Legacy is a word thrown around quite a bit in the jazz world and with good reason, as this music is built on the foundations of those who came before, to be built upon further by those who follow. Yet a tangential concept to legacy is responsibility: teachers and students working with respect for one another, knowing that the results are bigger than all of them. Drummer Art Blakey (On The Cover) understood this better than most, using his Jazz Messengers as a finishing school par excellence for generations of players, who themselves would go on to mentor their own charges. Guitarist David Torn (Interview) feels the same way about technology, imbuing it with its own legacy and requiring younger players to understand the history of what they are doing and how. Saxophonist Andrew Lamb (Artist Feature) continues the legacy of masters like Coltrane and Ayler in his various projects while saxophonist Akira Sakata (Encore) includes the legacy of Japan’s cultural history in his work. And there can be no greater exemplar of the concept of legacy than pianist Dr. Billy Taylor (Lest We Forget), who devoted his life to education and outreach, most notably by founding JazzMobile, a program that has brought the legacy of jazz to countless New York audiences for 55 years.

On The Cover: Art Blakey (photo by Alan Nahigian)

Corrections: Last month’s Encore on Howard Johnson was written by John Pietaro. In the Cover Feature, Fred Frith was at Mills College for 20 years. In the NY@Night on Ray Blue, the drummer was Tommy Campbell and for the review of Irreversible Entanglements, Aquiles Navarro looked like Cyrus’ lieutenant Masai. In the review of Sheila Jordan’s Sheila, it was not made clear that this is a new vinyl reissue.

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There’s a look that comes over Norwegian guitarist Lage Lund when he’s entered the proverbial “zone”, cascades of morphing melodic shapes emerging from his amp, body hunched, rocking back and forth, eyes staring upwards and rightwards into the darkened room, above and beyond the audience. This look occurred often during the early set at The Jazz Gallery (Sep. 6th), when he revisited Rebuild the Rubble, a suite of original compositions fashioned out of wide-sweeping song-lines and short quotations pulled from Kurt Vonnegut’s writings and elaborated by vocalist Theo Bleckmann. Orchestrated for sextet, which was completed by pianist Micah Thomas, synthesizer player Frank LoCrasto, bassist Ben Street and drummer Obed Calvaire, the lush harmonies padded the obliquely contoured tunes—difficult, angular songs with angst-ridden imagery Bleckmann navigated with apparent nonchalance, a tribute to his agile instrument. The brightest sparks of the set, however, were Lund’s solos, particularly on “I Know You Know”, “Langsam” (after which a woman, dutifully inspired, cried out, “You’re fuckin’ killin’ it, man!”) and “Train Song”, which featured Lund’s arpeggiated soli and, later, an improvised prostration. These sparks were kindled and fanned by magnificent drumming. Calvaire’s crisp sticking and on-the-top pulse counterbalanced by sounds of wet, washy cymbals and hi-hat draped with large clusters of small bells, tambourines and chains. —Tom Greenland

Frank Kimbrough, first to record for Newvelle, a vinyl-only label selling yearly subscriptions to six-album sets, fronted the Newvelle Anniversary Band at Jazz Standard (Sep. 7th). Along with trumpeter Riley Mulherkar, tenor saxophonist Andy Zimmerman, guitarist Ben Monder, bassist Chris Jordini and drummer Francisco Mela—labelmates all, some old friends, some new acquaintances—the pianist served listeners a seven-course ‘meal’, an aural complement to the comestibles and potables on their tables. The appetizer/apéritif, Kurt Weill’s “Alabama Song” in G Major, formal but free, modulating to the parallel minor for Kimbrough’s “Katonah”, with energetic contributions from trumpet and piano, led to the first main course: guest vocalist Becca Stevens’ breathy reading of “Everything Happens to Me” backed by various effects applied to the instruments, including various frequencies across a wondrous 15 minutes. (AH)

Billy Cobham’s Blue Note set (Sep. 12th) during a week when he was celebrating his 75th birthday (actually back in May). The legendary drummer told the capacity crowd that he was also celebrating the 45th anniversary of the release of Crosswinds, his second of three dozen albums as a leader, noting that most of the people in the audience were probably not even born when it came out. To this there was a lusty chorus of denials and looking around at the sea of white hair, Cobham had missed. This vehemence of this reaction demonstrated that fusion fans are among the most loyal in the jazz world, living in blissful denial that it isn’t 1974 anymore and that jazz, for the most part, has moved on. Not so on this night as Cobham, seated behind the biggest drumkit this correspondent had even seen on the Blue Note stage, played tunes from the aforementioned album with a band that included an original participant: trumpeter Randy Brecker. And if the latter looks the part of the eminence grise he is, Cobham could have just stepped out of the back cover of a Mahavishnu Orchestra album. The hyperkinetic music did feel dated at times, especially with the various effects applied to the instruments, including Brecker’s trumpet and Paul Hanson’s bassoon and saxophone. The lengthy and energetic solos didn’t disappoint those assembled but the real draw was the powerful statements by the leader, a touch slower than decades before, but no less inventive. —Andrey Henkin
The return of Pat Metheny to the New York concert stage found the celebrated guitarist unveiling a new “playing environment” dubbed “Side Eye”, one in which he would collaborate with young pioneering players; the first featured pianist-keyboard player James Francis and drummer Marcus Gilmore. The second (Sep. 12th) of a three-night sold-out Sony Hall run began with a pair of duets with Gilmore—the first a bluesy take on Ornette Coleman’s “Turnaround”, the second a buoyant outing on his own “James”—followed by two more with Francis, a soulful rendition of his original “Have You Heard” and a swinging reading of the standard “If I Were A Bell”. With the return of Gilmore the trio embarked on a marathon set of Metheny classics, which began appropriately with the bossa-tinted “So May It Secretly Begin” and moved seamlessly into the countrified “Bright Size Life”, the audience erupting in raucous appreciation. The mood calmed for pretty ‘ballad” “The Bat” then ramped back up on the Coleman calypso “The Good Life” (a feature for rousing drumming) and sanguine Latin-tinted “Better Days Ahead”, with Francis’ keyboards singing melodically along with Metheny, whose chop hops were on full display with organ on “Timeline”. The band traveled ethereally through “Sirabhorn”, then rocked out on “The Red One”. A set of new untitled material that pointed in intriguing directions was followed by a Pikasso guitar improv before the set closer “When We Were Free”. – Russ Musto

Celebrating the music of Sonny Rollins on the weekend of his birthday, longtime Rollins trombonist Clifton Anderson held forth at The 75 Club with a band comprised of the two-tenor frontline of George Coleman and Eric Wyatt backed by a rhythm section of pianist Edsel Gomez, bassist Belden Bullock, Rollins alumnus drummer Ronnie Burrage and percussionist Victor See Yuen. The second birthday eve (Sep. 6th) set, which followed a full set of Rollins songs including classics “St. Thomas”, “Airglen” and “Oleo”, began with the band, sans Coleman, performing “O.T.Y.O.G.”, an ‘80s Rollins piece that had the trombone-tenor frontline digging in on top of a funky backbeat and woody clave block, after which piano swung straightahead over walking bass. Coleman’s arrival on to the bandstand initiated an impromptu jam session, which by Jerry Weldon’s joining up two sets later was swinging wildly as the trombonist lead a swinging romp through Duke Ellington’s “Satin Doll”, skilfully arranged by Coleman, pointing to Gomez to begin with a solo intro before the tenors played the melody over a shuffle rhythm. Wyatt was up next, dark and gritty, followed by Weldon, who then began quoting “Hi-Fly”, after which the saxophones harmonized on the bridge before Coleman soloed, slow and soulful. Bullock and Burrage each took a turn, after which the horns engaged in fiery exchanges. A racing “Cherokee” was up next, followed by vocalist Tony Hewitt’s romantic take on “When Sunny Gets Blue”. The set ended with a blues. – John Pietaro

The crowd which overwhelmed Clemente Soto Velez Cultural Center (Sep. 6th) came to celebrate Steve Cannon, poet, elder, teacher and cultural organizer, whose unexpected passing but a week later has leveled the community—his partner Yoko Otomo, Lydia Cortes and Edwin Torres opened the concert with moving works. Later, Anne Waldman performed with saxophonists James Brandon Lewis and Devin Braha Waldman blowing cyclical, interlocking phrases around and through her poetry. “You may welcome all the straws,” Waldman dramatically advised. Cleveland poet/vocalist Julie Exelle Patton’s piece drew on stirring melisma, spoken word, blues and a world of vocalization. Another gifted poet and vocalist, Tracie Morris, with cornet player Graham Haynes and guitarist Elliott Sharp, movingly performed to Cannon’s recorded voice. The powerful ensemble What It Is?, fronted by Arts for Art administrator Patricia Nicholson Parker (poetry, dance) also boasted William Parker (bass), Melanie Dyer (viola), Lewis and Waldman (saxophones) and Val Jeanty (electronic percussion). Closing off this magical evening was Marshall Allen and the Sun Ra Arkestra, which soared, wailed and softly sang through captivating originals, quaking free segments and an utterly compelling “Stranger in Paradise” with vocalist Tara Middleton’s rich alto welcoming all strains. – John Pietaro

WHAT’S NEWS

An exhibition on the work of pianist Jason Moran will be at the Whitney Museum through Jan. 2020 and include his sculptures, drawings and collaborations with visual artists. A schedule of performances by a variety of jazz musicians and new live adaptations of works will also be part of the programming. For more information, visit whitney.org/exhibitions/jason-moran.

Registration is open for the 2020 Jazz Congress, a co-presentation of JazzTimes and Jazz at Lincoln Center, taking place Jan. 13th-14th, 2020 at Jazz at Lincoln Center’s Frederick P. Rose Hall. For more information, visit ticketing.jazz.org/986119862.

Two benefit events of note: Issue Project Room 2019 Gala Honoring Suzanne Fiol and Robert Longo, taking place at Issue Project Room (Sep. 19th at 7 pm for more information, visit issueprojectroom.org); and Blank Forms Third Annual Benefit Honoring Ikue Mori and Arto Lindsay, taking place at Ukrainian National Home Oct. 16th at 7 pm (for more information, visit blankforms.org).

In addition to the concert programming for this year’s BRIC JazzFest (Oct. 19th-26th), there will a Jazz Film Series with screenings of Blue Note Records: Beyond The Notes and Anitra Franklin Live Performance Amazing Grace and Brooklyn Poetry Slam hosted by Mahogany Browne. For more information, visit theamericanindependence.org.

Aloft Modulation, a play inspired by events at a midtown loft from 1957-65, written by Jaymes Joring and directed by Christopher McElveen and featuring a live jazz band playing music by Gerald Clayton and Immanuel Wilkins, opens Oct. 2nd at Mezzanine Theatre at the A.R.T./New York Theatres. For more information, visit theamericanindependence.org.

Jazz at Princeton has announced its new season of programming, beginning Oct. 12th with Rudresh Mahanthappa’s Tiger Quartet. For more information and the complete season, visit music.princeton.edu.

This month’s Jazz Museum in Harlem programming includes: Afro Yaqui Music Collective—Migration, Movements and Messages on Oct. 5th at 7 pm; Desert Island Discs with Jane Bunnett (Oct. 8th at 7 pm) and Joe Lovano (Oct. 15th at 7 pm); Vinyasa Jazz Flow (Oct. 12th at 3:30 pm) and Intergenerational Jazz Jam (Oct. 13th at 2 pm). For more information, visit jazzmuseuminh Harlem.org.

Alex Hahn has won first prize in the inaugural Michael Brecker International Saxophone Competition with Alex Weitz and Artem Badenko coming in second and third, respectively, for more information, visit breckercompetition.org.

Pianist Christian Sands has been named the Creative Ambassador for the Erroll Garner Estate, which, in conjunction with Mack Avenue, has launched the Octave Remastered Series, restored and remastered editions of 12 Garner albums to be released on a rolling schedule through 2020, with the first four releasing last month. For more information, visit mackavenue.com.

The 75 Club at Bogardus Mansion hosted its final concerts last month while City Winery is relocating to Pier 57.

German drummer Paul Lovens will receive the Albert Mangelsdorff Award at this year’s Berlin Jazzfest.

The late pianist Randy Weston has had a street named in his honor in his home borough of Brooklyn while late vocalist Betty Carter has had a park named in her honor, also in Brooklyn.

Roulette has announced its Resident and Commissioned Artists for its 2019–2020 season: Jameie Branch, Aaron Burnett, Kelly Moran, Brandon Lopez and Mary Prescott have been selected for short-terminacies; Commissioned artists include Morgan Guerin, Val Jeanty, Max Johnson, Muyaassar Kurdi and Cassie Wieland. For more information, visit roulette.org.

Submit news to info@nyjazzrecerecord.com
David Torn is a guitarist who defies easy description. A session musician, sideman, producer, mixer, scorer of films and independent solo artist, Torn does it all without ever being restricted by genre. He is content playing jazz, rock, metal, experimental, pop or any other style and his list of collaborations speaks volumes. Torn has contributed to recordings by artists including David Bowie, k.d. lang, John Legend, Madonna, Tori Amos, Bill Bruford, Tony Levin, Mick Karn, David Sylvian, Chocolate Genius, Michael Shrieve, Steve Roach, Patrick O’Hearn, Andy Kiehart, Matt Chamerlain, Meshell Ndegeocello and Don Cherry. What distinguishes Torn is his wizardry prowess with electronic effects, in particular his use of looping, which allows him to construct ethereal layers of sound.

The New York City Jazz Record: Did you grow up in a musical household?

David Torn: Yes, there was a lot of music around. My mom was super-musical, wrote words for musical plays and made me focus and study as a kid. I did all Leonard Bernstein’s children’s series at Lincoln Center, so I had a lot of exposure. I had studied as a kid, had the basics of harmony by age 17, really knew it in my 20s, but was a high school dropout. My stubbornness and inability to focus on what I wanted out of music was challenging. Later, I went to Berklee but just couldn’t fit in, couldn’t focus, couldn’t see where the learning was leading to. I dropped out of there too and joined a band. If I had stayed in school, I would’ve really benefited from it. But I lived and worked with my first band for seven years and that really was like school. Then I went on the road with Don Cherry and learned even more.

TNYCJR: How did you first get into looping?

DT: I think I first started getting into looping after hearing Terry Riley’s A Rainbow In Curved Air. I was very lucky to know people who were developing these devices. Now I’m involved with another breakthrough looping product that’s about to come out in the next few months.

TNYCJR: Digital looping is an integral part of your sound.

DT: It’s a regular part of my sound, yeah. It’s something that I integrate with whatever instrument I’m playing. It was the key thing of the last 45 years of my career. I’ve been figuring out a way to continue to be a guitarist and do these electronic things based originally around this looping stuff and yet fully integrate into whatever style of music I’ve been involved in, whether it was commercial or creative. The goal has always been to make it one thing, a continuum of sound-making rather than things that appear to be separate pieces.

TNYCJR: The original loopers were done with tape machines, correct?

DT: Yeah, they were really first put into use by Terry Riley [pioneer of Western minimalist classical music], before that Stockhausen and then back again to Les Paul. The benchmark for me was really Terry Riley, who really inspired me to get into tape looping.

TNYCJR: As a guitarist, I know that working with loopers can be tricky. I imagine it takes a while to develop a signature sound?

DT: I can say that there aren’t that many people that use it as a part of their signature sound. It’s getting harder and harder to determine who is who as the devices have begun to be made similarly as when they were first made based on tape-looping devices. It’s still a pretty weird thing, but there’s been a kickoff of interest progressively since about 15 years ago, especially in the last seven.

TNYCJR: Tell me about working with David Bowie.

DT: I worked with him for 15 years. The record Heathen begins and ends with me. If you play it in order, the point! They took me through the list of features and I was blown away! It sounded amazing and is the size of the typical pedal. So my rant did have some effect. It could also be that my body of work, including three of the four records I did with David Bowie, my album Cloud About Mercury and my scores for films like Traffic showed my involvement developing the use of looping. So it was probably more than just the rant.

TNYCJR: Which product?

DT: I had a big influence on the development of the Chase Bliss Blooper pedal. It all started when I wrote a rant on the Gear Page in 2015 about what a drag it was that most people think of looping as a live multi-track recording and all they were doing was phrase sampling, where you set up a tempo in advance, play a tune and are basically repeating something. It’s like showing that you can record well. I don’t mean it pejoratively other than the fact that looping based on the original tape-looping model has a million creative applications if you have access to things that help you manipulate the loop in real time. As a person who works in a professional environment, I feel obliged to react online to younger guitarists who may not know where things come from. I don’t mean to be condescending, but I think it’s valuable for musicians of all ages to converse about the lineage of music and treat it as a continuum.

Anyway, I posted this rant, which was an open letter to the manufacturers of looping devices. They were just focused on what Ed Sheeran was doing, which was to play a phrase by yourself. All the breakthroughs made with loopers from the ‘90s just disappeared, which seemed like an insult to our intelligence. I got mad, was kind of a jerk about it and said that they were all building the same thing without offering the creative controls in a way that’s obvious and that the technology had moved backwards instead of forwards. It got an insane amount of views for this chat group, which has something like 170,000 members, and then I shared it on Facebook and it blew up even more.

I forgot about it, but eventually representatives from the company came to me in person to let me know that they had taken my critiques and incorporated them into the design of their new devices. They told me that they adapted every function that I thought a new looping device should have based on my rant as a reference (CONTINUED ON PAGE 46)
Andrew Lamb has been keeping the flame of spiritual jazz burning bright and strong. The North Carolina-born saxophonist, clarinetist and flutist plays with a powerful and deeply expressive and emotional sound. He has been active on the New York jazz scene for some four decades as a collaborator and a bandleader, playing frequently with musicians like drummer/percussionist Warren Smith and bassists Alan Silva and Tom Abbs. He also maintains projects in Europe, frequently performing and recording live throughout the continent. His latest domestic release, The Casbah of Love, leading the Andrew Lamb Trio, is on Abbs’ Birdwatcher Records.

