for the material, a combination of Kenton originals, his band's classic arrangements of standards like “In The Wee Small Hours” and new pieces like “The Trashman Cometh” produced by Legacy members like “In The Spirit of Rashied Ali” produced by Legacy members and the audience is very much into it all. But this is not the Kenton band. While in one respect that's refreshing—the band is not beaten to a pulp by all that brass—it's a problem.

The Legacy Orchestra cannot match the original ensembles for power and precision and that’s much of the glory of the music, which, at its original peak, was like a Cadillac with the agility and turning radius of a Porsche 911. Nor do the soloists have the imagination, skill and style of the likes of Art Pepper or Anita O'Day. As unfair a comparison as that is, the orchestra brings it upon itself. The recording quality itself is middling, boxy and a little stuffy, with a disorienting placement of instruments and sections.

And there is the tribute trap, the lure of the luxury of the past, but the past had a context of musical talent and revolutionary thinking that can’t be recreated.

For more information, visit summitrecords.com

Here's a neat idea, a CD tucked into a book, as the first product of the Rotterdam/New York-based Jazztribes label. This pairing is done a lot with boxed sets, but In The Spirit of Rashied Ali is a new recording by Dutch-born, New York-based bassist Joris Teepe, with an accompanying 66-page book about what it was like to work with John Coltrane's final drummer.

In The Spirit of Rashied Ali
Joris Teepe (Jazz Tribes)
by Jim Motavalli

Chris Byars
on SteepleChase
CD - DOWNLOAD - STREAMING
Complete catalog: www.steeplechase.dk

For more information, visit jazztribes.net

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US distribution: Stateside
www.statesidemusic.com - email: info@statesidemusic.com

THE NEW YORK CITY JAZZ RECORD | AUGUST 2019 23
There’s something satisfying about falling for the old hat-and-rabbit trick, the one always foiling Bullwinkle Moose. Whatever emerged from that fractious headgear was anything as surprising, fun and downright beautiful as is every note and nuance of Evans in England. Resonance Records producer Zev Feldman manages the feat at regular intervals, this time with the fourth installment in what is proving to be an indispensable series of concert and studio performances from Bill Evans (who would have turned 90 this month), which, so far, focuses on dates from the pianist’s busy and fertile years 1968 and 1969. The present offering hails from Ronnie Scott’s in December of 1969 and features the then-recent but ultimately long-lived trio of bassist Eddie Gomez and drummer Marty Morell.

Listeners familiar with the material from the boxed set of Village Vanguard dates released as The Secret Sessions will know what to expect from this engaging amateur recording. Get past a few distortions and pitch instabilities, relax into the homey club atmosphere and the rest is a breeze. The trio runs the gamut from glow to fire, anticipating and interacting with the intensity, on all dynamic levels, which would ensure its long life and justify its plaudits. Dip in anywhere and dig the interplay, as on the steering version of Miles Davis’ “So What”, which the trio had recorded with flutist Jeremy Steig earlier that year. The studio version is considerably faster and slightly longer, the London version hits harder. Evans’ pastoral opening phrases give no hint of the freedoms immediately to follow as Gomez and Morell enter in something remarkably close to “New Thing” polyrhythmic dialogue. Gomez then slams the tune into gear with an amenable Morell riding the syncopations for all he and they are worth. As the trio gradually swings into Gomez’ solo, bass and drums interlock as dueling percussionists, so intricate is the rhythmic reciprocation as dynamic thresholds are traversed, carrying the tune along on concentric waves that Evans rides and breaks with those vigorous octave positions the musicians spatially but also inside the reverb or overdubbing. Most interestingly, it not only reveals, but whatever further investigations might soon after in the columns of the French Jazz magazine. Mention of an unreleased Lancaster album for the United States prompted Lancaster’s departure for the UK. Resonance Records producer Zev Feldman recalled—in an interview with Chris Flicker and Thierry Trombert—his November 1973 work on an interdisciplinary project including the music presented here.

The English audience was afforded the privilege of hearing two Evans tunes that would first appear on a studio album in 1971: “Sugar Plum” and a slightly slower but more urgent version of “Two Lonely People”, but the Evans staples are also here. “Turn Out the Stars” lets Evans loose on an embryonic version of the dynamic displacements he’d demonstrate nine years later during a memorable hour of Marian McPartland’s Piano Jazz and what would an Evans’ concert album be without “Waltz for Debby”? The well-loved tune only drives harder when Evans’ final trio turns an almost manic attention to it in 1980. The music is contextualized and analyzed with liners courtesy of Marc Myers and interviews with Feldman, Gomez and Morell. While other Resonance Evans releases might exhibit better fidelity, this one allows a casual but intimate glimpse into this superb trio's working dynamic. Magic it certainly is and Evans collectors owe Resonance yet another debt of gratitude.

For more information, visit resonancerecords.org
As a student at UCLA in the early '40s, Norman Granz (born 101 years ago this month) explored the jazz scene largely concentrated around Central Avenue in Los Angeles and became a fan of the music, especially of the jam sessions that were often performed after hours and attended almost exclusively by musicians. It was where he first witnessed black and white musicians and singers playing together.

Granz changed the way we listen to jazz, bringing the concept of the jam session out of after-hours, insider events to prime time. And along the way he promotedintegration, insisting that his concerts only be in non-segregated audience venues. “I happen to like the jam session,” Granz told an interviewer in 1987, after he had retired from a long career as a jazz producer, promoter, artist manager and record label creator, “because I happen to like the role of the individual in any art. I don’t think it’s hard to argue that each day we have more and more conformity in our lives and less and less opportunity for the individual…”

By 1942-43 Granz wasn’t just a fan, he was recording and producing jam sessions as concerts—dance floors were filled with tables to encourage listening—with local jazz musicians often joined by stars from traveling big bands. Some of those locals—Dexter Gordon, Nat ‘King’ Cole, bassist Johnny Miller and drummer Juicy Owens—appear on the first track, “I Remember”，one of the album’s first discs: “I Remember”, from Apr. 22nd, 1946 JATP concert. A number of greats at the Philharmonic, shortened to JATP, a name he brought to his jam session centered concerts at halls all over the world until 1957.

The ten-plus minute “Blues”, the second track on Disc One, is from that original JATP concert and features the template of big, bold horns and driving rhythm sections that informed Granz’ jam session concert lineups. Tenor saxophonists Illinois Jacquet, Joe Thomas and Jack McVea are joined by trombonist J.J. Johnson, with Cole (piano), Les Paul (guitar), Miller (fass) and Lee Young (drums). Another all-star jam, “I Got Rhythm”, from an Apr. 22nd, 1946 JATP concert follows, pairing tenor saxophonists Coleman Hawkins and Lester Young, alto saxophonists Charlie Parker and Willie Smith and trumpeter Buck Clayton with a rhythm section anchored by a young Buddy Rich on drums.

Granz loved to mix and match musicians at JATP and went on to do the same thing in studio recordings. Disc 4: “Verve 1957-1960” highlights two of the most notable of those jam-like sessions: “On the Sunny Side of the Street” pairs tenor saxophonists Sonny Stitt and Sonny Rollins in the company of trumpeter Dizzy Gillespie, who also sings; “Budd Johnson” is a tune by tenor saxophonist Ben Webster where he is joined by the eponymous saxophonist and another titan of the tenor, Coleman Hawkins. Roy Eldridge’s trumpet is the other horn on the date.

During the ‘50s, Granz was a champion of many older, but by no means yet old, jazz musicians, masters like Hawkins, Young and Eldridge, who’d been seemingly left behind by bebop and hardbop. He paired Webster with baritone saxophonist Gerry Mulligan in a quintet for an exquisite “Chelsea Bridge” on Disc 4. Another classic all-star jam in 1953 was released as Count Basie and His Orchestra, but a listen to “Blues for the Vamp”, on Disc 2, reveals the pairing of Miles Davis including Basie on B3 organ; Edison; alto saxophonists Benny Carter and Smith; tenors Wardell Gray and Stan Getz and clarinetist Buddy DeFranco.

Granz recorded a lot more than staged jam sessions on his labels and The Founder dips into many of his varied interests and projects, from his transformation of Ella Fitzgerald into a classic singer with the Songbook albums; to his promotion of pianist Oscar Peterson, teaming him with a host of greats; to jazz projects for Fred Astaire and Bing Crosby; and the futuristic, ambitious The Jazz Scene album from 1950, represented by three tracks here, including Hawkins’ stunning, a cappella improvisation ‘Pucca’. The others are pieces he commissioned for that 1950 project from Duke Ellington and George Handy. Duke’s “Sono” is aSterling feature for baritone saxophonist Harry Carney, with the band rhythm section, Billy Strayhorn subbing for Duke, and a string orchestra. Handy’s “The Bloos” features an expanded Handy big band with French horn, woodwinds and strings. There’s also a Lionel Hampton Orchestra when the later famous duo of Diz and Strings (Mitchell (piano) and Willie Ruff (French horn), were in the band; a “Lonely Town” by vocalist Mel Tormé from his seminal Marty Paich Dektette sessions; and a West Coast all-star Terry Gibbs Big Band.