He used to play with Abbs frequently, then “at one point we had lost contact for a little while, then we got back in touch,” Lamb says. “We talked and he invited me up to his studio just so we could source some things. When we went up there, we had a set thought in mind and that’s when I met [drummer] Ryan Jewell, who had been working with Tom and lives up in Tom’s community in the Catskills. And we blended right in. We just went straight to work then.”

Lamb brought some material to the session, but describes what ended up on the album as “a lot of spontaneous composition. Some things are first takes, the majority are first takes. Once we started, once we locked in, we just flowed.”

Flow is a word Lamb uses often when he talks about his music and also “vibration”; the music flows as the musicians vibrate together. That way of looking at music is at his core as a spiritual player and how he found his way to that style. “Well, it was a calling, actually. It came about, it’s sort of like the music came and got me. So when I heard it, could communicate with it, I could express myself through it. So it just continued along that path for me.”

“I was listening to a lot of different things. But I heard some very late Coltrane and some Albert Ayler working toward and everything is in motion. So we’ll come in and out, but it’s all going to flow together. There won’t be any stopping point, it’s going to flow throughout the whole experience.”

Despite the impact of the live experience of an ensemble like this, he hopes to put a version of the band on record. He adds that he’s “also looking at a couple other studio records, one with Tom and one with a trio that I have in Paris with [bassist] Yoram Rosilio and [drummer] Rafael Koerner.”

That trio released an album earlier this year, The Night of the 13th Moon, on Le Fondeur de son, and got me. So when I heard it, could communicate with it, I could express myself through it. So it just continued along that path for me.”

Lamb breaks down the personnel: “That group has Marvin ‘Bugalu’ Smith, Lloyd Haber, Newman Taylor Baker, Jose Abreu [percussionists]. Right now it’s got [bassist] Hilliard Greene and [trombonist] Dick Griffin, Melanie Dyer [violin], Lester St. Louis [cello]. I have Jimmy James Green, the visual artist, doing some spontaneous visual art. And Ngoma Hill, poet and spoken word, Trashina Conner, dance, and a magician, The Great Olmedini. I’m very excited about it, I’m looking forward to it.”

As Lamb describes it, the Circadian Sphere of Light is a seamless whole. Green, Hill, Conner and The Great Olmedini are “going to be working with the music, within the music. The visual artist is going to be painting spontaneously with the music, the poet is going to come in and out, and the magician is going to come in and out, but it’s all going to flow together. There won’t be any stopping point, it’s going to flow throughout the whole experience.”

For more information, visit facebook.com/babandrewlamb. Lamb is at Nublu 151 Oct. 19th and Saint Peter’s Church Oct. 25th. See Calendar.

Recommended Listening:
• Andrew Lamb—Portrait in the Mist (Delmark, 1994)
• Dennis Gonzalez New Southern Quartet—Old Time Revival (Entropy Stereo, 2002)
• Andrew Lamb/Warren Smith—The Dogon Duo (Engine, 2004)
• Andrew Lamb Trio—The Hues of Destiny (CIMP, 2008)
• Andrew Lamb/Warren Smith/Arkadijus Gotesmanas—The Sea of Modicum (NoBusiness, 2016)
• Andrew Lamb—The Casbah of Love (Birdwatcher, 2018)

Andrew Lamb/Warren Smith/Arkadijus Gotesmanas—The Casbah of Love (NoBusiness Records], on vinyl. I made it live in Lithuania, at the Vilnius International Jazz Festival, with [percussionists] Warren Smith and Arkadijus Gotesmanas. It’s also available streaming and digital.”

That’s just one of several projects he has going on, the most ambitious of which is the Circadian Spheres of Light Project. That group has a multimedia performance at Saint Peter’s Church this month. In line with Lamb’s unique sensibilities, the show is not the usual music-with-video agglomeration, but instead music accompanied by a visual artist, a dancer and even a magician.

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That trio released an album earlier this year, The Night of the 13th Moon, on Le Fondeur de son, recorded live at a Paris club. It’s “moving very well in Europe,” Lamb says. “I’m looking forward to those things, absolutely. And also another collaboration with Arkadijus Gotesmanas, doing another record. These are all things I’m definitely looking at and working toward and everything is in motion. So we’ll see how the blessings go and the things flow.”

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• Andrew Lamb Trio—The Hues of Destiny (CIMP, 2008)
• Andrew Lamb/Warren Smith/Arkadijus Gotesmanas—The Sea of Modicum (NoBusiness, 2016)
• Andrew Lamb—The Casbah of Love (Birdwatcher, 2018)
The final set of this year’s Charlie Parker Jazz Festival was by Carl Allen’s Art Blakey Centennial Project, playing songs from the Jazz Messengers songbook. Allen recalls, “It was an honor to present the project at the festival. For me it was very fitting because Charlie Parker changed the direction of jazz as we know it and Art Blakey changed my conceptual approach to playing music and leading a band. They were both trailblazers...Art represented in music everything that I imagined music was supposed to be: intelligence, thought-provoking, spiritual, soul-searching, gritty, humorous and a whole lot more.”

Art Blakey was born on Oct. 11th, 1919 in Pittsburgh and began playing for an early age in order to escape the toil of working in coalmines. Legend has it that he switched to drums from piano at the behest of a gun-toting club owner who felt that Erroll Garner was better suited for that position. Soon afterwards he hit the road, first with a short-lived small group led by pianist Mary Lou Williams and then with the big band of Fletcher Henderson. Roy Haynes, who heard Blakey with Henderson recalls, “He was a great drummer, definitely. He reminded me a little of Chick Webb.” But touring through the Jim Crow south didn’t suit Blakey and he left the band, settling in Boston for a short time where he formed his own group. A call from Billy Eckstine to replace the drafted Shadow Wilson in his orchestra sent Blakey back out on the road in 1944. The pioneering band is rightfully credited as the incubator of the nascent bebop movement that would revolutionize jazz and Blakey was the engine driving the music in its new direction. Haynes remembers hearing him with the band and noted the change in his playing. “This new music was happening—this so-called bebop—and he was dropping bombs.” Blakey stayed with the Eckstine unit that would be hailed as his greatest group. Following a stint with Buddy DeFranco, Blakey was back in New York, recording on dates by Clifford Brown, Lou Donaldson and Horace Silver for Blue Note. Then on Feb. 21st, 1954 the drummer teamed up the three and bassist Curley Russell for a live recording by what was to be dubbed the Blue Note All Stars but, as Donaldson relates in the film Beyond The Notes, a bribe paid by the drummer to Birdland emcee Pee Wee Marquette resulted in the band being called the Art Blakey Quintet. The resulting albums really launched Blakey’s career as a leader. At the end of one of the sides Blakey can be heard saying, “When these guys get too old, I’ll get some young ones.” Thus the philosophy of Art Blakey and the Jazz Messengers was born.

The earliest Jazz Messengers dates done later that year were actually made under the leadership of Horace Silver. The group with trumpeter Kenny Dorham, tenor saxophonist Hank Mobley, bassist Doug Watkins and Blakey played predominantly originals by Silver, which, while maintaining the harmonic sophistication and rhythmic vitality of bebop, took on a gospel-tinged melodicism buoyed by polyrhythmic drumming, giving the music a more accessible sound that was dubbed hardbop, a name that would be used to describe the Jazz Messengers style throughout its long existence. By 1955, following a slew of trio recordings as a sideman with the day’s most inventive players, Blakey had taken over leadership of the band with Dorham, Mobley, Silver and Watkins, recording the first Art Blakey and the Jazz Messengers album Live at the Café Bohemia. The group disbanded due to internal conflicts, but Blakey kept the name and formed a new band with Donald Byrd, Ira Sullivan, Kenny Drew and Willbur Ware, recording for Columbia. When that group broke up, a new one with Bill Hardman, Jackie McLean, Sam Dockery and Spanky DeBrest followed, with Johnny Griffin later added to the band and eventually replacing McLean. It was the group with Griffin that would record the classic Art Blakey’s Jazz Messengers with Thelonious Monk album for Atlantic.

After years of changing personnel, recording for different labels, the Messengers trajectory solidified with Blakey’s return to Blue Note in 1958. On Halloween eve of that year the group, now consisting of trumpeter Lee Morgan, tenor saxophonist Benny Golson, pianist Bobby Timmons and bassist Jymie Merritt, went into Rudy Van Gelder’s Hackensack, New Jersey studio to record what remains its most classic album. Originally released with the eponymous title Art Blakey and the Jazz Messengers, the date included Timmons’ “Moozin’” and Golson’s “Blues March” and “Along Came Betty”, songs that greatly increased the band’s popularity and remained in the Messengers repertoire right up to the group’s final days. Golson would soon leave the band, but not before adding two more staples to the Messengers songbook: “Whisper Not” and “I Remember Clifford”.

Golson’s replacement in the group proved to be equally proficient and even more prolific. Saxophonist Wayne Shorter brought a whole new level of sophistication to the group, giving the band a more contemporary, but no less soulful sound that wrapped Blakey’s incendiary drumming around singable melodies and opulent harmonics. As the band evolved to include Freddie Hubbard, Curtis Fuller, Cedar Walton, three similarly talented composers, along with bassist Reggie Workman, Blakey finally had a stable unit that would be hailed as his greatest group. The ensuing years, following Shorter’s exodus to join Miles Davis and the other members’ departure to form their own groups, resulted in another period of shifting personnel during which time Blakey enlisted dozens of talented players. However, the Messengers star was fading in a post-Beatles era of popular music and Blakey took time off to tour with the all-star Giants of Jazz ensemble. But as a born leader Blakey could not relinquish his mantle heading the Jazz Messengers for long and soon he assembled a new group, reenlisting Hardman and recruiting tenor saxophonist David Schnitter to form a frontline to play with a revolving cast of pianists, including George Cables, Albert Dailey and former band pianist Walter Davis, Jr. With the replacement of Hardman by Russian trumpeter Valery Ponomarev and the addition of alto saxophonist Bobby Watson to the band, Blakey once again had a stable unit, replenishing his spirit, as can be heard on the album Gypsy Folk Tales. The drummer was soon touring regularly again, feeling his oats, as reflected in the titles of his next records, In My Prime and Album of the Year. The latter date introduced Wynton Marsalis, along with tenor saxophonist Billy Pierce and pianist James Williams, ushering in the “Young Lions” era.

In the years to come Blakey would fuel the jazz pipeline with a bevy of talented young players, including Branford Marsalis, Donald Brown, Terence Blanchard, Donald Harrison, Philip Harper, Javon Jackson, Benny Green, Robin Eubanks, Brian Lynch, Geoff Keezer, Frank Lacy and Essiet Essiet, all of whom would go on to become leaders in their own right. After a period of woeful neglect Blakey would once again receive the critical and popular acclaim he had long deserved, elevating him to the top of the jazz world, where he would remain until his death, one week after his 71st birthday on Oct. 16th, 1990.

On the night of what would have been Blakey’s 99th birthday, drummer Ralph Peterson, one of only two drummers to play alongside him in the Jazz Messengers Big Band, launched his Messenger Legacy band with fellow alumni Lynch, Watson, Pierce, Keezer and Essiet. He notes, “As we continue the celebration of Art Blakey’s 100th Birthday touring The Messenger Legacy, I am struck by the amount of work it took for him to travel and deal with the rigors of the road. I never heard him complain about it. He loved doing it.” Art Blakey was a leader of men and the roster of Messengers alumni and what they have accomplished in music and life speaks for itself and needs no defending, only celebrating. It has been a great experience. The audience response has been overwhelmingly positive. It really confirms that the Jazz Messengers sound is timeless. It’s a sound that will always have a place not only in jazz history, but as a fully relevant and important part of the modern idiom of this music.”


Recommended Listening:
• Art Blakey Quintet—A Night at Birdland, Vol. 1 & 2 (Blue Note, 1954)
• Art Blakey & The Jazz Messengers—Moozin’ (Blue Note, 1958)
• Art Blakey & The Jazz Messengers—The Big Beat (Blue Note, 1960)
• Art Blakey & The Jazz Messengers—Bahiana’s Delight (Blue Note, 1961)
• Art Blakey & The Jazz Messengers—Free For All (Blue Note, 1964)
• Art Blakey & The Jazz Messengers—Album of the Year (Timeless, 1981-82)
NEW RELEASES

STEVE DAVIS
Correlations

ERIC REED
Everybody Gets the Blues

MARY STALLINGS
Songs Were Made to Sing

AL FOSTER
Inspirations & Dedications

JIMMY COBB
This I Dig of You

GEORGE COLEMAN
The Quartet

NICHOLAS PAYTON
Relaxin' with Nick

BOBBY WATSON
Vincent Herring

GARY BARTZ

Bird at 100

Record Release Performances at Smoke Jazz Club

George Coleman Quartet, October 17 - 20
Nicholas Payton Trio, October 31 - November 3

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Saxophonist Akira Sakata is a fascinating figure. Extremely short, his bald head, glasses and bristly mustache make him look like a Japanese Wilford Brimley. In addition to making music, he is a writer and actor, appearing on TV and in films in his homeland. He has a variety of interests, from marine biology (which he studied in college) to mythology and language and they all manifest in his art; he’s made albums in tribute to plankton and recorded a manic, theatrical version of the Japanese epic poem The Tale of the Heike. His performances are wild and at times seemingly unchained; he frequently abandons the horn in order to engage in extended vocal improvisations that are like a cross between monastic chanting and Lucky’s soliloquy from Waiting For Godot, performed in a nonsense language he calls hanamogera, intended to resemble how Japanese might sound to a non-speaker.

The Japanese language is a very important creative springboard for Sakata. “In order to stimulate/move my own soul from the bottom, it has to be in Japanese for me,” he says. “If a player himself is not captivated by the music he is making, he will never be able to shake the souls of others.”

Born in 1945, Sakata first came to prominence in the early ’70s as a member of pianist Yousuke Yamashita’s trio, taking a spot previously held by Seiichi Nakamura. The group toured extensively outside Japan and developed a strong international reputation for its fierce, extended free jazz blowouts, with Sakata up front, his alto piercing the storm created by Yamashita and drummer Takeo Moriyama (and, on 1976’s Montreux Afterglow, Shota Koyama). His performances on albums like Chiasma and Montreux Afterglow were some of the most intense blowing to be heard at that time. The trio’s 22-minute version of Albert Ayler’s “Ghost”, from Montreux Afterglow, is absolutely punishing.

Today, Sakata says of those early years, “I spent significant time thinking how I could stand on the same line with [pioneering Japanese saxophonist] Sadao Watanabe. And I came up with a solution—not to do anything that he was doing, because I couldn’t do anything that other musicians could. This idea is actually based on the advice by Charlie Parker for the young saxophonists I read somewhere in his biography. He said, ‘Take the deepest breath you can ever take and move your fingers as fast as you can.’ And I thought, This is it!”

In the mid ’80s, he met Bill Laswell when the bassist came to an audition to replace a member of the band he had heard on their album The Noise Of Trouble: Live In Japan and he later formed the trio Mooko with Laswell and drummer Ronald Shannon Jackson, making a studio and a live album. Over a decade later, Sakata and Laswell worked together again on the saxophonist’s album Fisherman’s.com, recently reissued by the Trst label. The lineup was completed by drummer Hamid Drake and guitarist Pete Cosey, best known for his work in Miles Davis’ band from 1973-75. Although the album was received coolly at the time, its reputation has since grown significantly. Before making this album, I briefly explained the meaning of the songs to the members, and they instantly understood what I was trying to convey,” Sakata recalls. “I thought it was a great success, and was surely attributed to Bill’s versatile abilities.

“Pete was playing in the same fashion as he was in Miles’ band,” Sakata recalls. “I remember that one day at a hotel room, he played a live recording of Ellington’s band from an India tour for me, which his father—a tenor saxophonist—was playing in. There was a funny moment I clearly remember—at his hotel room, I found all the doors and windows were sealed with white duct tape. I asked him what was going on and he told me that’s because the neighbor had complained about the tobacco smell. Another story of him is that he used the hotel phone on a regular basis—very, very long phone calls. And Bill ended up paying for all of that, leaving him completely broke.”

These days, Sakata has two main groups: Chikamorachi (a play on the Japanese word for ‘strongman’, chikaramochi) with bassist Harri Gray and drummer Chris Corsano and Arashi (Japanese for “storm”), with bassist Joho Berlingh and drummer Paal Nilssen-Love. They’re very different. Chikamorachi frequently heads into a noise-rock direction, sometimes with the help of ex-Sonic Youth guitarist Jim O’Rourke, while Arashi is more traditional 21st century free jazz. To Sakata, each group stands on its own. “Whether or not they are fascinating as individual musicians matters to me,” he says. “I never compare Corsano over Nilssen-Love, nor Darin over Joho. They are all talented and wonderful as individual musicians.”


Recommended Listening:
• Manfred Schoof, Akira Sakata, Yousuke Yamashita, Takeo Moriyama—Distant Thunder (Enja, 1975)
• Akira Sakata—Mooko (NAC Avenue—Venture—Bridge, 1987)
• Akira Sakata & Chikamorachi—Friendly Pants (Family Vineyard, 2006)
• Akira Sakata, Jeff Parker, Nate McBride, John Herndon—In A Babbie (Presspop, 2009)
• Akira Sakata—The Tale of the Heike (Doubtmusic, 2011)

If ever there was a “citizen of jazz”, Dr. Billy Taylor would be a prime example. Not just a talented pianist and composer, Taylor and his work as a broadcaster, educator and advocate helped defy the image of jazz being an unskilled trade but rather a dignified and respected emblem of American artistic expression.

What makes Taylor so important is his non-performance-based output. He was a mainstay in jazz education, radio and television, acting as much as a mentor with Tatum; they went to after-hours performances, with Taylor later stating, “every opportunity I got, I followed him around.”

Taylor soon began to make a name for himself, establishing a nimble, formidable style. From 1949-1951, he was the house pianist at Birdland, performing with a who’s who of jazz including Charlie Parker, Dizzy Gillespie and Art Blakey. In addition to his club work, Taylor also worked as a sideman on several Broadway shows, including Duke Ellington’s Blue Holiday and Billy Rose’s The Seven Lively Arts.

Taylor’s style was steadfast in its construction and calm in its execution. Fellow pianist Marian McPartland described him as a “top-notch modern-day bebop pianist who could play anything. He had such excellent chops and he could tear up and down the piano.”

As a broadcast, Taylor used Public Television to expand the reach of jazz, in a way that no other musician was able to do at the time. Taylor held positions at WNEW in New York City as well as National Public Radio. Taylor earned a PhD in Music Education from the University of Massachusetts in 1975 and held faculty appointments at Long Island University and Manhattan School of Music, to name but a few. On television, Taylor was a cultural correspondent on the popular news program CBS Sunday Morning and served as Musical Director for The David Frost Show from 1969-72.

One of Taylor’s most celebrated accomplishments was founding JazzMobile in 1965 to present jazz concerts in underserved NYC communities. One regular participant was tenor saxophonist Jimmy Heath, who spoke of his experience: “The children who weren’t exposed to jazz music would say to us sometimes, ‘You know, they always send in Bach and Beethoven and stuff—we never heard no brothers coming in and playing jazz.’”

Taylor passed away on Dec. 28th, 2010 from heart failure at the age of 89. He will be remembered as a gentleman of jazz and a steward of art.

Recommended Listening:
• Eddie South—The Dark Angel of the Fiddle (Trip, 1944)
• Billy Taylor—The Billy Taylor Trio with Caudillo (Fantasy-OJC, 1954)
• Billy Taylor—I Wish I Knew How it Would Feel To Be Free (Tower-Capitol, 1968)
• Billy Taylor—The Jazzmobile Allstars (Taylor-Made, 1989)
• Billy Taylor, Pen-Finger-One Voice (Arkadia Jazz, 1996)
• Billy Taylor Trio—Urban Griot (Soundpost, 2000)
Hopscotch

by John Sharpe

**ARTIST-run labels have become an essential part of the** jazz survival kit. For reed player Assif Tsahar in the late ’90s, when he worked with bassist William Parker’s Little Huey Creative Music Orchestra, setting up his Hopscotch imprint seemed the natural route to take. Tsahar explains: “When William started Little Huey he put out his own record. I co-produced with William and Patricia the first two Vision Festivals and we were doing concert series and this thing about us doing things on our own really was part of it.” Already committed to free jazz, Tsahar left his native Israel for New York in 1990 with a plan to study, but he decided that rather than jazz, he would learn classical theory while at the same time taking in as much music as he could. “That was my dream. I want to see William Parker, Charles Gayle. I lived at the Knitting Factory.” Parker invited him to take part. “That was a wonderful gift. I played and that opened the door for me.”

What was the motivation for starting his own label? “I sent tapes around before, but really hated that. I don’t need anybody judging my music. I was like we should own our own music. We can do it. And I just started it.” Tsahar was then married to drummer Susie Ibarra and the first release was a well-received duo, *Home Cookin’,* recorded part in the Knitting Factory and part at home. “I recorded by myself at home. I mixed and mastered by myself. Sometimes I gave it to people, but sometimes I just did the whole process by myself. We found out what was the cheapest way to print and it was a great way to do it.” The label name derives from an experimental novel by the Argentine writer Julio Cortazar. “I love the idea of non-linear thinking and presentation,” says Tsahar.

Further releases demonstrated the range of his creativity in trio, solo and large ensemble formats. After his separation from Ibarra in 2000, the label documented his work with some of music’s finest drummers like Hamid Drake, Sunny Murray and Rashied Ali. He also issued albums by friends like pianists Cooper-Moore and Agustí Fernández and saxophonist Chris Jonas. “I would print for them, help them distribute and if some money comes in I’ll give it to them. We just do it like shared cost. My label was not just my label. It helped other people.

Hopscotch discs remain personal events, as Tsahar curates not only the music but also the liner notes, artwork and packaging design. Inspired by the black and white drawing Cooper-Moore provided for his solo release *Deep In The Neighborhood of History and Influence,* Tsahar had the idea that he wanted all the covers to be white, black and red, with hand written typefaces, which gives them their distinctive character.

In 2006 Tsahar moved back to Israel, planning to stay no more than a year, but somehow life got in the way and now 13 years later he’s remarried with two children. He opened a club Levontin 7 in Tel Aviv, which has become one of the capital’s key venues for adventurous music across a range of genres. Inevitably the pace of releases has slowed since his return. “In the beginning it was a lot of work with the club. That took a bit away from the music, but now I’m back to balancing work and music. It’s very nice because that involvement with the Israeli music scene is a blessing.”

Tsahar’s recent offerings like 2018’s *In Between The Tumbling A Stillness* with Parker and Drake, were recorded at his club.

The collective Digital Primitives, an alchemical mix of roots and rapture with Cooper-Moore and drummer Chad Taylor, remains Tsahar’s prime outlet and boasts three albums on Hopscotch. Cooper-Moore is effusive in his praise of Tsahar: “We’re talking about ethics, generosity, caring for others, empathy, honesty, a businessman, a great writer—people don’t know his writing. He can play. He can push the music. He takes care of lots of people. All I can say is that he’s a wonderful human being.”

This month, celebrating his 50th birthday, Tsahar appears for five nights at The Stone in several of the configurations represented on Hopscotch including Digital Primitives, the Parker/Drake trio and a large ensemble. Of the latter he says: “That’ll be the most fun night. It’s a wonderful possibility just to meet everybody. I love writing music, but when I play usually I find I can improvise. I just want to get to it, like the Sam Rivers Trio. But I love writing for a large ensemble, because I get to write more counterpoint, more lines and shape the music. It’s a strange thing that I like writing music but then I don’t play a lot of written music.” Tsahar plans to record during the residency: “I hope that next year I’m going to release a lot of stuff.”

For more information, visit hopscotchrecords.com. Tsahar is at The Stone at The New School Oct. 23rd-26th. See Calendar.

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**VOX NEWS**

**JAZZ ALLIANCES**

by Suzanne Lorge

A few years ago, bassist Matt Geraghty started Just Play, a musical organization that generates cross-border creative collaborations between North and South American musicians. Its stated goal is to document these spontaneous musical collaborations electronically and then share the recordings, thus helping to demystify cultural differences. All told, Geraghty plans to make four albums over the course of several years, one each for Cuba, Peru, Africa and Puerto Rico. He released the first, a collection of Havana jam sessions entitled *Trade Winds: Cuba,* in 2006 and the second, *The Warrior Women of AfroPeruvian Music,* this past July. The latter breaks new ground by delving into the rich musical tradition of black female artists in Peru and challenging the racism, sexism and marginalization this face daily in Peru’s homelind. Recorded in several locations (Lima, Chicago, Greenpoint, Astoria, Long Island City), this historic album brings together nine singers and percussionists on 10 Spanish-language songs, accompanied by a piano- and guitar-based rhythm section and traditional AfroPeruvian percussion (cajón, cajita, quijada and checo). Made up of Peruvian folk songs like the danceable “Pancho Remolino” and plaintive ballad “Quebranto” (with classic Peruvian criolla singers Charo Goyoneche and Rosita Guzmán León, respectively), the album not only introduces new listeners to a little-known musical heritage, but also preserves some of this heritage for the future. “I’m always trying to instill in the younger generation the need to conserve the tradition,” Goyoneche declared in a *Just Play: Peru* video. “After that, do innovative things.” The Just Play videos—one for each track on the album, on a monthly roll-out schedule through early 2020—are an integral part of the project, along with a webisode series that talks about the value of building alliances among musicians the world over. In his travels to meet up with musicians on their own turf, “there’s an instant connection that goes far beyond borders and political differences,” Geraghty says in one of these videos. “I want to capture this for others.”

Veronica Swift has been working on major jazz bandstands since childhood and by the time she placed second in the 2015 Thelonious Monk Competition, she had already documented her work with some of America’s finest voices. What was the motivation for starting her own label? “I planned and opened the door for me.”

What was the motivation for starting his own label? “I sent tapes around before, but really hated that. I don’t need anybody judging my music. I was like we should own our own music. We can do it. And I just started it.” Tsahar was then married to drummer Susie Ibarra and the first release was a well-received duo, *Home Cookin’,* recorded part in the Knitting Factory and part at home. “I recorded by myself at home. I mixed and mastered by myself. Sometimes I gave it to people, but sometimes I just did the whole process by myself. We found out what was the cheapest way to print and it was a great way to do it.” The label name derives from an experimental novel by the Argentine writer Julio Cortazar. “I love the idea of non-linear thinking and presentation,” says Tsahar.

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**The NEW YORK CITY JAZZ RECORD | October 2019**
Bob Wilber, the saxophonist/clarinetist who was an early early student, protégé and sideman for Sidney Bechet and had a six-decade career as a leader plying traditional jazz for dozens of labels, died Aug. 4th at 91.

Wilber was born Mar. 15th, 1928 in New York City. At only 20 years old, he recorded alongside soprano saxophone and clarinet master Bechet for the latter’s A Jazz Masterwork (Columbia), an experience that would be both formative and prophetic for Wilber’s career. The same year, the precocious Wilber would make his leader debut for Rampart with his Wildcats. He would continue to alternate work as a leader for labels like Circle, Riverside and Bethlehem at the end of the ‘40s into the ‘50s with more work with Bechet as well as Ruby Braff, Wild Bill Davison, Jimmy McPartland, Rex Stewart, Max Kaminsky and Stan Rubin, plus membership in the band The Six (with Bob Peterson, Eddie Hyde, John Glasel, Porky Cohen and Tommy Goodman), which released albums on Norgran and Bethlehem in the mid ‘50s.

The ‘60s found Wilber on albums by Bobby Hackett, Jim Chapin, Jack Teagarden and a handful of albums as a leader, such as New Clarinet in Town (Classic Editions, 1960) and For Saxes Only! (Music Minus One, 1962). It was in the ‘70s that Wilber drew upon his early experience with Bechet to co-found the Jim Cullum Jazz Band in 1973, renaming it the Jim Cullum Jazz Band, releasing a large number of traditional jazz albums from 1976 into the new millennium to go along with sideman credits under his father, Allan Vaché, Evan Christopher and others. Cullum died Aug. 11th at 77.


Clora Bryant (May 30th, 1927—Aug. 23rd, 2019) The trumpeter and protégé of Dizzy Gillespie was a mainstay of the Los Angeles jazz scene in her later years, leading various combos, but earlier was a part of the International Sweethearts of Rhythm in the late ‘40s and recorded an album for Mode in 1957, Gal With A Horn. Bryant died Aug. 23rd at 92.

FESTIVAL REPORT

PIECES OF PEACE & FIRE!

BY PETER MARGASAK

Swedish saxophonist Mats Gustafsson is generally not one to look back upon his own past. Since emerging on the international scene in the mid ’90s he’s been an inveterate explorer, forever searching for new modes of expression even if his distinctive arsenal of extended techniques remains an identifying trademark, such as extreme tongue slapping and striated overblowing. In recent years he’s increasingly used electronics in his work, applying the acidic textures and onomatopoetic language of his various horns to primitive synthesizers and tabletop devices and frequently pushed his jazz roots to the side in pursuing noisy rap collaborations in Anguish or gritty art-pop drones in Fire!

NyMusikk Trondheim, a regional branch of Norway’s crucial contemporary music organization, presented a fascinating exhibition (Aug. 22nd-26th) that rounded up one particular facet of Gustafsson’s creative output over the past two decades: graphic scores. The gallery space was ringed by 19 framed pages of graphic scores dating back to 1999, with Hidros 2, up to a new score commissioned for this exhibition called Hidros 6.T., with artwork by Austrian visual artist Mathias Pöschl, the pages of which were arrayed on a circle of music stands. There was also a humorous installation by the saxophonist called “Felix,” an unruly pile of broken saxophone reeds piled up in one corner of the space. For Gustafsson the cover art and packaging of recordings is essential to his practice and graphic sensibility, so it made sense that the exhibition also included several vitrines with items from his massive collection, such as eight original variations of Albert Ayler’s classic ESP-Disk release Bells, most notably an impossibly rare hand-painted, transparent cover and test pressing. There were also eight hand-painted and one-of-a-kind variations of Peter Kowald’s 1973 FMP debut album as well as six eight hand-painted and one-of-a-kind variations of Transparency cover and test pressing. There were also, most notably an impossibly rare hand-painted, Bells.

Chicago is big on celebrating its past. In the city’s jazz scene especially, legacy has always been important. And come Labor Day weekend and the Chicago Jazz Festival, the past becomes a celebration. The often-repeated slogan of the Association for the Advancement of Creative Musicians (one of the city’s most vital jazz organizations) is “Ancient to the Future”. That might be amended as “Forward Thinking About the Past” for the annual festival.

In addition to free concerts in Millennium Park, girded by the big shoulders of the Loop and Lake Michigan, the city comes alive with satellite concerts, whether friendly after-hours jams or Newport Rebels-style productions. But in recent years, the festival has expanded to incorporate some of these off-site events and, this year, stretched the holiday weekend to a full 10 days. On the Thursday before the holiday weekend proper, the downtown Chicago Cultural Center was rife with music. Free programming started before noon on two stages and included a memorial to three departed members of the AACM: drummer Alvin Fielder, saxophonist Joseph Jarman and vocalist Saalik Ziyad. An a cappella trio intoned “this is the song Saalik left” followed by a percussion quartet for Fielder and the two groups were joined by piano, saxophones, trumpet and bass to build an improvisation around a chant led by Ernest Dawkins. “Shoku Joseph / Jarman / You are / the one” repeated until Dawkins’ soaring alto took over, then gave way to a dynamic scat by local treasure Dee Alexander.

The afternoon also included a “trumpet talk” during which Corey Wilkes and Pharez Whitted vamped on Miles Davis with a fantastic rhythm section of drummer Jeremiah and bassist Micah Collier, a pair of cousins not long out of their teens. Bassist Anton Hatwich played a fired-up set with trumpeter Jaimie Branch, saxophonist Keeve Jackson and drummer Avreeayl Ra, giving an Ornette Coleman reading to “Flowers for Albert”, a David Murray tune dedicated to Albert Ayler, making for a triple tribute. Ra also appeared on the main stage on the final day of the fest in a quartet with keyboard player Jim Baker, bassist Ingebrit Håker Flaten and saxophonist Dave Rempis and if there was a living legend trophy to be awarded during the fest, it would have gone to Ra, who is at least as energetic—and certainly younger looking—than he was 20 years ago.

Also appearing off-site was the 14-piece AACM Great Black Music Ensemble, playing an afternoon set at Fred Anderson Park, again led by Dawkins and dedicated to Art Ensemble of Chicago trumpeter Lester Bowie. The young pianist Alexis Lombre proved a highlight, showing herself more than ready to

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CHICAGO

BY KURT GOTTSCHALK

Located in a university town 60 miles west of Toronto, the Guelph Jazz Festival (Sep. 12th-15th) stands in sharp contrast to Ontario’s larger “jazz” festivals, increasingly dominated by pop and rock nostalgia. Here even a free program of outdoor events can challenge the casual listener, this year including Montréal’s Eyevin Trio playing the music of Thomas Chapin. The differences lie in part in the festival’s roots. Since its founding in 1994, the festival has been linked to a conference on improvisation, the Festival Colloquium, and fostering the International Institute for Critical Studies in Improvisation (IICSI), centered at the University of Guelph.

The festival’s special character might even reach to the university’s beginnings in Ontario’s former Agricultural College. There’s the Honeybee Research Centre nearby and a 400-acre Arboretum with gardens, woodlands and wetlands. It’s not just Guelph’s landscape that’s green. In Ontario’s last election, the province turned sharply right while Guelph elected the first Green Party member of parliament.

You can find innovation and sustainability in the festival’s practices too. The 26th edition demonstrated longevity for an event characterized by high seriousness and creative daring. It also has its ear to the ground with younger musicians at the helm, recently naming Scott Thomson Artistic and General Director with Karen Ng as his assistant.

This year’s programming emphasized solo performances and unusual instruments, revealing untapped potential in the sonic past. An afternoon triple bill presented Guelph’s own Ben Grossman, a virtuoso of the hurdy-gurdy who mixed howling drones and rapid Indian-flavored runs on the ancient barrel violin; Nova Scotian chik white played jaw harps with added vocalizing and amplified throat, creating a primordial music sprung from the unconscious; the third soloist, pedal-steel guitarist Susan Alcorn, presented a powerful meditation on the music of extreme experiences, a threnody referencing Messiaen’s requiem for the dead of WWII, a segment from his Quartet for the End of Time, Astor Piazzolla’s memorial for his father and cellist Pablo Casal’s concerto-closing “Song of the Birds”, all interlaced with a narrative on political violence. In another solo performance, Ken Shyu presented her Nine Doors, using voice, piano, multiple Asian string instruments, tapes and dramatic staging to present the story of a young girl finding strength to cope with the loss of her family.

Traditional instruments brought a special song to the air, with dense, wild, keening sounds and harmonic overlays too rich for conventional music. The most forceful were the Breton bagpipes of Ervan Keravec.