For more information, visit vennemusicgroup.com
Bassist Sean Conly’s trio with alto saxophonist Michaël Attias and drummer Tom Rainey demonstrates the benefits of shared time at the coalface on Live at the Bushwick Series. It’s the same outfit that made the excellent Hard Knocks (Clean Feed, 2018), but this time out, rather than follow Conly’s charts, the talented trio traverse three untitled off-the-map territories in a well-recorded 37-minute set captured, as the title suggests, live at Stephen Gauč’s Bushwick Improvisers Series at Bushwick Public House. Given their familiarity the cohesion and focus is no surprise, as they unite in group music thriving on constant give and take. Each cut develops organically, unfolding in loose conversational interplay, alternating between upbeat roiling intensity and intimate timbral exchange. Attias’ airy tone belies a wiry, muscular sense of form, which lends inevitability to his lines, as if he’s playing on an unstated theme. There’s a bittersweet Ornette-ish bounce to his sound too, though that’s tempered at times by the bending pitches, snagging figures and scrawling overblowing episodes that contribute to the depth of light and shade. He’s inventive and always saying something worth hearing. But that applies equally to everyone in this trio.

Rainey is crisp, precise and inspired, creating an insistent non-linear pulse. He varies his attack from sports sections of varying dynamic, tempo, mood and structure. Once the volume comes down, bassist Kent Kessler really comes to the fore, teasing sounds from his instrument and then casting faint moans into the shadows. Though Kessler is an American, he spends much time on the European improv scene, credits imbued with their own rewards. These become apparent in “Echo Clang”, the first half of which establishes a palette of many colors. Tireless Norwegian drummer Paal Nilssen-Love moves from his incendiary kit to gently whistling bullroarers and miniature gongs. These shimmer over a psaltery-like instrument layered against bowed cymbals and the bass bowed above the bridge. The overall effect is deliciously ghostly, utterly compelling.

For more information, visit gauccimusic.com. Conly is at Bushwick Public House Aug. 5th. See Calendar.

For anyone who feared that the end of “fire music” was near, the opulence of free jazz proves otherwise. The avant garde remains alive and well, fortified by three lengthy works paying homage to the classic pianoless trio while reveling in new and different fields of exploration. The opening movement of “Miakoda” offers aural evidence of the band’s moniker, with reed player Mars Williams seemingly caught in a most wicked travail of intensity. But then, the saxophonist earned his reputation touring and recording with The Psychedelic Furs, Pete Cosey, Massacre, Fred Frith, Peter Brötzmann, Bill Laswell, The Waitresses and Ikue Mori, among many others. Still, capturing the inner ear doesn’t seem to be a Williams’ goal, for his nearly breathless excursions extend well into the pianissimo.

Each of the three pieces comprising Fake Music (one is tempted to put “so-called” in front of the title) sports sections of varying dynamic, tempo, mood and structure. Once the volume comes down, bassist Kent Kessler really comes to the fore, teasing sounds from his instrument and then casting faint moans into the shadows. Though Kessler is an American, he spends much time on the European improv scene, credits imbued with their own rewards. These become apparent in “Echo Clang”, the first half of which establishes a palette of many colors. Tireless Norwegian drummer Paal Nilssen-Love moves from his incendiary kit to gently whistling bullroarers and miniature gongs. These shimmer over a psaltery-like instrument layered against bowed cymbals and the bass bowed above the bridge. The overall effect is deliciously ghostly, utterly compelling.

For more information, visit mauruswilliams.bandcamp.com. Williams is at 244 Rehearsal Studios Aug. 30th. See Calendar.

Billy Cobham’s and his kick drum sound is massive. He relies less on cymbals than many of his peers, using them properly—as an accent rather than a constant wash of sound. His solo track “Paths, Traits And Passages” is a thundering, martial display; one can almost picture him standing upright behind the kit, glowering at the listener. And with Kirschenmann playing through so many different effects, it winds up being Hooker’s constancy that both anchors and drives this album. He’s listening to what his partner is doing, but the trumpeter (and saxophonist) must always come to him.

For more information, visit markkirschenmann.bandcamp.com. Hooker is at Funkadelic Studios Aug. 18th. See Calendar.
Despite being major jazz artists for 30 years, pianist Mike LeDonne has not played very often with bassist Christian McBride and drummer Lewis Nash prior to recording *Partners in Time*. LeDonne shared the bandstand with McBride back in 1992 when they were part of the Philip Morris Superband’s Jazz Generations tour while Nash is on LeDonne’s 1993 album *Soulmates*. In contrast, McBride and Nash have been together on at least 32 albums through the years, from Carters Benny and Betty to Diana Krall and Warren Wolf. But listening to this new CD, it sounds as if the Mike LeDonne Trio was a regular band.

While LeDonne’s first seven albums as a leader (1988-98) featured him on piano, on those since 2001 he has played organ on 7 of 11. *Partners in Time* shows that, rather than losing some of his piano chops, he has continued to grow as a pianist and long exceeded his original potential. Performing three originals, a trio of standards and a song apiece by Ray Brown and Cedar Walton, LeDonne comes up with fresh and swinging playing on each of the selections.

The music on this set is filled with joyful energy. Brown’s “Lined With A Groove”, which has a catchy melody and piano playing that is heated and hard-swinging, has a surprise bonus in Nash’s scat-filled vocal. Richard Rodgers-Lorenz Hart’s “My Funny Valentine” is given a funky vamp at its beginning before being largely taken at a double-time pace while Jimmy Van Heusen-Johnny Burke’s “Here’s That Rainy Day” is also taken faster than usual. The only real ballad is J.J. Johnson’s “Lament” and even here LeDonne occasionally plays explosive lines.

Whether playing the modal jazz waltz “Saud” (a tribute to McCoy Tyner)—the group sounding a bit like the Wynton Kelly Trio on “Recovery Blues”—or showing on the rapid “Bopsolete” that there is plenty of creative life left in bebop, LeDonne is featured throughout in top form. Add in McBride’s usual brilliance and the consistently creative drumming of Nash and one has a particularly memorable outing.

For more information, visit jazzdepot.com. LeDonne is at Smoke Tuesdays. See Regular Engagements.

After a six-year hiatus, pianist Bobo Stenson (who turns 75 this month), bassist Anders Jormin and drummer Jon Fält return to the studio with a new direction in tow. The path of said direction carves its way through equally varied territory, but with a philosophical nakedness of association that distinguishes it from previous outings. Compositionally speaking, the focus is on Jormin, who contributes five new tunes.

In each of these, especially the *Hamlet*-inspired “Doubt Thou The Stars” and intimate “Three Shades Of A House”, the broad-ranging palette of not only the composer but also Fält is showcased.

Whether coasting along the edges of consciousness with contemplative themes or shifting into a midtempo groove without looking back, the trio moves as a simpatico vessel, attuned to the subtlest changes of wind and current. Jormin’s confidence is expressed through unforced engagement, which in “Stilla” inspires colorful adlibbing from Stenson. The bandleader’s only original this time around is “Alice”, a haunting piece finding him in dialogue with bowed bass, not a hint of disagreement within earshot.

A smattering of bandmember favorites rounds out the set, including a unified rendition of Cuban songwriter Silvio Rodríguez’ title track, as well as classical melodies drawn from the oeuvres of Béla Bartók (“Wedding Song From Poniky”), Erik Satie (“Élégie”) and Federico Mompou (“Canción y Danza VI”). The latter two are standouts for their respectful introductions and denouements. The freely improvised “Kalimba Impressions” is also noteworthy for its synchronicity and lush, modal development. At once grounded in the source material and straying far from it, it gives testimony to Stenson’s favoring of poetry over prosody.

Although perhaps not quite the masterpiece that 2012’s *Indicum* was, there’s no reason why it shouldn’t occupy its own territory, beyond the trappings of comparison. As unassuming as an observer whose thoughtful profundity far outweighs the extroversions of its regard, it prefers a quieter approach, masterful in its own way.