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GUELPH

BY STUART BROOMER

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THE NEW YORK CITY JAZZ RECORD | OCTOBER 2019 13
**ALBUM REVIEWS**

**The Hierophant**

John Zorn (Tzadik)

by Franz Matzner

John Zorn is a musical omnivore legendary for the prodigious scope of his experimentalism in both his instrumental and compositional work, as well as the diversity of sound found on his label Tzadik. Thus, there are many Zorns and as many access points to his spectacular oeuvre.

The *Hierophant* is an especially good way to experience Zorn’s compositional skills. In the hands of three serious adepts—pianist Brian Marsella, bassist Trevor Dunn and drummer Kenny Wollesen, who are able to integrate many of Zorn’s facets into the nine original compositions—the album moves between barely contained freneticism to melodic minimalism.

Each of the nine titles is drawn from the Tarot, including the titular opening piece, which in Tarot symbology represents spiritual wisdom (upright) and the Hierophant (reversed). Listeners will have to determine independently how exactly—or much—each piece deals directly with its designated Tarot reading, but it is evident that the connection is far from arbitrary.

Dramatic beats, sudden changes and cymbal crashes erect the “Tower”. Dissonance, heavy rhythms, shadowy phrases and discomfitting bowing portray the “Devil”. “High Priestess” moves with elegance and sensual poise. “Death” establishes a challenging meditation constructed of empty soundscapes, abstracts etched with rumbling, slow drum rolls, otherworldly strings and gentle sound effects. The entwined lines of “The Lovers” liltily navigate a crescendo of harmony and disharmony that clarifies back to a lullaby-like stillness.

The remaining sections are equally stunning in delivery and form, making the whole a production worthy of Zorn’s reputation as conceptualist par excellence. Here, the results are also quite accessible from many perspectives—Painkiller to Love and Liberation.

For more information, visit tzadik.com. Brian Marsella is at The Stone at The New School Oct. 1st-5th. See Calendar.

**Anthems**

Caroline Davis & Rob Clearfield Persona (Sunnyside)

by Donald Elman

Saxophonist Caroline Davis and keyboard player Rob Clearfield find a brilliant merging of their artistic identities on this strikingly original recording. Each contributes a handful of diverse compositions in which styles and statements complement one other. The whole venture—with a band name referring to the sense of identity in the film *Persona* by Ingmar Bergman—creates powerful statements of musical purpose.

Davis’ compositions are focused on melody. “People Like Tanks” has an insistent theme in the saxophone and Sam Weber’s bass that repeats over the piano. “Bots” is not at all mechanical but a gentle almost melancholy ballad that Davis sings on her horn. The title track, which is reprised later in the album at a slower tempo and via electric instruments, is a kind of invocation for the whole band, quirky and infectious. “Lithie” closes the session with a graceful hymn to dance movement, slightly spasmodic but catchy and also gorgeous.

Clearfield’s tunes focus on the structure and layout of rhythm. “A Soothing, Melancholy Breeze” is short, sweet and through-composed, a romantic, waltz-like movement by piano underlaying the lovely melody that saxophone plays above. “Green” is another moody gem making use of a gentle rhythmic pulse, via drummer Jay Sawyer, that is classic jazz and ballad-like. Davis and Clearfield do a snaky union section before Weber takes a rare and pointedly beautiful solo. It’s yet another instance of how like-minded these players are. And finally, “Secrets”, the most extended track, has a diversity of moods, from very still and emotional to bolder and more passionate.

Both leaders have much to say. They are almost like that famous shot of Bibi Anderson and Liv Ullmann in the Bergman film as they seamlessly move back to a lullaby-like stillness. The remaining sections are equally stunning in delivery and form, making the whole a production worthy of Zorn’s reputation as conceptualist par excellence. Here, the results are also quite accessible from many perspectives—Painkiller to Love and Liberation.

For more information, visit sunnysiderecords.com. This project is at The Jazz Gallery Oct. 2nd. See Calendar.

**The Soul of Epirus**

Petroulakos Halkias/Vasilis Kostas (Artway-Technotropon)

by Elliott Simon

The folkloric music that developed in Greece’s Epirus region dates back to pre-Homeric times. Along with other regional indigenous music it benefitted from the late 19th century introduction of the clarinet as well as the influence of traveling Romani musicians. The clarinet could be played loudly and had a wide range of technique that enabled players to perfect bends, warbles and vocal mimicry conveying extreme joy and overwhelming sadness.

Clarinettists advanced to virtuosos in this milieu and during the ’60s the place to hear them, outside of Greece, was in the Greek restaurants along NYC’s Eighth Avenue and W. 29th Street. Periklis Halkias was among the most famous of these clarinetists. Octogenarian Petroulakos Halkias is his son and the clarinetist on *The Soul of Epirus*. Here he is paired with laouto (Greek lute) player Vasilis Kostas.

Numerous Epirotic musical idioms are on this session and Halkias and Kostas are superb whether the purpose of the tune is to dance, drink, lament or call sheep. Halkias is a clarinet magician and he cries, shrieks, whimpers and wails in brilliant combination with rums, jumps and trance-inducing melisma. Kostas is a graduate of Boston’s Berklee College of Music and is well known to jazz audiences as a member of pianist Danilo Pérez’ Global Messengers. The laouto is typically an accompanying instrument but Kostas, using a unique blend of technical ability and jazz chops, makes it the improvisational equal of mesmerizing clarinet. He matches, answers and even raises the ante in these tête-à-têtes through dazzling phrasing, ghost notes and overall instrumental mastery. Andres Papas, playing a variety of Greek percussion instruments, gives the leaders plenty of room while maintaining a solid rhythmic underpinning.

Skaros” and closer “Mariola (Miroloj)” deserve special mention. The former is a beautifully peaceful co-improvised shepherd’s introspection while the latter, featuring outstanding vocalist Kostas Tzimas, is an aching lamentation whose cantillated course chills the listener. The *Soul of Epirus* is a meeting filled with magnificent cross-generational conversations.

For more information, visit artway.gr. This project is at Holy Trinity Cathedral Oct. 5th. See Calendar.
There’s a not-quite-settled quality to Pavone’s second violin with a bass viol.

for multiple strings for Pavone, who previously viola and cello), the group marks a return to composing for her new quartet, the J. Pavone String Ensemble.

music over the last five years, seemingly ramping up over half an hour. Pavone herself is a strong player and on a brief compact disc (or digital download) of just It’s curious music, cautious and apprehensive, housed in the evocative “Woebegone”, one of only two tracks to feature minimal overduets, he combines those elements richly. Another highlight of his originals is “Vineland”, which, tips its hat to Phillips.

Grenadier includes a smattering of lovingly chosen material by others. Chief among them is “Gone Like the Season Does”; written by his wife, singer Rebecca Martin, it feels like watching a teardrop fall in slow motion. Also noteworthy is his fusion of John Coltrane’s “Compassion” with Paul Motian’s “The Owl of Cronston”, which is about as full a statement as one could imagine from the instrument, and a dramatic reimagining of George Gershwin’s “My Man’s Gone Now”, which begins with urgent bowing before settling into a lift of robust, down-home pizzicato.

Rounding out this cabinet of curios are two bagatelles written for Grenadier by musical compatriot Wolfgang Muthspiel. The second of these is a thing of staggering beauty and points to The Gleaners as more than an album of bracing insight and invention, but one of the finest solo bass albums ever produced.

With The Gleaners, Larry Grenadier joins a line of double bass virtuosos—including Miroslav Vitous, Barre Phillips and Dave Holland—that have released a solitary program on ECM. What distinguishes his from those predecessors is as much a matter of musicality and energy as of tone and texture. For while the prospect of a solo bass recording may conjure images of hermetic ponderousness, Grenadier cuts against the grain of expectation with a vast cartography. In the three-dimensional plucking of “Pettiford”, as also in the arco beauties of “Oceanic” and “The Gleaner” that surround it, he walks the line between comping and melodizing with such ease that he seems to emerge with a new category in hand. In the evocative “Woebegone”, one of only two tracks to feature minimal overdubs, he combines those elements richly. Another highlight of his originals is “Vineland”, which, tips its hat to Phillips.

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For more information, visit capricorecords.com. Turn is at Village Vanguard Oct. 8th-13th with FLy and Oct. 22nd-27th with Billy Hart. See Calendar.

There are many one-time meetings between instrumentalists that produce great music, but most concerts of this kind are only heard by those in attendance. This 2003 date paired the then-up-and-coming tenor saxophonist Mark Turner with alto saxophonist Gary Foster, a seasoned veteran with extensive credentials as a sideman yet deserving of wider recognition, both then and now. Rounding out the quartet were Foster’s fellow West Coast residents, bassist Putter Smith and drummer Joe La Barbera, the latter drummer in Bill Wilson Orchestra and gigs with both local bands and national players passing through Los Angeles. Wilson led albums for several labels, including three for Blue Note, made other recordings during 1977-85 and then faded from the scene due to declining health, making a final album in 1993. During 1963-66 Wilson had his most successful working group, a quartet with the up-and-coming vibraphonist Roy Ayers and various bassists and drummers. The Century 67 label, in their Light In the Attic series, recently came out with a previously unreleased and well-recorded live set from The Penthouse in Seattle by the Wilson Quartet, featuring the pianist and Ayers, plus bassist Buddy Woodson and drummer Von Barlow. It is obvious from the opening selection, Tony Hatch’s “Call Me”, that Wilson was an excellent pianist but Ayers was the main star of the group. The vibraphonist’s bright tone, creative ideas and enthusiasm are a constant standout. Wilson, however, has his spots. He takes particularly hot solos on a faster-than-usual rendition of Jimmy Van Heusen-Johnny Burke’s “Here’s That Rainy Day” and his blazing original “C.F.D.” and is thoughtful on another original, “Harbor Freeway 5 P.M.,” which is a bit more relaxed than one usually feels on L.A.’s Harbor Freeway. At the time Ayers had his own sound built out of the Milt Jackson tradition, with no hints of his disco albums that were a decade in the future. Woodson and Barlow are fine in their supportive roles except that the former keeps on rushing throughout the medium-tempo version of Leroy Anderson’s “Serenata” in surprisingly relentless fashion. Other than the latter reservation, Call Me is an excellent sampling of Wilson and his spirited quartet.

For more information, visit lightintheattic.net
Jazz groups are sometimes divided into frontline and rhythm sections—i.e., leaders and followers—although the more freeform, the less such distinctions make sense. Three global groupings—Mount Meander, Grande Groupe Régional d’Improvisation Libérée (GGRIL) and The Vampires—show three distinct approaches to ‘leading’ and ‘following’.

Mount Meander’s Live in Berlin is the quartet’s second CD, capturing Latvian tenor/soprano saxophonist Kaspar Weeks, Polish bassist Tomasz Jakubowicz (both now based in Copenhagen) and two Germans, pianist Lucas Leidinger and drummer Thomas Sauerborn, in action at Berlin Jazz Units. Like the dense, late-autumn forest depicted on its cover photo, the music is layered and lush, with indistinct outlines or boundaries. Each section segues into the next in a long continuous suite with little or no obvious leadership, each member interjecting ideas and options, all decision-making a collective enterprise. Some parts, “Arrival” and “Opus”, for instance, recall the meta-modalism of mid-period John Coltrane, but elsewhere the intercalated buzzes and murmurs are more akin to the complex soundscape of the woods. An especially effective climax is heard at the end of “Interaction”.

GGRIL, under the direction of electric bassist Éric Normand, is a large improvising ensemble based out of the small Québécoise city of Rimouski. Façons is a sprawling two-CD set comprised of three pieces. The monolithic, pan-modal “Organon”, features 17 musicians (strings, brass, woodwinds, guitars, basses, percussion) sustaining a slowly morphing ‘hyper-chord’, exploring its various dimensions for a 21-minute stretch. “Sur les Genoux”, with Ingrid Laubrock guesting on tenor saxophone, is a shorter, with a more porous musical fabric and more restrained ensemble interaction. “Local Fixations”, a six-part suite by and featuring English tenor/soprano saxophonist John Butcher, ranges from aggressive electric episodes to rustles, whispers, birdcalls and other Foley-type effects, powerfully concluding with “Floating Amphora”, a study in contrasting timbres.

The Vampires’ name aptly implies the (once Australian, now multinational) quartet’s ability to move from one musical style to another, always with a sense of adventure. Live in Berlin employs saxophonist Jeremy Rose and trumpeter Evan Parker may be the longest running partner, first touring and recording with the group in 2003. This two-CD set presents two performances, recorded seven months apart, of Parallel Lines Unbroken, composed by alto saxophonist Raymond MacDonald, featuring a collection of graphic scores, through-composed sections, photographs and artworks, all based on past musical experiences and relationships with the musicians involved. An ‘assembly’ of these was created individually for each one of the musicians performing the piece.” The process allowed MacDonald to channel the music in a specific direction while individuals could develop unique responses to the materials and the orchestral input. Thus the two versions are very different.

The first performance, from December 2013, features pianist Marilyn Crispell as soloist with a 26-member orchestra (as well as band regulars, Maggie Nicols and Gino Robair also appear). The recording begins with “Parallel Signs (e)”, a solo spot, and Crispell immediately establishes her presence, building from stark percussive incursions to dense, rapid lines and clusters in a four-minute tour de force flowing naturally into a drum-centric exchange with the orchestra. Individual segments develop distinct textures, including a brief “Interlude” with Adam Linson’s airy electronics. The elegiac “Parallel Melbourne” is highlighted by the lyrical melancholy of three trombones while “Parallel Moments” is a rambunctious duet between Crispell and MacDonald that turns into “Parallel Songs”, a diverse segment including half-familiar melodic quotations and concluding with an arsinal duet with Nicols and fellow singer Cliona Cassidy.

The second version, from June 2014 with Parker and a 19-member band, is fundamentally different. Gone are the three trombones, two of three percussionists and Nicols and there are now four initial segments, “Parallel Signs, a-d”, omitted from the December performance. The focus shifts from a featured soloist to a lead voice in an orchestral context, from the gentle gathering of the “a” segment to the charging collective power of “c” and the multiphonic tenor blast that signals the transition to “d”, a moody orchestral segment in which distinct voices—Anne MacLeod’s oboe, Peter Nicholson’s cello—are foregrounded. The solo “e” segment presents Parker on tenor in circular breathing mode, sounding particularly flute-like and Celtic. Later movements are generally longer and more relaxed, the orchestra’s greater familiarity with the materials likely a significant factor. “Moments” becomes a feature for Parker and this incarnation is built around a guitar solo. Trumpeter Robert Henderson brings a significant melodic presence to “Melbourne” and the concluding “Songs”.

It’s a tribute to MacDonald’s compound methodology that the orchestra achieves significantly different yet coherent results with the same piece.

For more information, visit gottaletitout.com, circum-disc.com and earshot.com
Ronny Whyte with The Cecilia Coleman Big Band and Eddie Monteiro
Thursday, October 3rd
Doors: 5PM/Show: 5:30 PM
$30.00
Birdland Jazz Club, NYC
all ages
birdlandjazz.com

"When Ronny Whyte brings out a new release, you can be sure that it will be imbued with good taste and fine musicianship."
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"...a strongly expressive singer...an adventurous and inquisitive performer who can be either comic or romantic with an unflappably relaxed manner that gives his programs smoothness and unity."
-John S.Wilson, New York Times

"There is much to be learned from Ronny Whyte about pacing, taste, and the sheer art of performance. It's impossible to imagine this city without him."
-Richard Sudhalter, New York Post

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ronnywhyte.com
Italy is one of the two or three strongest jazz scenes outside the United States, and the strongest category of the Italian scene is piano players. The list of world-class Italian pianists includes, at a minimum, Stefano Bollani, Stefano Battaglia, Danilo Rea, Enrico Pieranunzi and Giovanni Guidi. Andrea Domenici is an outlier. Although he was born and raised near Milan, he moved to New York in 2012 and has a Bachelor’s degree from The New School and a Master’s from Juilliard. Also, on the evidence of this debut recording, he is a more centrist pianist than most of his compatriots. But he has one attribute in common with them: he naturally gravitates toward a passionate romanticism that is distinctly Italian.

“It’s Easy to Remember” is perhaps the most wistful song Richard Rodgers and Lorenz Hart ever wrote. Domenici’s encounter with its bittersweetness is intimate. His version seems literal but there are tender asides all along the course of his right-hand markings of the melody. He seems to be thinking the song to himself, but memories keep drawing him into digressions.

Other rapt ballads are Thelonious Monk’s “Ruby My Dear” (with a typically thoughtful, elegant bass solo by Peter Washington and Gene De Paul-Don Raye’s “You Don’t Know What Love Is” (slightly accelerated, perhaps as an antidote to its sadness). In a medley, Duke Ellington’s “Melancholia” flows into Gordon Jenkins’ “Goodbye”. Domenici’s spare rendering of Jenkins’ darkest love song sounds personal and emotionally factual.

Domenici’s artistic antecedents are pianists of deep cultural refinement, like Tommy Flanagan, Hank Jones, Bill Evans and Kenny Barron. The only one still alive is Barron. The tribute “For Kenny” shows that Domenici’s spiritual range includes not only romantic pensiveness but also outbreaks of joy and celebration.

This impressive debut is enhanced by the presence of Washington and drummer Billy Drummond, selfless collaborators who contribute a continuous underlayer of subtle intelligence.

For more information, visit abeatrecords.com

This is Sam Dillon’s sophomore CD and builds upon his 2018 debut Out in the Open (Cellar Live). A tenor saxophonist, composer and educator, Dillon has become a presence on the New York jazz scene. He has a remarkable sound and command over the full range of the instrument, which allows him to navigate successfully between standards and original material. This new CD presents a wider palette of colors compared with his earlier one, reflecting a larger and more varied group, shifting from a classic quartet to a septet, thus adding thickness and complexity to the music without renouncing a very melodic approach.

Dillon shines on fast tunes but it is the way he approaches well-known ballads that stands out in today’s tendency to rely on original, albeit often not memorable, material. Theo Hill (piano), David Wong (bass) and Anwar Marshall (drums) are able to shift seamlessly from the uptempo modal title track to the tender treatment of Lars Jansson’s “Marionette”. Throughout the music there is an underlying Coltrane mood, most evident in the title track and “Hit It”, both however filtered through a very Dillon approach, splendidly supported by his pals.

“Go for the Jugular” is a more bop-influenced tune, with the augmented septet spurring Dillon and trombonist Michael Dease’s spirited solos. Chick Corea’s “Up and Down” is freshened up by relying on Hill’s Fender Rhodes and Wong and Marshall’s infectious drive. Of note are also the punctual contributions by Max Darche’s brassy trumpet and Andrew Gould’s alto saxophone. “Dexterity” is a piano-less tour de force building slowly in a relaxed sort of intensity, with Dillon and Wong’s phrasing getting tighter as the tune unfolds, aptly wrapping up a highly rewarding CD.

For more information, visit posi-tone.com. This project is at Birdland Theater Oct. 9th. See Calendar.
Vibraphonist Erik Charlston is a versatile artist who has performed/recorded with Wynton Marsalis, Dave Brubeck, the New York Philharmonic, Tony Bennett, Metallica, Sting and Elton John, to name a few. Growing up in Chicago, he was exposed to classical, soul music and street drummers, which prepared him for a career in many genres. More than seven years ago he founded the sextet JazzBrasil, inspired by Brazilian composer Hermeto Pascoal’s way of combining different musical cultures, a fearless style nevertheless respectful of tradition. Its debut *Essentially Hermeto* from 2012 was critically acclaimed and won the sextet many fans.

**Hermeto: Voice and Wind.**

The sextet is made up of excellent musicians: Ted Nash (saxophone, flute and clarinet), Mark Toskin (piano and melodica), Keita Ogawa (percussion), Rogério Boccato (drums and percussion) and Jay Anderson (bass). Charlston also plays marimba and sings in Portuguese.

Listeners will find themselves captivated by the earthy traditional Brazilian rhythms and highly sophisticated jazz harmonies. There are many outstanding tracks: on “Nem Um Talvez”, first heard on Miles Davis’ *Livin’ Evil*, Nash’s flute leads the conversation between melodica and clarinet. The most earthy traditional Brazilian rhythms and highly sophisticated jazz harmonies and should be left alone by singers without the necessary chops. On Swift’s version (in an artful medley with “A Stranger in Town” hews fairly close to the original, though mercifully without the corny vocal chorus that Tormé chose to employ. No point in changing something that was already pretty darned good.

Swift is in command. When she tells her friend “Sister, you’re much better off without him” (on Dick Scanlan-Jeanine Tesori’s “Forget About the Boy”) you believe that it’s good advice. Cohen is empathetic in setting up a scat interlude on this one.

At 24 the native New Yorker (daughter of the late pianist Hod O’Brien and vocalist Stephanie Nakasian) is already a veteran. She made a CD with Richie Cole at 9 and another with Harry Allen at 13. Victor Schertzinger’s “I Don’t Wanna Cry Anymore” features a great moment when Cohen accelerates the band, only to have drummer Kyle Poole take it down again. Swift can handle the fast curves, that’s just because it works really well with a big band.

**Hermeto: Voice and Wind**, by Anna Steegmann

Plenty of competent female jazz vocal albums are released every year. Many of the singers are in the Linda Ronstadt camp—good interpreters of the Great American Songbook but not the full package available to Sarah Vaughan, Carmen McRae or Betty Carter. Veronica Swift announces right off in Dory and André Previn’s “You’re Gonna Hear From Me” that she has it all: a cool, knowing attitude; a strong and clear voice; an arsenal stocked with improv and scat; and the ability to swing like crazy. She’s also an able arranger of this album, recorded with varying personnel at two sessions.

**Confessions**, by Jim Motavalli

**For more information, visit sunnysiderecords.com.** This project is at Zinc Bar Oct. 10th. See Calendar.
Multi-instrumentalist Joe McPhee chafes at boundaries, musicality and empathy. It's not always easy to experiment they still achieve the ends of structure, in Peter Brötzmann’s Chicago Tentet, even at their most uncompromising program of these three discs, Swedish saxophonist Mats Gustafsson. It’s by far the most satisfying date.

Similarly rescued from the vaults, Brace for Impact contains further duets by McPhee, this time with Gustafsson’s breathing baritone saxophone, before seessaving between an airy riff and twin-pronged assault. For more information, visit nottwo.com, frost.at and corbettvsdempsey.com. McPhee is at El Taller LatinoAmericano Oct. 11th and James Cohan Gallery Oct. 12th. See Calendar.

The sophomore release from Oscar Hernández & Alma Libre finds the leader of the Grammy-Award-winning Spanish Harlem Orchestra in the more intimate setting of a quartet, shining a brighter spotlight on his skills as a soloist and composer/arranger. The band—saxophonist/Buituc Justo Almario, electric bassist Oskar Cartaya, drummer Jimmy Brany and percussionist Christian Moraga—plays with fire and beauty throughout ten new melodically appealing, harmonically sophisticated and rhythmically compelling Hernández originals.

The group lives up to its name (Spanish for free spirit) on opener “Otro Nivel” (Another Level), a hardbopping cooker adding the trumpet of guest Gilbert Castellanos to the frontline, charging straightahead over the pulsating rhythm section before making way for a melodious piano solo and incendiary trap drum interlude. The mood softens as Almario and Castellanos switch to flute and flugelhorn, respectively, on the title track that follows, a minor mode episode recalling the Horace Silver Quintet. The date moves forward in a decidedly AfroCuban direction on the next three tracks: “Latino Jazz”, a lively excursion with a montuno midsection featuring congas; “Danzón para Lisa”, a pretty variation on the traditional Cuban dance form; Almario back on flute and guest Dayre atención to violin; and “Mi Canción Es Para Ti”, an energized outing with tenor wailing over a rumba rhythm.

“Silent Prayers” is a meditative piece, Almario again on flute and the returning Castellanos playing muted trumpet, then remaining to play powerful open-bell horn alongside tenor on “Alternate Roots”, an exciting venture with a climactic drum solo played over a piano montuno. Almario and Hernández wax romantic on the ballad “Sentimiento De Amor”, then dance over the mellow rhythms of “Groove For Peace”. The date ends in soulful fashion with “Mindful Thoughts”, Cartaya soloing lyrically before Hernández and Almario (back on tenor) take their turns to close out this most satisfying date.

For more information, visit originarts.com. This project is at Dizzy’s Club Oct. 13th. See Calendar.
Vijay Iyer Composer Portrait
October 24th, 8pm
Miller Theater
2960 Broadway (at 116th street)

Ethan Iverson Quartet with Tom Harrell
Ethan Iverson piano / Tom Harrell trumpet, flugelhorn
Ben Street bass / Eric McPherson drums
October 16th, 7:30pm / 9:30pm
Jazz Standard
116 E 27th Street

Sun of Goldfinger: David Torn / Tim Berne / Ches Smith
David Torn electric guitar, live-looping, electronics
Tim Berne alto saxophone
Ches Smith drums, electronics, tanbou
October 13th, 9pm
Nublu 151
151 Avenue C

Shai Maestro Trio
Shai Maestro piano / Jorge Roeder bass / Ofri Nehemya drums
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October 29th - 30th, 7:30pm / 9:30pm
Jazz Standard
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Under the large umbrella of contemporary jazz, something meaty for the musicians to tackle together. For effect. The grooves come out of the imperative to have there's nothing showy, nothing mannered or done simply groove-heavy album, but smart and utterly sincere.

Parker's trio with violinist Billy Bang. Once past the pure instrumentation though, it stands on its own. This is a Woolgathering is Ulery's label). And what a kick-ass trio it is. The immediate reference point here is William rocking to the rhythms while following along with all the lines and feeling the reach of real emotions.

That gets back to seriousness of purpose. It's not the idea of a tune, or the thing as a whole, being 'about' anything; it has to do with the meaning the three musicians find in making music with each other. The personal touch is here and it's intimate and deep.

This is by far the best record in the bassist's discography. A talented ensemble player and soloist, his own albums tend to lose their focus on compositional concerns. The point here is not the composing but the playing and Woolgathering has some of the best of the year.

For more information, visit mattulery.com. Brock is at 55Bar Oct. 14th with Jim Ridi and 21st as a leader. See Calendar.

Zach Brock/Matt Ulery/Jon Deitemyer
(Woolgathering) by George Grella

This album is the debut of the trio of violinist Zach Brock, bassist Matt Ulery and drummer Jon Deitemyer (Woolgathering is Ulery’s label). And what a kick-ass trio it is. The immediate reference point here is William Parker’s trio with violinist Billy Bang. Once past the pure instrumentation though, it stands on its own. This is a groove-heavy album, but smart and utterly sincere. There’s nothing showy, nothing mannered or done simply groove-heavy album, but smart and utterly sincere.

It is. The immediate reference point here is William (Woolgathering is Ulery's label). And what a kick-ass trio it is. The immediate reference point here is William Parker’s trio with violinist Billy Bang. Once past the pure instrumentation though, it stands on its own. This is a groove-heavy album, but smart and utterly sincere. There’s nothing showy, nothing mannered or done simply groove-heavy album, but smart and utterly sincere.

Since moving to New York in 2010, Israeli tenor saxophonist Yoni Kretzmer has built a strong reputation. These two small-group recordings are just being released on Kretzmer’s OutNow Recordings, although Mis-Take was recorded in July 2013 and Bring in May 2018. Both showcase Kretzmer in highly compatible settings, and, among other things, offer a glimpse of how he has developed in the five intervening years.

The only Mis-Take here is that it took so long for it to be released, but one imagines it got lost in the shuffle between the band’s debut Weight from earlier in 2013 and 2015’s two-CD set Book II. Kretzmer stamps Mis-Take with his muscular, soaring horn, connecting forcefully with bassists Reuben Radding and Sean Conly and drummer Mike Pride. Kretzmer is in clear command as he flies over the rhythm section, which is in perfect syncry. Pride’s polyrhythmic support complemented by the powerful acoustic basses. Generally, Kretzmer prefers slow to medium tempos over which he blasts with unrelenting firepower while the basses and drums stir with edifying abandon. While the saxophonist takes most of the solo space, there is plenty of collective improvisation with contrasting sounds from the basses and stunning drumming throughout, including a lengthy, thoughtful solo on “I Doubt There For”. Kretzmer tends to build to an enormous crescendo and end on a softer note, exploring the outer limits of the horn along the way.

From the first notes of Bring, it is clear that Kretzmer is pursuing a different direction with the debut of a trio with pianist Daniel Sarid and drummer Michael Evans, a subtler, more nuanced sound performed with abundant finesse. “Rotate”, one of the best tracks, explores a sensitive collective sound and leads eventually to signature ecstatic saxophone in machine-gun-like bursts. Throughout the album, Kretzmer aches to explode with torrential gusts, yet he often holds himself back before letting go. Adding extended techniques, including a striking and piercing falsetto, Kretzmer is the quintessential antibop performer, who rarely swings but always sings. “Grow” demonstrates his maturation as a leader, as the performer, who rarely swings but always sings. “Grow” demonstrates his maturation as a leader, as the performer, who rarely swings but always sings. “Grow” demonstrates his maturation as a leader, as the performer, who rarely swings but always sings. “Grow” demonstrates his maturation as a leader, as the performer, who rarely swings but always sings. “Grow” demonstrates his maturation as a leader, as the performer, who rarely swings but always sings.


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Ethan Iverson Quartet (with Tom Harrell) (ECM) by George Kanzler

The “practice”, or process, was simple. Assemble a quartet for a week at the Village Vanguard; don’t practice or rehearse arrangements; work from lead sheets of standards or originals with blues progressions, i.e., from “common practice”. Pianist Ethan Iverson assembled the quartet, with frequent bandmate bassist Ben Street, plus new musical colleagues drummer Eric McPherson and, as the main lead instrument, trumpet Tom Harrell. That simple formula has resulted in an extraordinary album, sui generis, much like the similar explorations of standard repertoire that resulted in Herb Ellis’ Nothing But the Blues and Gil Evans’ New Bottle, Old Wine. Like those albums, Common Practice is both soothingly familiar and utterly distinctive.

After first listening, it is easy to come away with the impression that this is a collection of slow ballads, but repeated listening reveals a panoply of tempos, from the buoyant bop of Denzil Best’s “Wee” and ’30s swing of Bud Green-Les Brown-Benjamin Homer’s “Sentimental Journey” to the Frank Sinatra heartbeat tempo of Jimmy Washington’s “I’m Getting Sentimental Over You”—that seems to sculpt their solos out of individually considered and weighed notes and chords and the spaces in between with classic care. The former’s haunting intro is another jaunt, an amusing and lightly tripping romp uptempo whimsy. “Waitin’ for My Dearie” (Brigadoon) is another jaunt, an amusing and lightly tripping romp straying far from its melody into territory where call-and-response make its own statement.

Both seem to sculp their solos out of individually considered and weighed notes and chords and the spaces in between with classic care. The former’s haunting intro to “The Man I Love” is another jaunt, an amusing and lightly tripping romp uptempo whimsy. “Waitin’ for My Dearie” (Brigadoon) is another jaunt, an amusing and lightly tripping romp straying far from its melody into territory where call-and-response make its own statement.

Although Lerner and Loewe are synonymous with Broadway blockbusters, an early work, the unsuccessful The Day Before Spring, is all but forgotten; Hyman and Peplowski pay homage with two tracks, “A Jug of Wine”, which in its change of tempo comically invokes the fairer sex, it falls to Peplowski on most of the tracks to handle the melody while Hyman provides a wealth of contrast in investigating his musical ideas. He does take a piano solo on one of two versions of the title song to Gigi, his playing emulating an entire orchestra. Peplowski’s ability to play a melody with purity and authenticity is demonstrated in the short (2:11) “If Ever I Would Leave You” (Camelot), offered with a graceful yet soulful delivery. On the tenor saxophone version of “Gigi”, Peplowski takes a page from the Ben Webster hard bop songbook, playing buoyant bop of Denzil Best’s “Wee” and ’30s swing of Jerome Kern-Oscar Hammerstein II’s “All the Things You Are”. Yet it is the ballads taken at leisurely to almost somnolent tempi—Gershwins’ “The Man I Love”, Vernon Duke-Ira Gershwin’s “I Can’t Get Started” and Gershwin’s “Embraceable You”, here voiced by Vivienne Aerts, who gives it a starry-eyed, dryly heartfelt reading, her airy soprano rehashing every syllable without a hint of pretense or being overly theatrical. “Think of One” is a Thelonious Monk chestnut, Liebman coming out of the gate swinging wittily yet heartily, Werner spare and droll, savoring those Monk spaces, unfolding his solo with relish, essaying those brief silences and angular melodic fragments before letting go with a brief torrent of key creakles. Carrington lets loose a bit of lightning and energetic thunder. The title track has a hint of bossa nova and Liebman goes to town on soprano, working himself into a somewhat John Coltrane-like frenzy, while Werner lets loose with some jabs and bursts; there’s some shimmering electric piano and sleek organ down in the mix, enriching the texture in general.

Everyone evinces an amiable sense of restraint—soloing is pithy and vibrantly concise. Werner and company establish a fascinating forum, easygoing tempos with some genteelly penetrating, finely intense company establish a fascinating forum, easygoing tempos with some genteelly penetrating, finely intense

For more information, visit arborsrecords.com. Werner is at The Appel Room Oct. 18th-19th with Joe Lovano. See Calendar.

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Common Practice

Kenny Werner (Newvelle) is at The New York City Jazz Record | October 2019 23

For more information, visit cmrecords.com. This project is at Jazz Standard Oct. 16th. See Calendar.

For more information, visit emcrecords.com. This project is at Jazz Standard Oct. 16th. See Calendar.

For more information, visit arborsrecords.com. This project is at Dizzy’s Club Oct. 16th. See Calendar.

Kenny Werner is not only aces when it comes to choosing eyewear—those shades!—he’s the pianist of choice for contexts large (Thad Jones/Mel Lewis Orchestra, Metropole Orchestra of Holland) and small (his duo with Toots Thielemans, assorted bands with Joe Lovano and musical director for Broadway doyenne Betty Buckley). Church on Mars is his latest venture as a leader, ably accompanied by veteran saxophonist David Liebman, solid bassist James Genus and dynamic drumming ace Terri Lyne Carrington.

The kickoff is “Feel Good”, beginning tentatively and elegantly before Werner and (especially) Liebman goose things into a higher level with a slightly calypso-flavored melody, Liebman playful, Werner bright and delicately engaging. “Tender Mercies” is an eerily languorous ballad featuring Liebman’s elegantly sobbing soprano saxophone and woody flute over ringing, cyclic piano chords. The elegant, measured pacing gives this number a slightly eerie, time-has-been-slowed-down quality and Werner’s solo is near-perfection. This set’s only vocal selection is the oft-heard Gershwin’s standard “Embraceable You”, here voiced by Vivienne Aerts, who gives it a starry-eyed, dryly heartfelt reading, her airy soprano rehashing every syllable without a hint of pretense or being overly theatrical. “Think of One” is a Thelonious Monk chestnut, Liebman coming out of the gate swinging wittily yet heartily, Werner spare and droll, savoring those Monk spaces, unfolding his solo with relish, essaying those brief silences and angular melodic fragments before letting go with a brief torrent of key creakles. Carrington lets loose a bit of lightning and energetic thunder. The title track has a hint of bossa nova and Liebman goes to town on soprano, working himself into a somewhat John Coltrane-like frenzy, while Werner lets loose with some jabs and bursts; there’s some shimmering electric piano and sleek organ down in the mix, enriching the texture in general.