For more information, visit ecmrecords.com
Kirk Knuffke starts the second track on this album, “Weave 1”, with a phrase that could be something out of the beginning of “Lush Life”. From there the dialogue between the cornet player and drummer Whit Dickey weaves—there it is—tongue movements that could be transmuted from old bits of swing via an abstract stream of consciousness. The track is an ideal example of Drone Dream, which has little to do with drones and everything to do with dreams. There’s an intimacy built into the duo setting; a soloist presents themselves to the audience while two musicians play for and with each other. Intimate is too simple a term for this album, though. The music sounds like there is a completely natural sense of comfort and ease between the pair. What that allows them is a transparent and un-selfconscious exploration of whatever comes to mind. That’s more than a phrase and response, a lead line and accompaniment. It’s a kind of musical flâneurism, setting a course and then instantaneously following the most interesting things, dark or light. There’s no destination, only the journey. This partnership brings out the best in two musicians who can be opaque as often as they are fascinating. They listen to each other as closely as one will hear in any improvisers and while the playing is always intelligent, it is thoughtless in the best sense—it is without thought, there is no filter or judgment between the ears and the hands and embouchure. They just play with complete trust in each other’s sense of meaning and beauty. The result is an absorbing listen, time-stopping from start to finish. The gentle surface draws one in to some rolling and mysterious thoughts and feelings. This is jazz in the way it honors the idiomatic language, but what it is in the main is a musical experience that only belongs in the category of abstract stream of consciousness.


There are many players who are so recognized for their work on one instrument that the public is often unaware that they play several more. Greg Abate has been primarily heard on alto saxophone throughout his career, but for this live recording, his fourth both for Whaling City Sound and with pianist Tim Ray’s trio with bassist John Lockwood and drummer Mark Walker, he decided also to feature himself on tenor and baritone saxophones and flute. The time that the musicians have spent together as a unit shows in the solid performances throughout this live set, most of which focuses on Abate’s potent originals.

Things start with his engaging bossa nova “Gratitude”, each member showcased in turn. When the leader is playing bop tunes, the influence of jazz master Phil Woods is present; though he is by no means a clone, it is his execution and wealth of ideas that invite comparison to the late alto saxophonist, whom he admires greatly. The feeling is especially present in “Bop Lives” and his heartfelt tribute “Farewell Phil Woods”, the latter written as a ballad but performed here at a strolling tempo. The jazz waltz “Hazy Moon” is the first of two songs spotlighting Abate’s considerable chops on flute; darting lines incorporating Eric Dolphy-like detours in spots. His sole appearance on baritone is on his rapid-fire “In The Stratosphere” where his gritty sound recalls Pepper Adams.

Rahsaan Roland Kirk’s “Serenade To A Cuckoo” featured the composer on flute on the original, but Abate opts for tenor to give it a gruffer texture. Fats Waller’s “Jitterbug Waltz” is a trio number and Ray’s Caribbean-flavored treatment in the introduction is a surprising, novel approach; this performance never loses steam in spite of stretching out over nine minutes. Back on tenor, Abate devours Joe Henderson’s blocky hard-charging signature piece “Inner Urge”, tackling it at a brisk tempo. The excellent recording gives the listener a front-and-center seat for musicians having a ball on stage.

For more information, visit whalingcitysound.com. Abate is at Birdland Theater Aug. 28th. See Calendar.

Kirk Knuffke starts the second track on this album, “Weave 1”, with a phrase that could be something out of the beginning of “Lush Life”. From there the dialogue between the cornet player and drummer Whit Dickey weaves—there it is—tongue movements that could be transmuted from old bits of swing via an abstract stream of consciousness. The track is an ideal example of Drone Dream, which has little to do with drones and everything to do with dreams. There’s an intimacy built into the duo setting; a soloist presents themselves to the audience while two musicians play for and with each other. Intimate is too simple a term for this album, though. The music sounds like there is a completely natural sense of comfort and ease between the pair. What that allows them is a transparent and un-selfconscious exploration of whatever comes to mind. That’s more than a phrase and response, a lead line and accompaniment. It’s a kind of musical flâneurism, setting a course and then instantaneously following the most interesting things, dark or light. There’s no destination, only the journey. This partnership brings out the best in two musicians who can be opaque as often as they are fascinating. They listen to each other as closely as one will hear in any improvisers and while the playing is always intelligent, it is thoughtless in the best sense—it is without thought, there is no filter or judgment between the ears and the hands and embouchure. They just play with complete trust in each other’s sense of meaning and beauty. The result is an absorbing listen, time-stopping from start to finish. The gentle surface draws one in to some rolling and mysterious thoughts and feelings. This is jazz in the way it honors the idiomatic language, but what it is in the main is a musical experience that only belongs in the category of abstract stream of consciousness.


Bay Area saxophonist Larry Ochs’ ongoing partnership with drummer Gerald Cleaver had its origins in the reedplayer’s 2014 residency at The Stone. Its first manifestation on disc was the unique Songs Of The Wild Cave (RogueArt, 2016), which documented a near shamanistic encounter in a cave in southern France. But what a difference the addition of a third voice can make. When fellow Californian guitarist Nels Cline joins the duo on What Is To Be Done, they channel another sort of primal, morphing into an avant power trio.

Cline brings out the rockier side of Cleaver, resulting in three collective navigations from a 2016 concert in Richmond, VA, uniting a dense sound with a take-no-prisoners attitude. Cline digs deep into his kitbag, producing electronic jiggery pokery, scrawling fretwork that evokes a Hammond organ and fuzzed cymbals. It’s only a temporary respite. “Shimmer Intend” begins with a tribal thump, before the needle veers into the red and, after a few false starts, guitar and saxophone simultaneously erupt like twin volcanoes. This will blow away the cobwebs.


Know your audience. That’s the premise of the “Experiencing” series of books from Rowman & Littlefield, “Listener’s Companions” meant to introduce classical, jazz and pop artists and styles to new listeners. That’s precisely the audience for Eric Wendell’s installment on Herbie Hancock: the curious music fan with little or no previous knowledge of the keyboardist and composer’s enormous career.

Resolutely straightforward and linear, Wendell outlines a brief biography that brings the reader to Hancock’s launch with Donald Byrd and his Blue Note debut, Takin’ Off. Once there, the book steps from album to album, discussing individual tracks and adding not only Wendell’s critical analysis but also that of critics contemporary to the music’s release. After working through The Imagine Project from 2009, the book closes with a brief look at Hancock’s performing career over the last decade.

This is an enormous amount of music and so the book is very much at an introductory level—it’s point. While the dedicated fan or aficionado will learn little, there’s pleasure in Wendell’s open-minded approach to Hancock’s career; he treats the soulful, intellectual Blue Note albums, hallucinogenic funk of Chameleon and Man-Child, disco of Sunshine, popular success of “Rockit” and the pop collaborations of The Joni Letters and The Imagine Project with, properly, equal respect. And though he is kinder to Hancock’s mid-late 70’s disco and vocals than most, much of the book will inspire the reader to reach for their Hancock albums.

Though breezy in tone, the book often takes surprising effort to read and there are frustrations in the series’ approach. While intentionally eschewing technical and musicological analysis, Wendell still drops in mentions of modes and musical structure, assuming the reader knows what those are in a context that expressly assumes no such musical knowledge. The style is blocky and repetitive—in one three-sentence paragraph Wendell uses “band” five times and with some glaring grammatical problems, one wonders if the editors ever read the manuscript.

For more information, visit rowman.com. Hancock is at Beacon Theatre Aug. 1st. See Calendar.
Breathing in the Walls
Tiger Hatchery (ESP-Disk')

by Phil Freeman

Tiger Hatchery is a Chicago-based free jazz trio of saxophonist Mike Forbes, bassist Andrew Scott Young and drummer Ben Billington. Breathing in the Walls is their second album for ESP-Disk, following 2013's Sun Worship. (They've also released a string of hard-to-find cassettes, CD-Rs and limited-edition LPs, including a live collaboration with fire-breathing New England saxophonist Paul Flaherty.) Sun Worship offered three tracks in 31:17 and Breathing in the Walls is even more of a punk-rock blast, its nine tracks flying by in just 30:09.

The trio's music draws a lot of its power from its willingness to embrace noise-rock, another form for which the Midwest is well known, as fervently as free jazz. Young plays a loud, heavily distorted electric bass, his meaty roar forcing Forbes to battle him for dominance of the sonic field, as Billington clatters and splashes around his kit, surrounding the two men with waves of Rashied Ali-style temporal disruption.

Sun Worship's three tracks ran 7, nearly 9 and more than 15 minutes, respectively. Breathing in the Walls is generally much more concise; the longest piece, Drawing Down The Moon, lasts a mere 5:39 and the shortest, "Pothole Pleasure," sprints past in a breathtaking 1:07. It's a heavier album than its predecessor too, mixed for maximum physical impact. Bass is even more distorted and aggressive than before, very much in the spirit of Maritino Plakas' work with Peter Brötzmann's group Full Blast. Drums are louder as well. On the aptly titled "Not Chill," Billington explodes from the first note, thundering across the kit like a herd of wild horses trampling the landscape into frothy mud as saxophone shrieks and gibbon and bass rumbles and thrubs.