Everyone evinces an amiable sense of restraint—solos are pithy and vibrantly concise. Werner and company establish a fascinating forum, easygoing tempos with some genteelly penetrating, finely intense solos. For Werner, another one in the “Win” column.

For more information, visit newvelle-records.com. Werner is at The Appel Room Oct. 18th-19th with Joe Lovano. See Calendar.
10 years since her last solo piano recording, Hiromi is back with *Spectrum*. In the press release, Hiromi speaks about how different moods in music evoke different hues. Hiromi’s first piano teacher colored sections of her sheet music with pencil according to the feeling the passage had: red for fiery, blue for melancholy. Hiromi has developed a broad palette since then, investigating almost every kind of piano playing from counterpoint to ragtime. There are many brilliant unison passages and technical feats throughout *Spectrum* but, in general, the album finds Hiromi foregoing fusion pyrotechnics in deference to a grittier, bluesier sound.

“Kaleidoscope” starts with a minimal undulating motive, which slowly spirals out like a fractal with chasing harmonies and imitative counterpoint. Two-fisted funk snaps you back from your trance before a fugue takes over. The glassy interlude has shimmering chords and ripping ascending thirds that never miss. Blues wails cue the classic boogie-woogie bass pattern of “Yellow Wurlitzer Blues”, a cycle of fifths quickly modulating as Hiromi puts the grease on the top. The advanced harmony of the bridge serves as a foil to the blues of the “A” section and brings back the tricky turnaround, promptly peppered by double-time bop.

The title track is a futuristic folk dance with low-octave stabs, rapid-fire repeated melody and a gorgeous middle section of climbing chord clusters and melismatic grace notes. “Mr. CC” is straight-up ragtime delivered with crisp perfection, a sneaky 7/4 cueing the schmaltzy bridge played in swinging stride with a tinkly high solo before the recapitulation.

Piano enthusiasts of every kind will enjoy this every-decade treat from the gifted pianist. This new recording shows maturity, creativity, blazing solos and surprising juxtapositions of style.

For more information, visit concordmusicgroup.com. This project is at Sony Hall Oct. 19th-20th. See Calendar.

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First formed around a decade ago as a modern bop-oriented orchestra (their debut recording included such songs as “Woody’n You” and “Un Poco Loco”) the Eyal Vilner Big Band has gradually evolved into a much more swing-based band that plays for jitterbugging dancers. *Swing Out!*, its fourth release, makes the case that it is one of the most versatile and hard-swinging units in its field.

The dozen selections are full of surprises and consistent joy. Vilner’s opening original “Downhill” introduces the group as a fairly conventional big band touched by the influence of Count Basie. That all changes on “In A Mellow Tone” which, rather than emulating Duke Ellington as expected, has Brianna Thomas singing vocalese lyrics based on an obscure Trummy Young trombone solo.

A rollicking “Dinah” by Harry Akst-Sam M. Lewis-Joe Young, Louis Alter-Eddie DeLange’s “Do You Know What It Means To Miss New Orleans” (highlighted by James Zollar’s trad trumpet) and W.C. Handy’s “St. Louis Blues”, which is partly based on a Louis Armstrong solo, find the band sounding quite credible hinting at both New Orleans jazz and early swing.

Brandon Bain’s vocal on Bob Haymes-Alan Brandt’s “That’s All” (with Vilner taking a fine alto solo) is 50s swing, “Big Apple Contest” from the 1939 film *Keep Punchin’* is a riff-filled dance number that cooks and Walter Donaldson-Gus Kahn’s “My Baby Just Cares For Me” is based on Nina Simone’s hit version of the late ‘50s. The other numbers are Vilner’s solid swinger “Going Uptown”, a rock-and-rollish “5-10-15 Hours” (a big hit for Ruth Brown written by Rudy Toombs), Sholom Secunda-Jacob Jacobs’ “Bei Mir Bist Du Schon” and an episodic and adventurous take on the traditional song “I’m On My Way To Canaan Land”, which includes a free section, a gospel-flavored vocal by Thomas and some complex ensembles worthy of Ellington.

While there are some fine short solos, it is the band’s spirit that is most memorable, *Swing Out!* is a delight for both listeners and swing dancers.

For more information, visit eyalvilner.com. This band is at The Django Oct. 16th and Birdland Oct. 20th. See Calendar.

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Inside Hi-Fi was Lee Konitz’ first outing as a leader on Atlantic, following the fantastic date he co-led with Warne Marsh the previous year (1955). It is a strong date in its own right, with a different quartet heard on each side. The first features guitarist Billy Bauer while pianist Sal Mosca is heard on the other, but a more obvious difference is that Konitz plays tenor on all of side B. He also doubles on tenor and alto on the opening track, but prior to this release his only other recording with the larger horn was for one track on a Lars Gullin date. He would record on tenor only rarely later, notably on a couple of the tracks on the 1967 record Duos and finally for one entire record (Tenorlee, 1977). He always sounded very comfortable on tenor and it’s anyone’s guess why he used it so infrequently. Konitz’ stylistic debt to Lester Young is more readily apparent with the bigger horn, though he sounds nothing like any of the Young-influenced tenor players of the Cool Era. Nor does he sound much like Marsh, even though both depend heavily on Tristano-school devices (long lines, the use of note groups that run counter to the meter of the tune, etc.). When Inside Hi-Fi first appeared, the tenor playing so struck fans that many fell particularly in love with that side of the record, but this listener has always felt that Side A is even more magical because the rhythm section seems more in sync. It opens with the first and possibly best recording of the Konitz original “Kary’s Trance”, a typically convoluted Tristano-ite line that would remain in Konitz’ book for decades. Hearing him play this kind of tune with Bauer is always delicious. This side also holds an advantage in terms of sound quality. There’s an almost edgy brightness to the B side, though the listener notices the sonic difference between the two dates much more on CD releases, where we go straight from one session to the other. This remastered LP version helps with the presence on both sides, but the difference in sound remains. These considerations don’t change the fact that both sides of Inside Hi-Fi are great and hearing Konitz on both alto and tenor enhances our appreciation of his art.

For more information, visit purepleasurerecords.com. Konitz is at The Jazz Gallery Oct. 20th. See Calendar.

Inside Hi-Fi
Lee Konitz (Atlantic-Pure Pleasure)
by Duck Baker

Inside Hi-Fi
Lee Konitz (Atlantic-Pure Pleasure)
by Duck Baker

The best improvisers understand the importance of organically capturing moments and expressing the tightrope that is spontaneous performance. Drummer Makaya McCraven has taken this a step further by taking live improvisations and editing them into new pieces. On Where We Come From (Chicago + London Mixtape) and Universal Beings, McCraven makes a compelling case for live performance being just the start and that there is more to express once the curtain has come down.

With Where We Come From (Chicago + London Mixtape), McCraven shows amazing prowess as a producer, slicing and dicing moments and ultimately crafting a record that journeys through jazz, hip-hop and a panoply of world music styles. Whether it’s the laid-back neo-soul displayed on “Suite for Artis Gilmore” or rhythmic insistence of “The Oracle”, McCraven considers and reviews the weight of capturing an improvisatory moment.

McCraven’s collage-based concept is honed on Universal Beings, four separate performances with different groups in New York, Chicago, London and Los Angeles. Universal Beings is more meditative and shows more of McCraven as a drummer in the moment, demonstrating a style that is adept at changing course. This is apparent early on with “Young Genius”, McCraven testing the waters first with a slow hip-hop beat, eventually moving to a swing pattern.

Where We Come From (Chicago + London Mixtape) features nimble Rhodes playing as well as tuba while Universal Beings features groups utilizing everything from harp and cello to vibraphone and guitar. The result is a sound that is equal amounts ethereal and thoughtful and breaks through every genre barricade. With these two releases McCraven proves that the jazz landscape is due for a new revolution—one snip and edit at a time.

For more information, visit intlanthem.com. McCraven is at BRIC JazzFest Oct. 24th. See Calendar.

Where We Come From (Chicago + London Mixtape)
Universal Beings
Makaya McCraven (International Anthem)
by Eric Wendell

If you’ve been out and about around the city, you may have noticed a young vibraphonist who seems to be popping up everywhere, with artists like Peter Evans, Marquis Hill and Makaya McCraven. That’s Joel Ross, a 24-year-old transplant from Chicago who, because his twin brother beat him out for All-City Concert Band drum chair, turned his attention to mallet instruments. All for the good, as it turns out. KingMaker, his debut as a leader, is both precocious and prodigious; less a showcase for his ecstatic soloing (best experienced live) than a portfolio of his unique writing style and a platform for Good Vibes, his working quintet of alto saxophonist Immanuel Wilkins, pianist Jeremy Corren, bassist Benjamin Tiberio and drummer Jeremy Dutton.

The music seems to float in a nebulous but funky netherworld, an M-Base-like sound marked by long rhythmic phrases—strings of evenly-spaced accents with a slightly longer or shorter pulse (or two) inserted here and there—that produce an unevenly even flow. Ross’ melodies hang on these rhythmic contours, in chromatic but mostly tonal harmonies, changing their personalities in contrasting bridge sections, returning to cyclic, slightly off-kilter vamps. A second thing you may notice is how well these musicians play, each demonstrating impeccable command of his instrument (her in the case of vocalist Gretchen Parlato, who cameoed on “Freda’s Disposition”) and the concomitant ability to synchronize with the others. It’s tricky music, but it doesn’t sound as tricky as it could, played in less competent hands/bands.

Ross is a discreet leader, letting smoky alto guide many of the melodies, often laying out for piano to comp behind improvisations, keeping it relatively short and sweet when it’s his turn to shine. But within these succinct solo statements he invariably does shine, employing a full but clearly articulated tone to spin out circling webs of sound—long, expansive skeins delivered with the intensity of a trip-hammer, undergirded by a quiet but charismatic emotional arc, like a preacher in church warming to his message, inspiring the flock with his conviction. While these songs may not continue to ring in your ears when the album is over, the thematic threads should certainly leave a lasting impression.

For more information, visit bluenote.com. This project is at BRIC JazzFest Oct. 25th. See Calendar.

KingMaker
Joel Ross (Blue Note)
by Tom Greenland

Where We Come From (Chicago + London Mixtape)
Universal Beings
Makaya McCraven (International Anthem)
by Eric Wendell

The music seems to float in a nebulous but funky netherworld, an M-Base-like sound marked by long rhythmic phrases—strings of evenly-spaced accents with a slightly longer or shorter pulse (or two) inserted here and there—that produce an unevenly even flow. Ross’ melodies hang on these rhythmic contours, in chromatic but mostly tonal harmonies, changing their personalities in contrasting bridge sections, returning to cyclic, slightly off-killer vamps. A second thing you may notice is how well these musicians play, each demonstrating impeccable command of his instrument (her in the case of vocalist Gretchen Parlato, who cameoed on “Freda’s Disposition”) and the concomitant ability to synchronize with the others. It’s tricky music, but it doesn’t sound as tricky as it could, played in less competent hands/bands.

Ross is a discreet leader, letting smoky alto guide many of the melodies, often laying out for piano to comp behind improvisations, keeping it relatively short and sweet when it’s his turn to shine. But within these succinct solo statements he invariably does shine, employing a full but clearly articulated tone to spin out circling webs of sound—long, expansive skeins delivered with the intensity of a trip-hammer, undergirded by a quiet but charismatic emotional arc, like a preacher in church warming to his message, inspiring the flock with his conviction. While these songs may not continue to ring in your ears when the album is over, the thematic threads should certainly leave a lasting impression.

For more information, visit bluenote.com. This project is at BRIC JazzFest Oct. 25th. See Calendar.

KingMaker
Joel Ross (Blue Note)
by Tom Greenland
Historians cannot say for certain exactly what cornet player Buddy Bolden (1877-1931) sounded like. But they generally agree that in the 1890s-1900s he played a very early version of what came to be called jazz and he has been cited as a direct or indirect influence on King Oliver, Bunk Johnson and Louis Armstrong. One who has much to say about Bolden’s life is trumpeter Wynton Marsalis, whose soundtrack to the recent film Bolden fondly recalls the New Orleans jazz of the ’20s-30s.

Bolden’s career in music ended in 1907, when he was confined to a mental hospital, remaining until his death. Many of the standards Marsalis embraces on this CD were written long after Bolden’s career ended, such as Kid Ory’s “Musk Rat Ramble”, Harry Akst-Sam Lewis’ “Dinah” and Fats Waller’s “Black and Blue”. Instead Marsalis salutes Bolden by acknowledging some of the ’20s-’30s musicians for whom he paved the way.

Armstrong is prominent and Marsalis draws on his repertoire with inspired performances of Spencer Williams’ “Basin Street Blues”, Sam Theard’s “I’ll Be Glad When You’re Dead, You Rascal You” and Hoagy Carmichael’s “Stardust”. Most of these selections feature singer Reno Wilson, who is mindful of Armstrong’s distinctive, gruff vocal style and portrayed him in the film. Other New Orleans musicians Marsalis celebrates on this soundtrack range from Johnson (who played in Bolden’s band in the 1900s) on “Making Runs” to Jelly Roll Morton on “I Thought I Heard Buddy Bolden Say” and the Original Dixieland Jazz Band on cornet player Nick LaRocca’s “Tiger Rag”.

The personnel varies and includes trombonist Wycliffe Gordon, trumpeter Marcus Printup and alto saxophonist Ted Nash. Vocalists Catherine Russell on the traditional “Make Me a Pallet on the Floor” and Brianna Thomas on Marsalis’ “Red Hot Mammars” are faithful to the gritty ’20s style of Bessie Smith, Ma Rainey and other blues singers Armstrong accompanied.

Allegedly, Bolden recorded a cylinder in 1898. Lovers of New Orleans jazz continue to hope that it will turn up somewhere. However, his impact didn’t end when his career did and Marsalis’ Bolden soundtrack is a consistently engaging tribute.

For more information, visit jazz.org/blueengine. Marsalis is at Rose Theater Oct. 25th-26th. See Calendar.

When two celebrated musicians join in a collective ensemble, all too often the outcome is a cutting contest. Not so, Parlour Game. This new quartet of violinist Jenny Scheinman and drummer Allison Miller functions instead as a comradely parlor concert in your stereo, with 11 instrumental selections that hold all of the inclusive qualities of the best vocal music. Simple in concept and mood but never in execution, composition or scope, Parlour Game lures the listener in with a swath of styles, echoing late-show cabaret as easily as David Grisman’s quartets, bossas, moving ballads, jazz and fiddle tunes with a pocket.

Scheinman’s sound is mystical, at points transparent, and on this album, she applies it in a sinewy, modal manner before digging the bow in and doubling a boppish piano melody (“Top Shelf”). Likewise, Miller has proven herself over the years as a driving, musical drummer but, much more so, she is a serious bandleader, touring and recording with several important aggregations, most notably Boom Tic Boom, holding the distinction of hippest band name led by a drummer.

This album carries a beautiful stasis but within it, there are high points. “Michigan” explores the “New Acoustic” genre without ever falling into new age trappings; Scheinman’s floating melody and the work of pianist Carmen Staat stand out. But it’s followed by “Fake Weather”, Tony Scherr’s bass rif and the very behind-the-beat groove by Miller pulling the listener into slow Sunday mode. Yet Scheinman here plays with an exquisitely uncertain quality, sliding into her notes and stepping around the tempo, complemented by Staat’s wide open hands over Major 9 and 11 chords. Of special interest to this newspaper’s readership is the aforementioned “Top Shelf” (on which Staat’s stirring foray is almost hurtfully good) and “Beans and Rice”, which opens like stride for a Harlem afternoon before Scheinman’s melody and solo statement conjure Stuff Smith and Itzhak Perlman. Simultaneously.

For more information, visit royalpotatofamily.com. This project is at Birdland Oct. 31st-Nov. 2nd. See Calendar.
Nicholas Payton (trumpet, keyboards, voice) colors outside the lines when it comes to traditional concepts of jazz. With Relaxin’ with Nick—a double live album—Payton and his trio mates Peter Washington (bass) and Kenny Washington (drums) dedicate two hours of finely attuned music to demonstrating that experimentation and individual expression can unfold inside the boundaries of jazz’ central, historical structures as effectively as outside. This is achieved by playing both straight and manipulating the interpretation of what exists inside those lines, as well as knowing when to step judiciously beyond them.

Payton is known also for taking risks, as evinced by his distinctive approach of accompanying his own trumpet playing with piano, Fender Rhodes and voice, a process he has evolved over the years in parallel with complete command of the trumpet’s many lineages and acoustic potentials. Here this phenomenon is doubly impressive considering it is accomplished without the aid of studio editing. In this way, Payton has delineated an extraordinary style that provides a high degree of flexibility and personal artistic control. It should also be noted that the phenomenon would not be as successful without the astute backing of the two Washingtons, whose strong grooves on bass and delicacy on drums—especially working the brushes—provides the necessary percussive pop to catalyze Payton’s fluid lines and self-trading.

The result is a tour of trumpet music from Louis Armstrong to Chet Baker (including Payton’s falsetto, sometimes strained vocals) to Miles Davis and beyond. Fender Rhodes and electronics give the compositions variegated texture and allows Payton to present a collage of styles—both tune to tune and within single compositions—most of which are Payton originals.