The album has more than one mood though. The title track is essayed twice, to end each side of the LP. Each version is atmospheric, even haunted. Drones explode from the first note, thundering across the kit like a punk-rock blast, its nine tracks flying by in just 30:09.

On Deeply Discounted II/Sequences of Snow, Vandermark joins forces with trumpeter Nate Wooley for their third outing since 2015. Released in LP and download format, the album is a sidelong piece by each rather than the sequences of shorter pieces that have characterized their earlier efforts. Bravura interplay prevails no matter the author, but notwithstanding the pyrotechnics there's a surprising amount of melodic material in evidence too.

Wooley's "Deeply Discounted II" comprises seven discrete episodes, separated by between 10 and 20 seconds of near silence. A sprightly trilling fanfare appears in the second section, which later recurs first as an explicitly stated motif and then as something hinted at but never fully restated towards the close. As both get chances to stretch out, Vandermark takes a turn in the spotlight on baritone saxophone, combining plosive pops, screeches, exhalations, whistles and snuffles in the sort of timbral display of which the trompeteer would be proud.

On Vandermark's "Sequences of Snow," dedicated to experimental filmmaker Michael Snow, even though the structure of the continuous 15-minutes track is less discernible, there is a clear sense of composerly direction as it unfolds, made clear through occasional recurring elements as the listener leaps union towards the close. Wooley gets to show his chops again, notably where Vandermark relays a repeated figure and the trumpet comes on like an exploding steam engine, if such a thing could also purr, growl and slobber. Both sides of this excellent disc demonstrate what a fertile partnership this is.

Of greater vintage is Vandermark's duo with powerhouse Norwegian drummer Paal Nilssen-Love. Screen Off is the tenth offering from the pair. It's a retrospectives, but with a twist. In the bandcamp notes to the release there is again reference to Michael Snow and the Structural Film movement he initiated and the album boasts an intriguing concept. Purposefully disruptive, it contains 21 two-minute extracts from YouTube footage of the duo drawn from the last ten years of its existence, selected by Vandermark and Nilssen-Love in collaboration with producer Lasse Marhaug. But sound only. The screen is off. The cuts were then assembled together not in a chronological manner, but rather what made sense musically, often jumping back and forth years in the process.

Obviously the fidelity varies tremendously from almost normal quality to tinny and murky. To soften the jump from one event to another, Marhaug has inserted electronic linking sounds to enable the segue. But while the fast-cut technique could work with film, the disc serves to confirm that the mind's ear works differently to the mind's eye. Although undeniably capturing the excitement and impact of the duo in snatches, the overall episodic effect is less than compelling. Shorter versions of the extracts offer snatches of exercises in contrast, but that's not enough to offset the lack of opportunity to appreciate the trajectory and drama of the long-form improvisations at which this album excels. For Vandermark completists only. For newbies, the good news is that there are nine other places to start.

For more information, visit espdisk.com
**EUPHORIUM**_Freakestra is a German improvising orchestra based in Leipzig. Organized and led by pianist Oliver Schwerdt, it has assumed many forms, including various dance and literary projects. Its usual operating procedure is free improvisation and the group has drawn on distinguished guests from around Europe and further afield. Since 2002, Alex von Schlippenbach, Paul Lovens, Peter Brötzmann, Axel Dörner, Wadada Leo Smith, Barre Phillips, Urs Leimgruber and Akira Sakata have all appeared in various configurations of the orchestra.

This three-CD concert recording from 2016 was released in honor of drummer Günter “Baby” Sommer’s 75th birthday (Aug. 25th, 2018). One of the orchestra’s first guests and a central figure in the development of free jazz in the inhospitable soil of the old German Democratic Republic, Sommer is a master of driving polyrhythms, global beats, subtle sonic exploration and genuinely melodic drumming. _Grande Casino_ also features the virtuosic English bassist Barry Guy, another key figure in the history of European free jazz.

The orchestra is definitely Schwerdt’s creation. He’s credited with the editing and design of the music heard here and his personality comes through as well in the titling with co-founder and guitarist Friedrich Kettlitz, with long descriptive or narrative phrases, whether in English or German, sometimes with elements of Dadaist absurdity or Grand Guignol horror, whether it’s “Disembowelment III” or the concluding “Mark Rothko goes to bath”.

There’s a general movement throughout from an emphasis on solo and small ensemble passages towards the full complement of ten musicians. While it’s hard to tell how active Sommer has been in the sequencing, there’s at least some evidence of compovery shaping. Discs One and Two each end with subtle abstractions entitled “Epilog: Daniel, Bertrand, Burkhard und die anderen”, Part 1 and Part 2.

Disc One is highlighted by Swiss tenor saxophonist Bertrand Denzler’s exploration of multiphonics and beat patterns; Sommer, Gu and Schwerdt’s rapid-fire, scatter-shot passage sounds like a piano trio with a long working relationship; electric organ player Daniel Beilschmidt develops a dense, pitch-shifting solo reverie that hints at Sun Ra; while Patrick Schanze lays fractured trumpet multiphonics and beat patterns; Sommer, Guy and saxophonist Bertrand Denzler’s exploration of expansive group passages, beginning with an ephemeral drone among the winds set against the ringing of a small bell and Guy’s resonant harmonics. Electric organ, piano and electric guitar combine to create increasingly insistent and inventive textures in which the trumpet can displace the organ role and a struck hi-hat can become a major event. With the band exploring a range of orchestral forms, Denzler can summon the focused force of a John Gilmore. Eventually it stretches through a period of intense blowing to a passage alive with detail, its textural evolutions and modulations accomplished with incredible sensitivity and vision. Schwerdt and his Leipzig regulars may not be as well known as the guests, but the ten musicians form a brilliant collective, creating improvised ensembles of rare depth and coherence.

For more information, visit euphorium.de

**boxed set**

**Grande Casino**

_EUPHORIUM_Freakestra feat. Baby Sommer & Barry Guy (Euphorium)_ by Stuart Broomer

**dizzy’s club**

AUG 1-4
ben wolfe quintet featuring randy brecker (aug 1-3) & warren wolf

AUG 5
jazz house kids hosted by christian mcbride

AUG 6-7
charenee wade: betty carter at 90

AUG 8-11
victor goines quartet meets string quartet

AUG 12 MONDAY NIGHTS WITH WBGO
harlem quartet with john pattitucci

AUG 15
tim hagans quintet

AUG 16-18
sounds for sculpture: christian tamburr septet with special guest clint holmes

AUG 19
charles pillow large ensemble: electric miles

AUG 20
luisito quintero’s 3rd element

AUG 21-25
trio da paz & friends with maucha adnet, harry allen, and claudio roditi

AUG 26
milton suggs quintet: horace silver’s the united states of mind

AUG 27 - SEPT 1
trio da paz & friends with maucha adnet, harry allen, and claudio roditi
An ephemeral series from California label Canby, itself a subsidiary of bootleg company Quicksilver, “Radio Days” presented 30-minute radio broadcasts from some of the biggest names in ‘40s-‘50s big band jazz. This edition features one of Count Basie’s strongest orchestras (no personnel is listed but one assumes it to be the same as other period albums). Joe Williams is the featured singer and Sonny Payne (drums), Frank Wess (flute) and Freddie Green (guitar) — all missed — also get solo space on Basie material typical of the era.

Coming squarely in the middle of Dexter Gordon’s European sojourn, this set finds the saxophonist about 25 kilometers north of his Copenhagen homebase as the Magdalen Hjøstok in Birkedal playing in front of the student body with his summer 1967 quartet of Kenny Drew (piano), Niels-Henning Ørsted Pedersen (bass) and Albert “Iootie” Heath (drums). The title track previously appeared on the Moon bootleg but this 39-minute LP adds two other tracks: “The Shadow Of Your Smile” and “The Blues Up And Down”.