Lastly, Payton and his band open the door to the sensation—unique to live performance—that the tightrope walker can slip anytime, especially when the music sometimes dips into grating or off-kilter moments that don’t quite gel. These are rare, but Payton’s choice to retain them in the final release is yet another example of his dedication and brave perspective.

For more information, visit smokesessionsrecords.com. This project is at Smoke Oct. 31st-Nov. 3rd. See Calendar.

 وهينها في الطريقة الأولى للجهاز. لا يُعتبر تقليديا. ليدز هو النجمة الرئيسية. على غرار هاته الثراء، يظهر هنالك بعض الخصائص التي تعكس الثراء.</p>
Bill Cole has often been a valuable and unusual voice in New York groups, specializing in double reed instruments that aren’t the oboe. His agglomeration includes the hojok and piri from Korea and the Indian nagawaram. He also plays a variety of non-Western single-reed instruments and even a few instruments without reeds, such as the Tibetan trumpet and the Australian didgeridoo.

It’s the didgeridoo—a deep and resonant instrument originally used in indigenous ritual—that’s the focus of Cole’s two Still Breathing CDs, neither of which is likely to overburden his bank account. These are not easy records: amorphous, hour-long duets with bassists Gerald Veasley on one and Alex Blake on the other. With the didgeridoo drone, both come off to bassists Gerald Veasley on one and Alex Blake on the other. The first volume pairs Cole with electric bassist Veasley, whose time with Joe Zawinul and Grover Washington is apparent. He’s not in the background, rather taking up the role of melody instrument for much of the session. With Blake, the music is more organic—breath and wood with no electrical magnification. Blake’s discography ranges from Randy Weston to the Manhattan Transfer. He’s a versatile player and takes the opportunity to play rhythm section, slapping beats and repeating riffs under Cole’s waveling drones. It makes for a better mix in what is still, like the Veasley duo, an album only suited for certain ears. That middle ground is, in a sense, what makes the opportunity to play rhythm section, slapping beats and repeating riffs under Cole’s waveling drones. It makes for a better mix in what is still, like the Veasley duo, an album only suited for certain ears. That middle ground is, in a sense, what makes the music not altogether soothing; they tend to disrupt their own ambiance. For focused listening, however, they tend to meander.

That middle ground is, in a sense, what makes the music not altogether soothing; they tend to disrupt their own ambiance. For focused listening, however, they tend to meander.

For more information, visit billcole.org. Cole is at The Brooklyn Commons Oct. 22nd. See Calendar.

Phoenix Rising
David Kikoski (HighNote)
by Ken Dryden

Pianist Dave Kikoski has known tenor saxophonist Eric Alexander (a frequent leader and sideman himself on HighNote) for a long time, but they only began playing together over the year leading up to this session, while bassist Peter Washington and drummer Joe Farnsworth have been regular collaborators of the pianist. Together the quartet dives headlong into a diverse list of potent originals, pop songs of several decades and one jazz standard. Although most of the songs are familiar, there is a freshness to each of them due to the pianist’s inventive touch.

Kikoski and Alexander co-wrote the powerful title track, a strong opener bringing to mind McCoy Tyner’s ’60s sessions while the saxophonist’s blues “Kik It” was written in honor of and showcases the pianist. The quartet’s laidback yet soulful interpretation of Jimmy Webb’s ’60s pop smash “Wichita Lineman” gives it new life in an imaginative reworking. A roundabout exploration of Frank Loesser’s “If I Were A Bell” has the same effect on a standard long part of jazz repertoire. Johnny Mandel’s “Emily”, indelibly associated with the late Bill Evans, is a masterpiece with Kikoski’s lyrical treatment, featuring a pensive introduction and slow tempo. After shimmering piano sets up Guy Wood-Robert Mellin’s “My One And Only Love”, Alexander takes center stage, making great use of space. The blazing rendition of John Coltrane’s “Lazy Bird” and delicate Latin setting of Ann Ronell’s “Willow Weep For Me” add further variety to this rewarding release.

For more information, visit jazzdepot.com. Kikoski is at The Stone at The New School Oct. 29th-Nov. 2nd.

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Sandy Ewen is a Toronto-born, former Texan, now New York resident, free improvising guitarist. She has ongoing collaborations with bassist Damon Smith and drummer Weasel Walter and in the past has performed with other key figures in improvised music, including Keith Rowe, Henry Kaiser and Jaap Blonk.

While the latter set the pattern for horizontal, tabletop, prepared guitar, Ewen opts for the laptop adaptation, playing the instrument with an array of materials that can include “railroad spikes, sidewalk chalk, threaded bolts and steel wool”. On these two recent releases (Transfusion is a CD or download, See Creatures was a cassette and is now download-only), she’s heard in duet with fellow radical guitarists Chase Gardner and Lisa Cameron.

From Transfusion’s opening “Circulation”, Ewen and Gardner create a dense, continuous music, a stream of particulate sound in which events, though distinct, tend to even out into a tapestry. Ewen is a visual artist as well, sometimes working in draped cloth, and there’s a strongly tactile feel to her music, a focus on materiality, the substance of sound directly connected to the materials with which she plays. There are six pieces here, averaging seven minutes each, but the textures make them feel at once rhythmic and timeless. “Assimilation” begins with a high-frequency rich repeating figure somewhere between sarangi and electronic insects while the concluding “Sync”, filled with wavering sounds, is particularly beautiful. In addition to guitar, Gardner lists “divided pickup” as an instrument, which might account for the bright metallic clicking that sometimes features here, as on “New Skin”.

On See Creatures, dedicated to the memory of pianist Cecil Taylor, Ewen works with Cameron, an Austin, Texas resident who plays lap steel guitar, percussion, feedback and a “berimbauophone”, a homemade instrument for which we lack description or image but suspect it’s related to the berimbau, a single-string percussion instrument associated with the Brazilian martial art capoeira (it may be present in a twanging jaw-harp buzz on “Rhinochimera Atlantica”). Ewen and Cameron are a mini-wave of Southwest lap guitar improvisers, a more radical equivalent of pedal steel guitarists Susan Alcorn and Heather Leigh, though sounding here more like heirs to the feedback baths of The Velvet Underground. The titles name imaginary “see creatures” and the atmosphere is heavy, the sounds often murky, extensive use of low frequency feedback becoming an engulfing texture. It takes a while to get used to, but the mass assumes meaning and events are both blurred and magnified, becoming acts in which the listener’s imagination is collaborative. “Abysmal Grenadier”, one of the briefer tracks at four minutes, has a clarity of effect that longer pieces, the 11-minute “Gigantra Indica”, for example, forego, opting for depth involvement and an effect that feels like percussive feedback, creatures and murk becoming one in the most positive way.

Road to the Sun
Amina Figarova (AmFi)
by Marco Cangiano

This CD marks the 20th anniversary of Amina Figarova’s sextet. Even if of the original group only flutist Bart Platteau, who also happens to be Figarova’s husband, remains, the pianist’s writing has shaped a coherent body of work with a remarkable stylistic consistency. Figarova’s capacity to make a small group sound like a big band is remarkable as is her flair for writing with specific soloists’ sound and phrasing in mind. Many of her compositions are characterized by a multilayered development of instruments and melodies in which quality always prevails over quantity. There is also an underlying sorrow in her writing, exceptionally well conveyed in September Suites, her recollection of 9/11, the intensity and complexity of which are recaptured in this latest effort.

The groups alternate between pieces, with Figarova, Platteau, trumpeter Alex Pope Norris and bassist Luques Curtis acting as anchors. The title track immediately offers a clear example of Figarova’s composing and arranging skills. The addition and integration of string instruments in some of the tunes adds depth and drama to the music, especially “Tumbling Prism”. The following “All We Dance” is an intimate tune sustained by flute and Marc Mommaas’ saxophone, leading to a characteristically unhurried piano solo, which develops into an intense dialogue with the strings. “Snow Mess” is introduced by piano pedal shifting into an uptempo sequence, a brilliant solo by Norris suddenly slowing to let Wayne Escoffery’s dramatic tenor saxophone sustain and then accelerate the pace until the main theme wraps up.

There is so much music in just above five minutes, making the piece sound like a mini-suite. Each composition reveals both melodic richness and sophistication along with excellent individual solos. The contrast between the two saxophones—the mellower Mommaas and more assertive Escoffery—is quite interesting. Also of note are Norris’ warm sound, Platteau’s many contributions both as a soloist (check out “On My Way”) and as lead voice and the different feel of the two drummers, with Jason Brown’s ethereal feel of the two drummers, with Jason Brown’s ethereal pedal shifting into an uptempo sequence, a brilliant solo by Norris suddenly slowing to let Wayne Escoffery’s dramatic tenor saxophone sustain and then accelerate the pace until the main theme wraps up. The final tune “World 3: The Last Goodbye” has a delicate melody and instrumentation to reflect the tender last moments Blue spent with Weston.

For more information, visit tkblue.com. This project is at Minton’s Oct. 31st. See Calendar.

The Quartet
George Coleman (Smoke Sessions)
by Jim Motavalli

That’s tenor saxophonist George Coleman navigating those beautiful changes in Herbie Hancock’s classic “Maiden Voyage” and he was also Hancock’s bandmate in the Miles Davis quintet on Seven Steps to Heaven, My Funny Valentine and Four & More. Those albums were made well over 50 years ago, so it’s great to hear Coleman still in such good health. Coleman isn’t an innovator, but back in the day was the kind of solid player who could elevate many a session. These days, he’s not going on the road but still heard with some regularity in New York. If his powers are diminished, it is not evident on this energetic session.

The late Harold Mabern is on piano and he and Coleman went back at least five decades to their high school days in Memphis (with Jimmie Lunceford as their teacher!). Mabern too sounds good—check out his dancing solo on Léo Chauliac-Charles Tenret’s “I Wish You Love” and how closely he and Coleman respond to each other on Duke Ellington’s “Prelude to a Kiss”. The old friends are joined by younger players, bassist John Webber and drummer Joe Farnsworth. The latter gets a showcase on “Prelude to a Kiss”, then another one later on Antônio Carlos Jobim’s “Triste”.

Coleman has two originals on the set, so he’s not just coasting on standards. Both are uptempo swingers. “East” starts with Coleman unaccompanied, then in duo with Mabern before the band kicks in. Coleman’s solo here isn’t his strongest; maybe another take would have been better. “Paul’s Call” is confident straightahead work all the way through.

The ballads shine, given the many years of life experience Coleman brings to them. Victor Young-Edward Heyman’s “When I Fall in Love” is lovely through some tempo changes, if perhaps overly long at 11 minutes. Excellent is the way the band swings into Bill Carey-Carl Fischer’s “You’ve Changed” after a long unaccompanied introduction from Coleman. This one is Coleman at his most rhypic, with invaluable, telepathic support from Mabern. “Triste” is a nice and concise palatal cleanser, with nice work from Farnsworth and a definitive tenor hook to close the album.

Could the album have been recorded at Rudy Van Gelder’s studio in 1959? You bet, but that doesn’t diminish the pleasures to be had from listening to it now.

For more information, visit smokesessionsrecords.com. This project is at Smoke Oct. 17th-20th. See Calendar.

T.K. Blue is a man of many talents, a saxophonist, flutist, composer, bandleader and educator. The Rhythms Continue is his 13th CD as a leader and possibly his most heartfelt, a dedication to the memory of his lifetime employer and mentor Randy Weston, who passed away in 2018. Blue performed in Weston’s African Rhythms band for 38 years, his life deeply affected by his relationship with the legendary pianist.

The Rhythms Continue features ten musicians fitting African Rhythms’ jazz sensibility and passionate intensity. Blue plays alto and soprano saxophone, flute, kalimba, sanza, lumku and mbira. Alex Blake (bass) and Neil Clarke (drums) were the rhythm section of Weston’s trio. The other participants are Vince Ector (drums), Billy Harper (tenor saxophone) and Min Xiao-Fen (pina) while Sharp Radway, Mike King, Keith Brown and Kelly Green fill Weston’s vacant piano bench. Saxophone is pivotal, often unaccompanied at first, then joined by other instruments.

The 19 tracks include compositions by Weston, Melba Liston and originals by the leader. Extensive liner notes introduce each tune and Blue’s memories and emotions associated with it. Some tracks are short gems like “A Gathering of Elders” (1:33), a tribute to the recording of The Spirit of Our Ancestors from 1991, or “Reverence For Those Who Came Before” (1:18). You’ll find Northern African melodies and instrumentation throughout, bright-tempoed swing on “Kasbah 330A”, intense rhythmic comping and a stunning structure for the soloists’ improvisations on “Going to the East”. The final tune “World 3: The Last Goodbye” has a delicate melody and instrumentation to reflect the tender last moments Blue spent with Weston.

For more information, visit tkblue.com. This project is at Minton’s Oct. 31st. See Calendar.

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This trio has a great sound, with trombonist Ku-umba Frank Lacy’s bright edge floating above and cutting through the strategic, aesthetic gaps in the rhythm section’s grooves. This is small group maximalism at a fundamental level, bassist Kevin Ray and drummer Andrew Drury joining Lacy in playing out to the listener, laying bare ideas and feelings. This is not about volume or activity or even energy levels, but about utter guilelessness. That’s also how the late Roswell Rudd always played, so his guest appearance, playing his own “Yankee No-How”, is so seamless that the band sounds like one that he has mentored. That quality, extroverted and grounded with deep roots in ideas, emotions and group interplay – Lacy plays “I’ll Be Right Here Waiting” like a preacher delivering a sermon, Ray and Drury a still-massive two-man congregation – gives the album spaciousness that goes beyond the fine engineering. Listening to the music feels like being in a big hall with the musicians, yet with a directness intimate enough to seem like the listener is the proverbial audience of one.

This is all to say that The Law of Vibration is high-level modern jazz, completely satisfying if one wishes to hear the sound of musicians swinging with some structural freedom within clearly defined formal expectations. The concluding track, John Coltrane’s “Living Space”, is both a totem and a tribute to that. Lacy is double-tracked and that points to what makes this an outstanding release; he works and wrangles with and supports himself, wrestling with a sense of meaning. In an era when a lot of newly made jazz is about little more than running through changes and time signatures, this is jazz made to serve the needs of art and humanity.


"Dr. Jackle" is a tune by Jackie McLean with a quick, tricky bebop line. It is played in unison by all three members of the Yes! Trio, Ali Jackson with brushes on his snare along with Aaron Goldberg’s piano and Omer Avital’s pizzicato bass. The perfect balance and equality of the three encapsulates the aesthetic of this collective group. These musicians deliberately have chosen an affirmative name, Yes!, including that affirmative exclamation point. That Yes! can also refer to the trio’s rollicking embrace of swing, rhythmic drive and a sense, on many of the more groove-oriented tracks, of joy.

Adding to the notion of equality is the distribution of originals. Avital contributes four, Jackson three and Goldberg only one. The other non-original is the ‘40s standard, “I’ll Be Seeing You”, by Irving Kahal and Sammy Fain, treated to a slow, lush exploration of the melody and solos from piano and bass. The roles of the members often merge and blend, with drums taking the lead, or bass, while the piano maintains a rhythmic foundation. Avital’s “Muhammad’s Market” begins with repeated riffs from piano and bass over a fast, chattering beat, a theme slowly developing from all three and emerging finally as a piano solo in 4/4 before seamlessly melding back into the communal theme. Jackson makes especially evocative use of his bass drum, using it to lead off his “Claqué” in contrast to his sticks on snare and, as the piece climbs toward a climax with a piano solo over an insistent bass ostinato, adding tambourine. And on Avital’s “Flow”, Jackson employs that rock/R&B staple, the cowbell.

The infectious spirit is exemplified especially on two originals. Goldberg’s “Tokyo Dream”, a midtempo swinger, begins with clever interaction between piano and brushed drums, includes a solo by Avital that is reminiscent of Charles Mingus’ “Haitian Fight Song” and ends with sparkling piano-drums trades. Avital’s “Bed-Stuy” begins in a slow groove but blooms into a power ballad with rolling piano chords, a slap backbeat and vamp climax full of ecstatic piano and bass trills.

For more information, visit jazzandpeople.com. This project is at Jazz Standard Oct. 17th-20th. See Calendar.
Free group/ensemble improvisation is a tricky prospect. It can yield joys and frustrations in lopsided quantities and such is the case with Transatlantic Quartet. A foursome of Europeans and Americans, this group—plus a brief appearance by poet Barry Wallenfels—maps out their own course in the sea of free with varied results.

The ironically titled “Main Stream” has somber bowing from master bassist Barre Phillips, slashing moments from guitarist Serge Pesce and soulful cries from French horn player Vincent Chancy. “Die Donc” features smears and restrained braying from Chancy while the rest of the combo clatters in the background. Pesce letting loose with spidery tones, subtly increasing tension. After some uneasy near-silences Chancy unleashes restrained roars over Jeremy Carlstedt’s roiling, percolating drums. “Blues Again” features a bluesy cadence and a droll, mock-jivey narration (mocking The Beats, perhaps, or paying tribute?) from Wallenfels amidst searing wails from Chancy and jittery lines from Pesce.

As this is a set of free improvisation, much of this has a tentative, somewhat cerebral feel except for the jittery lines from Pesce.

For more information, visit fatouincasa.fr. Carlstedt is at Bushwick Public House Oct. 21st and 28th. See Calendar.

Because of his work with Herbie Hancock’s Headhunters and Brand X in the ’70s, Mike Clark continues to be celebrated for his contributions to fusion and jazz-funk. But the veteran drummer, who turns 73 this month, has played plenty of straightahead acoustic jazz over the years. Indigo Blue: Live at the Iridium finds him leading a postbop sextet recalling Blue Note recordings of the ’60s.