The first official document of drummer John Springer and his band active from January 1988-August 1990 Gramavision John Scofield album. What jazz musicians do to survive. Additionally, John Scofield’s recording label Canby, itself a subsidiary of intended to be the broadcasts from some of the biggest bootleg company Quicksilver, “Radio label Canby, itself a subsidiary of

August 1
lucy kay Roberts 1897-1968
lilmer crumby 1908-93
August 2
flug Nick Nicholas 1922-97
Albert Stinson 1944-69
nana Vasconcelos 1944-2016
David Binney b.1961
kily kessen b.1961
Zach bruck b.1973
August 3
charlie shavers 1917-71
Big Joe Jefferson 1918-79
don um raomo 1923-2005
Tony bennett b.1926
play Draper 1940-82
rosco Mitchell b.1940
hamad Drake b.1965
Tom zilahbie b.1971
August 4
louis Armstrong 1901-71
Bob dylan 1941-81
Herk Ellis 1921-80
Sonny Simmons b.1933
Bebo vallas 1918-96
eric Alexander b.1968
Michael attias b.1968
August 5
Troy Pollard 1931-2009
Sig/Schawa 1940
Donny Brown 1941-84
Arturo Moraes b.1941
Phil Wachsmann b.1944
Jemem Moedoe b.1951

Crossword:
ACROSS
1. This prog-rock band covered Dave Brubeck’s “Blue Rondo à la Turk”
2. John Coltrane supposedly was on this while recording
3. Trombonist Listen who was neither crisp nor thinly sliced
4. Trombonists Connie or Johannes
5. Cartoon character on the cover of Chick Corea’s Friends
6. Ringen Heginger of Plasmatic Quartet
7. French improvising ensemble who collaborates regularly with Barre Phillips
8. 1992 Verve Joe Henderson album So ____ So Far
9. These come in sizes ranging from soprano to contrabass
10. Blue Note Records Marketing Manager Kushoran
11. Label run by French bassist Claude Tchamitchian
12. Swing Era bandleader Chick
13. What jazz musicians do to survive
14. Home of Italy’s Count Basie Jazz Club
15. Ragtime pianist John
16. Sun Ra Arkestra’s Marshall
17. 2003 Roy Ayers Chalis album
18. 1990 Gramavision John Scofield album
19. Fast Colour (Louise Torke)
20. So ____ So Far
21. Best of The Ballads
22. Evan Parker label founded under pressure?
23. Evan Parker label founded under pressure?
24. Another name for 9 Down
25. At the heart of Monk’s “Misterioso”?
26. A button for use across
27. “70s Label founded by Byron Morris in Poughkeepsie
28. Posthumous label founded by Michel Dease as a memorial to his father
29. “70s Label founded by Byron Morris in Poughkeepsie
30. Another year—two plus two months
31. Last name of John Handy, a quintet played a monumental set at the 1965 Monterey Jazz Festival. Almost 29 years—and two plus two months
32. One of jazz’s most fervent conceptualists, to refer to Roscoe Mitchell as merely a saxophonist is absurdly reductionist. His 1966 debut album Sound (Delmark) was an opening shot for a particular brand of Chicagoan jazz that Mitchell began in part and part of the soon-to-be-established Art Ensemble of Chicago, has spearheaded for over half a century. The latter band was part of the seminal expéct in 1960s París, with nearly as many albums recorded as years in existence. Mitchell has his own large discography on Naskilla, Sissa, 1750 Arch, Cenca, Black Saint, Stirling, ECM, RogueArt, Pi and collaborations with such prominent saxophonists as Anthony Braxton and Evan Parker.

BIRTHDAYS
by Andrey Henkin

August 1
Lucy Kay Roberts 1897-1968
Lilmer Crumby 1908-93

August 2
Flug Nick Nicholas 1922-97
Albert Stinson 1944-69
Nana Vasconcelos 1944-2016
David Binney b.1961
Billy Kessen b.1961
Zach Bruck b.1973

August 3
Charlie Shavers 1917-71
Big Joe Jefferson 1918-79
Don Umbrao 1923-2005
Tony Bennett b.1926
Ray Draper 1940-82
Rosco Mitchell b.1940
Hamad Drake b.1965
Tom Zilahbie b.1971

August 4
Louis Armstrong 1901-71
Bob Dylan 1941-81
Herk Ellis 1921-80
Sonny Simmons b.1933
Bebo Valdes 1918-96
Eric Alexander b.1968
Michael Attias b.1968

August 5
Troy Pollard 1931-2009
Sig/Schawa 1940
Donny Brown 1941-84
Arturo Moraes b.1941
Phil Wachsmann b.1944
Jemem Moedoe b.1951

Jazz in the Round Aug. 5, 1958
Count Basie (Canby) August 5th, 1958

MISCILLANY

So ____ So Far

John Springer's European sojourn, and "The Blues Up And Down". This 39-minute LP adds two other tracks: "The Shadow Of Your Smile" and "The Blues Up And Down". This is the first official document of drummer John Springer and his band active from January 1988-August 1990 Gramavision John Scofield album. What jazz musicians do to survive. Additionally, John Scofield’s recording label Canby, itself a subsidiary of
Thursday, August 1

- Jeppe Yoo and guests
  1989 Est. Wine Bar & Lounge 8 pm
- Andy Cenan
  55Bar 7 pm
- Tanker Terry and Son of Altra
  The Artshy 8:30 pm
- Jeong Eun Yang
  Bar Luna 8 pm
- Vinnie Colaiuta; Thundercat
  Classic Jazz 8:30 pm $30
- Phil Stewart
  Birdland 8:30, 11 pm $40-$50
- Joel Mateo
  Birdland Theater 8:30 pm $20-$30
- Alexander Claffy Quintet with Jeremy Pelt, Immanuel Wilkins, Takeshi Ohbayashi,
  David DeMotta
  Huvudbry: Marija Kovacevic, Michael Coleman, Hampus Ohman-Frolund;
  Secret Mall: Alfredo Colon, Edward Gavitt, Steve Williams, Andres Valbuena
  Takaaki Otomo Trio with Brian Woodruff
- Pedrito Martinez
  Bruce Jackson; Saul Rubin Zebtet; Paul Nowinski
- Benny Benack III/Yotam Silberstein; Johnny O’Neal
  Ben Wolfe Quintet with Randy Brecker, Warren Wolf, Luis Perdomo, Donald Edwards
  Avishai Cohen Trio with Shai Maestro, Mark Guiliana
- Lorin Cohen
  Jocelyn Gould Trio with Louie Leager, Sarah Williams, Assaf Kehati; Assaf Kehati with guests,
  Jinjoo Yoo and guests

Friday, August 2

- Anna Kodnicka Jeppe Yoo
  1989 Est. Wine Bar & Lounge 9 pm
- Christopher Cerrone’s The Pieces That Fail to Earth
  Birdland Theater 8:30 pm $30
- Annal Pradham
  Birdland Theater 9:30 pm $10
- S yn-Cyle Miracle One; Scott Neumann, Tim Christensen, Phil Palombi
  Birdland Theater 8:30 pm $15
- Benny Goodman Tribute: John Pisano and guest Ken Peplowski
  Birdland Theater 8:30, 11 pm $40-$50
- Chris Byars Original Sextet with Zad Nassar, John Mosca, Stefano Dogonji, Ari Roland,
  Phil Stewart
  Avashai Cohen Trio with Shai Maestro, Mark Gulliana
  New Bojaira: Jesus Hernandez, Alfonso Cid, Tim Ferguson, Mark Holen
- Aaron Diehl Trio with Paul Sikivie, Greg Hutchinson

Saturday, August 3

- Aya Honora
  Birdland 6:30 pm $30
- Will Bernard
  Birdland Theater 7 pm $10
- Rodney Jones Trio with Lonnie Plaxico, Carl Allen
  Birdland 7:30 pm $30
- Eric Comstock/Sean Smith with guest Barbara Fasano
  Birdland Theater 8:30 pm $30
- Benny Goodman Tribute: John Pisano and guest Ken Peplowski
  Birdland Theater 8:30, 11 pm $40-$50
- Chris Byars Original Sextet with Zad Nassar, John Mosca, Stefano Dogonji, Ari Roland,
  Phil Stewart
  Avashai Cohen Trio with Shai Maestro, Mark Gulliana
  New Bojaira: Jesus Hernandez, Alfonso Cid, Tim Ferguson, Mark Holen
- Harold Mabern Trio with John Webber, Joe Farnsworth
  Village Vanguard 8:30, 10:30 pm $35

- Georgia Pacific Light: Matthew Shipp, Daniel Carter, William Parker
  Village Vanguard 8:30 pm $30
- Harold Mabern Trio with John Webber, Joe Farnsworth
  Village Vanguard 8:30, 10:30 pm $35
Tuesday, August 6

- **Bar Lunático**
  - 8:30, 10 pm $10
- **1986 Est. Wine Bar & Lounge**
  - 9 pm
- **55Bar**
  - 10 pm
- **Nublu**
  - 8 pm

Wednesday, August 7

- **Jazzmobile**
  - **Birdland**
    - Club 7:30, 9:30 pm $35
  - **ShapeShifter Lab**
    - 4 pm
- **2015 Est. Wine Bar**
  - 8:30 pm $30
- **Birdland**
  - **Jazz Standard**
    - Club 7:30, 9:30 pm $30
- **Barbès**
  - 8 pm $10
- **55Bar**
  - 10 pm

Thursday, August 8

- **The Django at Roxy Hotel**
  - 8:30, 10:30 pm
- **The Jazz Gallery**
  - **Birdland**
    - Club 7:30, 9:30 pm $35
  - **ShapeShifter Lab**
    - 4 pm
- **2015 Est. Wine Bar**
  - 8:30 pm $30
- **Birdland**
  - **Jazz Standard**
    - Club 7:30, 9:30 pm $30
- **Barbès**
  - 8 pm $10
- **55Bar**
  - 10 pm

Friday, August 9

- **The Jazz Gallery**
  - **Birdland**
    - Club 7:30, 9:30 pm $35
  - **ShapeShifter Lab**
    - 4 pm
- **2015 Est. Wine Bar**
  - 8:30 pm $30
- **Birdland**
  - **Jazz Standard**
    - Club 7:30, 9:30 pm $30
- **Barbès**
  - 8 pm $10
- **55Bar**
  - 10 pm

Saturday, August 10

- **The Jazz Gallery**
  - **Birdland**
    - Club 7:30, 9:30 pm $35
  - **ShapeShifter Lab**
    - 4 pm
- **2015 Est. Wine Bar**
  - 8:30 pm $30
Tuesday, August 13

- Stan Kilian 5:00-7:00 pm
- Nikos Lukanos Trio with Michael Turanski, Joe Pett, Paul Jabour Leo Trio with Matt Holman, 7:30-9:30 pm
- David Matthews Trio with Eddie Gomez, Steve Gadd 11:00-1:00 am
- Dizzy Gillespie All-Star Big Band 10:00-11:00 pm
- Louis Hayes Sextet 11:00-11:45 pm
- Martin Eden Trio with Dining Table 11:45-1:30 am
- Steve LaFlama, Luis Perdomo, Ron Affif 11:30-12:30 am

Tuesday, August 14

- Melissa Stylianou 5:00-7:00 pm
- Josh Benito Repair Fund Benefit Concert: Banana Joe, Jimmy Warren 7:00-9:30 pm $30
- Alex Alcindro Trio with Bob Brusy, Jake Richter 11:00-12:00 am
- David Matthews Trio with Eddie Gomez, Steve Gadd 12:00-1:00 am
- 100 Years of George Shearing: John Menegon Quartet with John DiMartino, Bill Frisell Trio with Thomas Morgan, Rudy Royston and guest Gregory Tardy 7:30-9:30 am
- Jake Chapman Quartet 9:30-11:00 pm
- Paragro Rare Graffiti Trio, George Swing Orchestra 11:00-12:00 am
- Raphael Druggel Trio + Harol Madera, New Good Jam 8:00-10:00 pm
- Michael Thomas Quartet with Jason Palmer, Hans Glawischnig, Johnathan Blake 9:00-10:00 pm
- Dave Strkoffy Quartet with Warren Wolf, Jared Gold, McGilly Hunter 10:00-11:00 pm
- Lew Tabackin 7:30-9:30 pm
- Ben Rodencal, Leo Genovese, Brian Deutsch, Matt Durnan 9:00-10:00 pm
- Jeff Newell New Trad Octet 8:00-10:00 pm
- Graciano 4 Octet 9:00-10:00 pm
- Andrew Hardman quartet with Shannon Short, Miki Marini, Mark Furber, Noor Wiesenberg with Phil D’Alessio, Immersion Willows, Kusk Adabey, Charles Barlow 10:00-11:00 pm
- Ben Goldberg, Elyak Biskin, Mary Hlavock, Michael Formanek, Tomo Fujka 11:00-11:45 pm
- Billy Martin’s Workshop with Mike Xiao-Feng and guests 12:00-1:00 am
- Jojo Joy and guests 12:30-2:00 am
- Songbook Summit—Duke Ellington: Peter and Will Anderson Ensemble with Alec Aldred Trio with Bob Bruya, Jake Richter 1:00-2:30 am

Thursday, August 15

- Jared Schonig 9:00-10:00 am
- George Cables Trio 10:00-11:00 am
- Danny Piccolo with Logan Richardson, Shai Maestro, Harish Raghavan, John Farnsworth Sextet with Joe Magnarelli, James Burton, Rick Germanson, Alicia Rau 11:00-12:00 am
- Jon Beshay Quartet; David Gibson 12:00-1:00 am

Friday, August 16

- Anna Koditschek/Yung-Yoo 1996 Eat! Wine Bar & Lounge 9:00 pm
- Kyle Nash Trio with Ross O’Rourke 11:00-12:00 am
- David Matthews Trio with Eddie Gomez, Steve Gadd 11:30-12:30 am
- Dizzy Gillespie All-Star Big Band 1:00-1:30 am
- Louis Hayes Sextet 8:30-10:00 am
- Jake Chapman Quartet 8:45-10:30 pm
- Paragro Rare Graffiti Trio, George Swing Orchestra 10:30-11:30 pm

Saturday, August 17

- Eubie Blake’s Celebrating Bennett 5:00-7:00 pm
- Jerry Weldon Sax Party 7:00-9:00 pm
- Alan Goldberg, Jim Galloway, Nick Dunston, Michael Blake, Christian Kolesnik, Michael Bates, Rob Garcia 8:00-10:00 pm
- Bill Frisell Trio with Thomas Morgan, Joe Morris, and guest Gregory Tardy 8:00-10:30 pm

Sunday, August 18

- Ray Anderson 5:00-7:00 pm
- David Berger Jazz Orchestra 7:00-9:00 pm
- Aki Ishiguro Quartet with Kyle Nasser, Pablo Menares, Jochen Rueckert 9:00-10:30 pm
- Jon Beshay Quartet; David Gibson 10:30-12:00 pm
- Jerry Weldon Sax Party 11:00-12:30 am
- Robert Ruck Project 12:30-2:00 am

Monday, August 19

- Marcus Garvey Park 6:00-7:00 pm
- Bob Dylan’s 50th Anniversary: Nels Cline 4 with Julian Lage, Jorge Roeder, Tom Rainey 7:00-9:00 pm
Cross-Cultural Connection, Inc. 21st Annual Jazz Festival

JAZZ IN THE PARK

Peekskill Riverfront Green
SUNDAY, AUGUST 25, 2019
3-9pm

Houston Person Quartet
Dr. Barry Harris
Kirk Lightsey
Rusty Blue Saxet
Norm Hathaway Big Band
C.C.C. Pro-Am Ensemble
MC: Shariif Abdus-Salaam, WNYC Radio
Rainae: Elka Gad, 1039 Brown St.

www.cccjazz.org

Wednesday, August 21

• Matthew R. Smith Trio with John Sheahan, Eric Piclar
54 Bar 6:30 pm $25-35

• Mark Shim Trio with Matt Brewer, Damion Reid
Bar Rйтеу 8 pm

• Pedro Giraudo Tango Quartet with Rick Gonzalez, Rodolfo Zenetti, Ahmed Alon
Bar Lutino 5:30 pm $10

• Artur Akhmatov Trio with Nathan Garret, Samuel Schwartz
Bar Next Door 6:30 pm $15-20

• Count Basie Orchestra directed by Scotty Barnhart with guest Carmen Bradford
Bryant Park 3 pm $20

• Jazzy Vocal Manic: Jari Siegel and Lauren Koster with guest Nicole Henry and John Dillamo, Yshi Walt, Venice Chemica
Birland Theater 1:30 pm $30

• The Ladybugs
Bar Dekalb 7 pm $15-20

• Eddie Palmaner
Bar Next Door 8:30 pm $15-20

• Armen Donelian
Brooklyn Bowl 9 pm $20

• Trio da Paz and Friends: Romero Lubambo, Nilson Matta, Duduka da Fonseca with Maucha Adnet, Harry Allen, Claudia Roditi
Dizzy's Club 7:30, 10:45 pm $45

• Taira Clayton and Addison Frei
Dizzy's Club 11:30 pm $40

• Ed Cherry Sextet
The Duggie at The Royal Guitar Hotel 10:30 pm

• Raphael Druiot Trio +1, Don Hahn Mike Camacho Band, Red Gold Jam
Jazz at the Plaza 7:30 pm $10

• Stefan Bauer's Voyage West with Chris Bacon, Tommy Schaffner, Mary Aiken McWeenie, Oskar Somberg
Bar Next Door 10:30 pm $20

• Tito De La Cruz, Julian Lage
The Jazz Gallery 7:30 pm $30

• Jon Cowherd, Steve Cardenas, Tony Scher, Brian Blade
Jazz Standard 7:30 pm $30

• Richard Johnson
Buckefert Forrest Wakhama 7:30, 10:30 pm $20

• Ceili Baker Tribute: Warren Chiasson with Benno Marmur, Alex Gressel, Kris Davis/Julian Lage
The Stone at The New School 8:30 pm $20

• Stefan Bauer's Voyage West with Chris Bacon, Tommy Schaffner, Mary Aiken McWeenie, Oskar Somberg
Bar Next Door 10:30 pm $20

• Admiral Catalanort with Bill Frisell, David Velez, Ben Street
Village Vanguard 8:30, 10:30 pm $35

Thursday, August 22

• Robin Grassau/Unjoo Yoo
1986 Eat, Wine Bar & Lounge 8 pm $25

• Brandon Ross Trio with Charlie Burnham, Warren Binbow
Bar Lutino 7 pm $10

• Lisa Hoopes Trio with Rachel Therrien, Susan Engroom, Austin Becker Trio with Bar Next Door 8:30, 10:30 pm $15

• Count Basie Orchestra directed by Scotty Barnhart with guest Carmen Bradford
Bar Dekalb 10, 11:30 pm $40

• Ken Popovski/Deigo Figaredo
Bar Dekalb 7:30, 10:30 pm $20

• Eddie Palmaner
Bar Next Door 10:30 pm $15

• Armen Donelian
Brooklyn Bowl 9 pm $20

• Armen Donelian
Equilibrium
Brooklyn Bowl 10:30 pm $20

• Trio da Paz and Friends: Romero Lubambo, Nilson Matta, Duduka da Fonseca with Maucha Adnet, Harry Allen, Claudia Roditi
Dizzy's Club 7:30, 10:45 pm $45

• Taira Clayton and Addison Frei
Dizzy's Club 11:30 pm $40

• Varunava Gaddi/Victor Gialda/Alla Monney
The Duggie at The Royal Guitar Hotel 10:30 pm

• Kendra Shank Trio with Frank Kimbrough, Dean Johnson
Jazz at the Plaza 10:30 pm $35

• Kris Davis/Julian Lage
The Jazz Gallery 7:30, 10:30 pm $25

• Glenn Zebello, Rick Rosato, Colin Strickland
Jazz Standard 7:30, 10:30 pm $30

• Gabriel Gueron QUSSUQU QUARTET
UC Landmark 7 pm $20

• Cynthia Sayer, Charles Girondale, Mike Washfuch
Mezzo 7:30 pm $30

• Mike Nevin, John Green, Bob Bates, Jon-Erik Kellso
Smoke 8, 11 pm $30

• Andrew Cyrrule Quartet with Bill Frisell, David Velez, Ben Street
Village Vanguard 8:30, 10:30 pm $35

Friday, August 23

• Anna Kapikian/Unjoo Yoo
1986 Eat, Wine Bar & Lounge 9 pm

• Andrew Roffman Trio with Matt Denwood, Curtis Nowosad
Bar Next Door 7:30, 11:30 pm $15

• Count Basie Orchestra directed by Scotty Barnhart with guest Carmen Bradford
Bar Dekalb 6, 11 pm $50

• Ken Popovski/Deigo Figaredo
Bar Dekalb 7:30, 10:30 pm $20

• Eddie Palmaner
Bar Next Door 10:30 pm $15

• Armen Donelian
Brooklyn Bowl 9 pm $20

• Armen Donelian
Equilibrium
Brooklyn Bowl 10:30 pm $20

• Trio da Paz and Friends: Romero Lubambo, Nilson Matta, Duduka da Fonseca with Maucha Adnet, Harry Allen, Claudia Roditi
Dizzy's Club 7:30, 10:45 pm $45

• Taira Clayton and Addison Frei
Dizzy's Club 11:30 pm $40

• Ed Cherry Trio
The Duggie at The Royal Guitar Hotel 10:30 pm $30

• Ed Cherry Trio, Jon-Erik Kellso, Rosano Spontelli, Paul Wells
The Stone at The New School 8:30 pm $30

• Andrew Cyrrule Quartet with Bill Frisell, David Velez, Ben Street
Village Vanguard 8:30, 10:30 pm $35

Saturday, August 24

• Steve Swell Kenda Dreams
Bar Napa 7:30, 9:30 pm $20

• Charles Turner
Bar Dekalb 8, 10 pm $20

• Julian Lage
The Village Vanguard 8, 10 pm $35

• Maurice Frank Trio with John DiMartino, Neal Miner
Bar Dekalb 9:30 pm $30

• Charles Altura
Bar Dekalb 10, 12 pm $20

• Charles Turner
Bar Dekalb 8:30, 10:30 pm $20

• Taro Minato Quartet
Bar Dekalb 7, 9 pm $20

• Tawu Maelo Quartet
Bar Dekalb 9:30 pm $30

• Nasesem Alatrash, Tareq Rantisi
Bar Dekalb 10, 12 pm $20

• Armen Donelian
Equilibrium
Brooklyn Bowl 10:30 pm $20
I got married right afterwards because I’d known Pam at Miami. We were hanging out outside, we were these little fixtures and had a spot by each club to listen and sometimes see. Guys started inviting me in. I went to Folk City and [pianist] Albert Dailey had a session there every Sunday. I sat in and that was also [bassist] Rufus Reid’s first day in New York. So it was Rufus Reid and Billy Hart on drums. Albert came up from the basement and heard me, then sat at the piano and asked me what I wanted to play. After it was over they started asking me who I was with. I said I wasn’t with anybody, I just got here. That gave me a clue that I was in the ballpark.

I met Curtis Fuller through a friend, Joe Kingston. Curtis kept saying, “You need to meet Art, you need to be with Bu.” It was Art’s birthday, Oct. 11th, and Joe, who was friends with Art, brought him down and told him he needed to hear this kid. Next thing I know, Butch Miles did this thing where Art would take the ride cymbal then take over for him. I was playing and suddenly felt the energy change. It was like going down the road doing 60 and this big semi-truck comes up and bumps you from behind. I looked back and it’s Art and he’s going, “Blow it, blow it!” After I came down, he grabbed me by the arm and asked who I was with.

“I ain’t with nobody.” Art said, “How’d you like to be in the Messengers?” I thought about it for a half-second. He told me to meet him at his house tomorrow and he’d give me records and that he was going to expand to a sextet. He wanted me in it. So I went, he handed me a bunch of records and told me to learn them. So I studied the records and added my part to all the quintet stuff. I added the third part to pretty much everything they were doing. When I got to the stage, it was an instant sextet. That sealed the deal.

TNYCJR: A number of your compositions became staples in the repertoire.

BW: Yeah, that was quite an honor. Art encouraged us to write. I was hoping to get some time under my belt before we went into the studio. By February when we were in it, we were recording three of Walter Davis Jr.’s tunes. We didn’t do a lot of takes and Art looked over at me and said, “Who got something?” I raised my hand, because he had already told me I had some tunes and he said, “Pass them out.” So I passed out “Time Will Tell” and this song called “Hawkman.” Art listened and when we got ready to record “Time Will Tell” I was handed three records and that he was going to expand to a sextet. He wanted me in it. So I went, he handed me a bunch of records and told me to learn them. So I studied the records and added my part to all the quintet stuff. I added the third part to pretty much everything they were doing. When I got to the stage, it was an instant sextet. That sealed the deal.

TNYCJR: How did you become a part of The 29th Street Saxophone Quartet? I bet that was a fun group.

BW: It was a blast, we were like an amoeba, we moved as one. Jim Hartog called me. It was Ed Jackson and Rich Rothenberg. They had tried a couple of guys. They came to some gigs with Art and I had met them at some sessions and they invited me down to Jim’s loft. We rehearsed and it started to click, so we started playing on Sundays in Central Park and putting things together. We had this chemistry. Then Jim, he’s a second generation Dutch-American, had some connections in Holland. We went over for our first tour and things started moving from there. We’re trying to come back.

TNYCJR: You’re getting back together?

BW: Yeah, we need to get together, rehearse and build up our stamina. That was a lot of blowing, face time, on the horn. Steve Wilson sometimes subs for Ed Jackson, he said, “This is a hard gig, it really builds up your chops.” Now we have Willie Williams because Rich Rothenberg has stopped playing. In the last ten years, we’ve done a few gigs over in Europe. We’re trying to come back, just for a bit, like Horizon.

TNYCJR: How does a new tune come together?

BW: I keep a journal. If I hear something, I’ll write it down, even if it’s not complete. I keep it with me and time-stamp it, like 9/20/92, 2 am, my bedroom. I call these snippets my boneyard and when I get back to them, I try to put them together. I don’t set out to write a specific tempo, style or meter, that comes later. Sometimes that might start out being a fast tune might end up as a ballad. Sometimes a ballad might end up as a samba. “Wheel Within A Wheel” began in 3/4 and “Horizon Reassembled” was originally a ballad. If a melody is strong enough, it can stand different treatments and tempos. I leave that part open and see where the song takes me and wants to live, then go from there. Melody is first, then harmony.

TNYCJR: I had the opportunity to hear you and Pamela perform and I know you’ve recorded her tune “Ms. B.C.”

BW: Every so often and we do different things together. She’s a big choir writer. She does jazz arrangements of choir and she’ll bring me in on her stuff. She’s working on a folk opera that we hope to premiere in New York in the next year or so. She did “Ms. B.C.” while I was in the Messengers, so when I brought the song in, I didn’t tell the guys that my wife wrote it because they wouldn’t have played it. The band and Art liked it. We opened every night with it. I didn’t put a name in the right-hand corner, so they assumed that I wrote it. We had been playing it for about three months, then all of a sudden Pam was on the road with us and we drove to the Keystone Korner and we’re about to go on and Pam is sitting in the front row. Art had been announcing it as my tune, so I had to tell him that was Pam’s tune. I wanted her music to stand on its own. We played it, then Art goes to the mic and said, “That was ‘Ms. B.C.’” by Pamela Watson, please stand up.” Then he said, “You know, she writes all of Bobby’s songs and he puts his name on them.” (Laughs) We work together because we’re two artists, not because we’re man and wife.

For more information, visit bobb watson.com. Watson is at Smoke Aug. 29th-31st as part of a Charlie Parker celebration. See Calendar.

Recommended Listening:

• Art Blakey and the Jazz Messengers—In My Prime, Vol. 1-2 (Timeless, 1977-78)
• Bobby Watson/Curtis Lundy—Beatitudes (New Note, 1983)
• Bobby Watson & Horizon—Present Tense (Columbia, 1991)
• 29th Street Saxophone Quartet—Milano New York Bridge (Red, 1992)
• Bobby Watson & Horizon—Horizon Reassembled (Palmetto, 2004)
• Bobby Watson—Made in America (Smoke Sessions, 2016)

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AUGUST 6TH
RAY BLUE BAND

AUGUST 13TH
RUSS KA SOFF TRIO WITH CATHERINE DUPUIS

38 AUGUST 2019 | THE NEW YORK CITY JAZZ RECORD
Simone, Mal Waldron, War and Chepin. Following in the wake of Cassandra Wilson and Esperanza Spalding, she delivered pop-leaning jazz, a youthful adult contemporary that didn't pan or dilute.

And if room is to be made for Shorty's loud jazz/funk party music—in which he perpetuated a proper interpolation and breakdown of "When the Saints Go Marching In" and executed a duet with his electric bassist that displayed reasonable thoroughness—then space must be left for the cerebral jazz rock of Donna Grantis' band of bass guitar, keyboards, drums and tabla and her screaming guitar.

One major disappointment was the cancellation of a festival-see set by Fred Hersch at Saratoga's historic Caffé Lena. The concert was advertised as a "one-time only" celebration of the 50th anniversary of the Stonewall riots, often considered to be the birth of the modern gay rights movement. The pianist was scheduled to play but also speak about how the riots shaped him as a person and a performer. Unfortunately, health issues kept him from appearing. In his stead, vibraphonist Joe Locke and his quartet performed a high-energy set of emotional dexterity including nods to Stevie Wonder and Bobby Hutcherson.

Similarly, Benin singer/guitarist Lionel Loueke demonstrated that avant garde is often just inventiveness, playing traditional sounding songs here with fast mouth percussion, there with a strip of paper muting his strings and drumming on the guitar's body, later building ambient, electric loops and yet all with a feeling of tradition. He shared a bill and a single song later building ambient, electric loops and yet all with a feeling of tradition. He shared a bill and a single song.

Overlapping the first days of the festival was the International Jarek Smietana Jazz Guitar Competition, established in 2015 to honor one of Poland's most revered jazz musicians. The competition takes place every other year. In 2019 40 applicants from 20 countries submitted samples of their work. 11 semi-finalists were selected to come to Kraków and audition for a panel of judges that included American guitarists Stern and Peter Bernstein and Polish guitarists Marek Napiorkowski and Karol Ferfecki. Witol Dwnuk, founder of both the competition and the festival, also sat on the panel.

The participants were all in their 20s but were also professional working musicians. The level of guitar expertise was consistently high. After three days of auditions, the winner was 21-year-old David Rourke of Montreal. Throughout, Rourke had appeared utterly relaxed and confident, as if competing in an important international contest was just another day at the office. He smoked "West Coast Blues" by Wes Montgomery and nailed "If Ever I Would Leave You" by Lerner and Loewe. Every participant was required to play a Smietana composition and his body of work provided stimulating source material, from funky hardbop to ballads. Second place went to Emmett Scher of the U.S., who elaborately, flawlessly, humorously decorated "Appalachian" and "A Trip to Paris" and me, in many combinations.

"If Ever I Would Leave You" by Lerner and Loewe. Every participant was required to play a Smietana composition and his body of work provided stimulating source material, from funky hardbop to ballads. Second place went to Emmett Scher of the U.S., who elaborately, flawlessly, humorously decorated "Appalachian" and "A Trip to Paris" and me, in many combinations.

Slovenian saxophonist Igor Lumpert with singer Lana Grantis' band of bass guitar, keyboards, drums and tabla and her screaming guitar.

For more information, visit spac.org/event/freihufers-saratoga-jazz-festival

(KRAKOW CONTINUED FROM PAGE 13)

composed, they were ready when their moments came. Trumpet lines, emerging from the din, were streaks of fire. On the soft pieces, cello tracings, beneath aching violin, were like whispers from the heart. Still, the direction of the night was always toward mayhem. It was the first time this band performed Hendrix repertoire in public and they were loose, raw and wild.

Similarly, Benin singer/guitarist Lionel Loueke demonstrated that avant garde is often just inventiveness, playing traditional sounding songs here with fast mouth percussion, there with a strip of paper muting his strings and drumming on the guitar's body, later building ambient, electric loops and yet all with a feeling of tradition. He shared a bill and a single song later building ambient, electric loops and yet all with a feeling of tradition. He shared a bill and a single song.

With all these guitarists kicking around Kraków, it was the first time this band performed Hendrix repertoire in public and they were loose, raw and wild.

(CSAROTA CONTINUED FROM PAGE 13)

something else. Chromatic Vortex, a project by Slovenian saxophonist Igor Lumpert with singer Lana Cencić, pianist Aruan Ortiz, cellist Tomeka Reid and drummer Chad Taylor was rich in good compositional ideas but gave the impression of being underrehearsed and rather constrictive in concept. It seems rather perverse to gather some of the most exciting improvising musicians on Earth and tie them to complex scores—at times one longed to hear them just jam, to let the sound build in the dialogue of their distinctive voices. Pedro Costa from Lisbon, of Clean Feed fame and regular collaborator of the Ljubljana Jazz Festival, curated the Portuguese section and offered more than one convivial occasion on the terrace of the Cankarjev Dom with excellent wines, cheeses and canned bacalhau, cementing the Mediterranean fraternity.

Daring to find their own voice(s) and their own ideas but gave the impression of being underrehearsed and rather constrictive in concept. It seems rather perverse to gather some of the most exciting improvising musicians on Earth and tie them to complex scores—at times one longed to hear them just jam, to let the sound build in the dialogue of their distinctive voices. Pedro Costa from Lisbon, of Clean Feed fame and regular collaborator of the Ljubljana Jazz Festival, curated the Portuguese section and offered more than one convivial occasion on the terrace of the Cankarjev Dom with excellent wines, cheeses and canned bacalhau, cementing the Mediterranean fraternity.

For more information, visit ljubljanaiajazz.ssi

(LJUBLJANA CONTINUED FROM PAGE 13)

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Nimbus Dance featuring members of the New Jersey Symphony Orchestra with music by Nina Simone and Nancy Wilson Thu, Nov 14 @ 7PM

NJMEA All-State Jazz with special guest Steve Turre Fri, Nov 15 @ 7PM

After Midnight: The Music of the King Cole Trio featuring Billy Stritch, Catherine Russell and Clint Holmes Fri, Nov 15 @ 7:30PM

Lee Ritenour with Dave Grusin & Friends Thu, Nov 21 @ 7:30PM

Christian Sands presents The Erroll Garner 3 Piano Summit Fri, Nov 22 @ 7:30PM

Maurice Hines Tappin’ Thru Life featuring The DIVA Jazz Orchestra Sat, Nov 23 @ 3 & 7PM

Dorthean’s Place Jazz Brunch Houston Person Sun, Nov 24 @ 11AM & 1PM

...and more to be announced!

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