The lineup is trumpeter Randy Brecker, alto saxophonist Donald Harrison, Jr, tenor saxophonist Rob Dixon, pianist Antonio Farao and bassist Christian McBride and that ‘60s Blue Note influence asserts itself on everything from uptempo smokers like Farao’s “Black Inside”, Dixon’s “If We Must Die” and composer Linda Reynolds’ “Past Lives” to Farao’s contemplative, good-natured ballad “Sweet”.

Brecker, of course, is an influential trumpeter in his own right and while the Blue Note-ish horn arrangements on “Infinity” or “Lucky No. 7” (both composed by Brecker) bring out early influences like Lee Morgan and Freddie Hubbard, Brecker never fails to sound distinctive.

The book’s memorable personalities include the late Marcus Belgrave, a trumpeter who mentored generations of musicians and whose “decision to remain anchored in Detroit” made him the city’s “jazz patriarch”. Another notable presence is the late saxophonist/flutist Yusef Lateef, who was four when his family moved to Detroit and later worked at a Chrysler plant; there are fascinating tidbits about Lateef’s youth in the city—he boxed in the gym that produced Joe Louis—and a disturbing anecdote about the night that Lateef, who was black, was assaulted by a white cop.

Stryker writes equally well about Hank (piano), Thad (trumpet) and Elvin Jones (drums), Detroit-and-NYC luminaries whose work frames the stylistic trajectory of 20th century jazz. His profiles of Allen and violinist Regina Carter—both grew up in Detroit; both championed women in jazz—are also integral parts of this intelligent book.

For more information, visit press.umich.edu
A new kind of AACM record has been emanating from Chicago in recent years, one that shows an aspect of the organization less often captured on disc. The venerable Association for the Advancement of Creative Musicians was founded on a tenet of musicians composing and presenting their own work. That has remained a guiding principle for more than 50 years but, of course, what constitutes composition in jazz is a question that’s often asked and rarely answered. Albums by members have tended to present the artist as composer, committing fairly refined material to posterity. It only makes sense. Artists should and as composer, committing fairly refined material to posterity. It only makes sense. Artists should and…
There are two improvising trio recordings anchored by Tyshawn Sorey, playing drums with guitarist Joe Morris and bassist Barrett and various instruments. Nadav Remez and alto saxophonist/bass clarinetist Antonin Tri Hoang. Beyond the difference in instrumentation, there are drastic differences in method and style, which speak to both Sorey's preeminent musicianship and the perpetual riches to be found in free improvisation.

Barrett is the leader on Cowboy Transformation and writes in the liner notes of this, his debut album, that his ideas about free music are "deeply rooted" in Perpetual Frontier, Morris' book on improvisation, as well as monumental figures like Cecil Taylor, Anthony Braxton, Anton Webern and Karlheinz Stockhausen. That Mt. Rushmore-like mix makes for playing that is both skittering and exact, intelligent and energetic—it sounds like the musicians are listening to each other with relaxed intensity and responding with trip-wire reflexes. The feeling is firm and delicate, like an etching, the music full of details and also full of space. Morris' rapid pointillist attacks float around tight interplay between Barrett and Sorey, the drummer tossing back timbres each time the bassist makes a rapid switch from pizzicato to arco.

Cowboy Transformation is like a peek into a particle collider, things flying by and bouncing off one another. ELK3 is heavier, muscular and athletic, physical where the other is more cerebral, like watching Picasso paint in Henri-Georges Clouzot's documentary. It's a live recording from 2014 and that feeling and sound both come through vividly, capturing the space of the Banff Centre for the Arts with no sacrifices to clarity.

ELK3 has a lot of drama, with sudden changes in density, activity, dynamics and texture. Remez uses a broad range of techniques, from standard strumming to playing near the tuning pegs. Along with the change in colors of his two instruments, Hoang plays around with honking and slap-tonguing. Sorey himself drops out for extended stretches, switching from drums to piano. In a relative sense, there is less of an obvious flow throughout the duration of the playing, but what the bold contrasts add up to is a compelling sense of logic, a formal design that comes out of each idea being run through to completion before the group moves on to the next one.

There are individual tracks marked on each album, but they seem for the listeners' convenience only. The sounds flow in a continuous current, everything is a piece of a piece. There are stretches of Cowboy Transformation where one of the players drops out for a bit and Barrett has a solo passage, but these both work, ably, as full, extended improvisations. Neither record is better than the other, nor are there any meaningful comparisons between Sorey's playing or the ensemble concepts. This listener responded more powerfully to ELK3, but your mileage will vary.

For more information, visit sluchaj.bandcamp.com and outnowrecordings.com. Sorey is at The Appel Room Oct. 18th-19th with Joe Lovano. See Calendar.

Sahib Shihab (Storyville)

Sahib Shihab (Edmund Gregory took the Muslim name in 1947), who died 30 years ago this month, is best known for his appearances on some of Thelonious Monk's earliest ('40s) recordings on alto saxophone, as well as his tenure with Dizzy Gillespie's '50s Big Band on baritone. He was in the baritone chair of Quincy Jones' big band that dissolved in Europe in 1959 and stayed on the continent until 1973, becoming one of a number of prominent jazz expatriates who divided their time between Paris and Copenhagen. He also was a charter member (on baritone) of the Kenny Clarke-Francy Boland Big Band for its entire tenure, 1961-73. Joining him on this date are pianist Kenny Drew, a fellow ex-pat based in Copenhagen; Niels-Henning Orsted Pedersen, the renowned Danish bassist, then in his mid 20s and yet to establish his reputation in America; and Jimmy Hopps, a young American drummer Shihab had found in Paris.

On the first side and first track of the second side of this reissued LP, Shihab plays soprano, concluding the side with two baritone tracks and a final one on alto flute. The repertoire, six originals by Shihab and one from Drew, is surprisingly varied. The first two have strong North African/Tunisian influences. "Ma Ne" is based on a song Shihab heard on a bus in Tunisia and he plays the melody over 14/8 time. "The Call" begins with a drone-like chant from soprano before resolving into a bright melody in 5/4; the track is notable for Pedersen's fluttery, free-form solo. "Rue de la Harpe," a hardbop swinger, concludes the side with some of Shihab's excellent soprano work.

Hoppes generates a percolating jazz-rock beat for "Sentiments", the Side Two opener, which finds Drew on organ and Pedersen on Fender bass for that one track. Shihab's "From Me To You" is an attractive AABA ballad, embellished by trumpet by his full-toned baritone. Drew contributes a slower ballad, "Extase," also limned by baritone in a trio setting without drums.

"Companionship" closes the album on a misty, ethereal plain, largely a duet between alto flute and bass, with soft percussion from Drew (bells) and Hoppes.

For more information, visit storytellerrecords.com

The story of Blue Note Records' 80-year history is a unique one in the annals of the music industry. While it would be impossible to tell the entire saga of the renowned label's storied history in 84 minutes, this film by Swiss director Sophie Huber does an excellent job of getting to the heart of just what has made its (once somewhat interrupted) eight-decade existence so momentous. Beyond The Notes takes its title from a statement by guitarist Lionel Loueke regarding Herbie Hancock at a recording session pairing the pianist and saxophonist Wayne Shorter, who helped propel the label to fame in the '60s. A new generation of Blue Note stars such as Loueke, Ambrose Akinmusire, E.J. Strickland, Robert Glasper, Derrick Hodge and Kendrick Scott speak throughout the film to how the label fueled their own development.

This is more than a documentary detailing so many historic recordings. It is a primer outlining a philosophy of how to create pioneering art that stands the test of time. That philosophy—seek out artists making groundbreaking musical statements and give them the means to create—was put into place by the label founders Alfred Lion and Francis Wolff and continued under the stewardship of Bruce Lundvall, Michael Cuscluna and Don Was, all of whom speak to it with unbridled passion.

"Blue Note is the past, present and future," says producer/multi-instrumentalist Terrace Martin and the movie is as such a document of this, beginning with film clips and sound bites related to the label's first sessions with boogie woogie pianist giants Albert Ammons and Meade Lux Lewis, before going into depth regarding its immersion into bebop with the first recordings by bop pioneers Art Blakey and drummer Art Blakey, with insightful, often humorous commentary by saxophonist Lou Donaldson, including how a bribe by Blakey to emcee Pee Wee Marquette changed the A Night at Birdland recording by what was to be called the Blue Note All Stars to the Art Blakey Quintet.

Donaldson and engineer Rudy Van Gelder speak endearingly of Lion and Wolff, the latter's stark black and white scene and rehearsal photographs effectively utilized, along with depictions of Reid Miles' album cover designs, to make the film visually compelling in a manner that complements the musical soundtrack.

Hancock and Shorter both speak on camera on striving to make socially conscious music that spoke to the moment but would also endure as art, the same sentiment expressed by the younger players, many of whom talk about the symbiotic relationship between jazz and hip-hop. There is much to learn here, but perhaps its essence is best heard in Lundvall's words recounted by Glasper. "You're the artist, you make the art, it's our job to sell it."

For more information, visit bluenoterecords-film.com. This film screens Oct. 22nd as part of BRIC JazzFest. For more information, visit bricartsmedia.org.
The spirit of James Baldwin pervades the DKV Trio’s incendiary boxed set. The title derives from his seminal collection of essays while many of the improvisations are named after significant locales in the writer’s life. Having been active since the mid ‘90s, DKV is the longest-running unit of reed player Ken Vandermark and still remains one of the hottest. It’s a band no stranger to guests and the addition of McPhee elevates the group conception to a whole new level.

Multi-instrumentalist Joe McPhee has a long history with each member as part of Peter Brötzmann’s Chicago Tentet, as well as in duet with drummer Hamid Drake, in quartet with bassist Kent Kessler and saxophonist Rodrigo Amado, not forgetting multiple hook ups with Vandermark, who has also recorded a disc of McPhee’s compositions. So although this was McPhee’s first time with the outfit, there were no unknown quantities in the meeting and accordingly they play to each other’s strengths. The album was recorded on tour in Europe and the U.S. at the back end of 2017 and features selections from six dates, each represented by one CD.

All the virtues of the DKV Trio stand present: quintessential free grooves; hard-driving cadences; extemporized vamps; and freewheeling improvising. To that you can add the heady and infectious pleasure of a second horn, either doubling up on the riffs or braiding contrapuntal lines. McPhee also brings more overt lyricism, through both compositional references to classics like Thelonious Monk’s “Evidence” (which appears twice as “Circumstantial Evidence”), George Gershwin’s “Summertime” or Duke Ellington’s “Come Sunday”, as well as to his own predilection for juxtaposing melody and mayhem in close proximity.

No matter whether the improvs begin in unaccompanied soliloquy or energetic abstraction, they usually resolve into something more direct. The number of Vandermark’s spontaneous R&B-flavored figures is exceeded only by the ways in which Drake can flex the beats. Consequently, when the band picks up Vandermark’s motifs, it extrapolates, embellishes and adapts them to forge underlying foundations, which give otherwise unfettered excursions a cohesive feel. Two of McPhee’s compositions help perform that same unifying function. Each time they emerge “Theme From Knox” (on five occasions) and the stomping “Nation Time” (four) fan the flames into full-blown rapture.

Many of the more reflective episodes originate with McPhee. Whether on tenor saxophone or trumpet his playing comes drenched in emotion. He has developed to a fine art an affecting combination of singing through his mouthpiece to create something part voice and part instrument, but more visceral than either. It’s a gambit he favors many times through the nearly six hours of playing time, though it reaches its apotheosis on his daringly fragile performance on the spiritually inflected “For Trayvon Martin (Giving Voice To One Which Was Stolen)”, backed by sparse pizzicato and drum commentary, which forms one of the set’s many highlights.

Like an elite athlete, Drake can make time seem to bend to his will, allowing him to compress incisive phrases gracefully into the tightest of spaces. In part he’s freed up by Kessler’s unfussy grounding, which may not catch the ear, but whose impact becomes obvious when he locks into the propulsive rhythms to make them really take flight as he does half-way through “Ebe Hanim” on the Poznan date. In particular Don Cherry’s “Brown Rice” provides Drake with a showcase to stretch out while on clarinet Vandermark reiterates the circular theme to maintain the structure. Though Vandermark is rarely far from the action, if you had to choose a moment, one of his most explosive and heartfelt solos arrives on the smoldering Chicago version of “Knox”. Any one of these discs would be a dynamite release in its own right. Taken as a boxed set, the cumulative effect is overwhelming. In Nobody Knows My Name, Baldwin wrote: “All art is a kind of confession, more or less oblique. All artists, if they are to survive, are forced, at last, to tell the whole story; to vomit the anguish up.” There’s anguish here for sure, but laced with an ineffable beauty too.

For more information, visit nottwo.com. McPhee is at El Taller LatinoAmericano Oct. 11th and James Cohan Gallery Oct. 12th. See Calendar.
This one-time answer to Norman Granz’ Jazz At The Philharmonic (JATP) was organized by future media magnate Daniel Filipacchi and toured Europe in September-October 1958. It was a multi-generational and (in homage to the JATP) multi-racial group: drummer Kenny Clarke, bassist Oscar Pettiford, trombonists Kai Winding and J.J. Johnson, pianists Red Garland and Thelonious Newborn and alto saxophonist Lee Konitz. The dozen tunes from Paris’ Olympia Hall are a typical mix of jazz standards and songbook pieces.

As The New Thing crossed the Atlantic and made its way across Europe and Scandinavia, local bands took up the mantle. One such group was Denmark’s Contemporary Jazz Quartet, whose most famous member was trumpeter Hugh Steinarmet. Joining him, bassist Steffen Andersen and alto saxophonist Franz Beckerlee is famed American New Thing pioneer Sunny Murray (stepping in for drummer Bo Thrige Andersen). The album is five pieces written by individual band members and two collaboration originals by the Danes.

About a year before tenor saxophonist Dewey Redman joined the U.S. contingent of the JATP, he took up the mantle. One Gordon original and three jazz standards make up the 38-minute set.

Starting in 1978 with Witchdoctor’s balcony, South African trumpeter Johnny Dyani had a productive relationship with Denmark’s SteepleChase Records, both with his own albums and spots on those of others. This was his penultimate set for them (he died two years later at 40), an international session with saxophonists Charles Davis and Ed Epstein, second bassist Thomas Östergren and the rhythms of steel drummer Rudy Sperber’s Mathias Dygang and Dyani’s tenors on corgas. The nine tunes are all Dyani originals.

October 1st, 1958

Frank Foster’s SteepleChase album

On This Day

by Andrey Henkin

MISCELLANY

BIRTHDAYS

October 1

André Paquette 1926-2014
Dave Holland b.1955
Tony Dumas b.1955

October 2

Wally Rose 1913-97
Phil Ulln 1929-82
Howard Roberts 1929-84
Peter A. Schmid b.1959

October 3

Edgar Battle 1909-64
Von Freeman 1922-2012
Buddy Banks 1909-91
Marvin Ash 1914-74

October 4

Teddy Wilson 1903-67
Lester Bowie 1941-99
Alvin Stoller 1925-92
Wally Rose 1913-97

October 5

Clifford Brown 1926-55
Papa Jo Jones 1911-85
Mark Whitfield 1966

October 6

Norman Simmons b.1929
Steve Elmer b.1941
Masahiko Sato b.1941
Mark Whitfield b.1966

October 7

Papa Jo Jones 1911-65
Alvin Sholler 1928-82
Larry Young 1940-78
Aarne Parks b.1983

October 8

J.C. Heard 1917-88
Popper Adams 1930-86
John Butcher 1943
Siebert Bierstein 1961
ted Koushalan b.1981

October 9

Erik Sminne 1906-71
Bob Babies 1916-91
Yusef Lateef 1920-77
Don Elliott 1926-84
Ray Brown 1926-2002

October 10

Gillespie 1919-86
Malcolm Garrett 1941
Dexter Gordon 1925-97
Bill Evans 1941

October 11

Curtis Amy 1919-22
Art Blakey 1919-89
Billy Higgins 1936-2001
Lester Bowie 1941-99
Fred Hopkins 1942-99
Pedero Lijewalk 1972

October 12

Amina Claudine 1926-06
Sol Flores 1926-2002
Esperanza Spalding 1984

October 13

Phil Ochs 1940-72
Jimmie Heath 1926-2017
Keith Middlebrook 1957

October 14

Ellen Cornett 1918-99
Ruth Brown 1919-99
Gary McFarland 1933-71

October 15

Dexter Gordon 1926-90
Renate Bruce 1932-2003
Kazumi Watanabe 1930

October 16

Frank Foster 1931
Harry Se戴y 1935-99
Joe Morello 1931-2003

October 17

Tad noodles 1907-71
Ronald Rapson 1934-94
Anton Fili 1934
Dwight Trible 1955

October 18

Don Byas 1920-72
Dolphy Quintanilla 1927-60
Bobby Few 1932

October 19

Billie Holiday 1918-59
Nick Gravenor 1928-94

dette Gordon 1908-92

October 20

Paul Desmond 1924-77
Ornette Coleman 1926-91
Kenny Garrett 1960

October 21

Johnny Carson b.1925
Bob Dorough 1926-90
Kenny Burrell 1955
Tim Buckley 1945-82

October 22

Gioia De Costa 1929-44
Brenda Lee 1932-2005
Billie Holiday 1937-59

October 23

Nina Simone 1933-80
Tommy Whittle 1926-2013
Ed Cherry 1957

October 24

Tina Turner 1939-83
Barre Phillips 1934-2012
Mats Gustafsson 1964

October 25

Louis Armstrong 1901-71
Esperanza Spalding 1984
Boo Evans 1955

October 26

Tommy Whittle 1926-2013
Jimi Hendrix 1942-70
Robin Eubanks 1955

October 27

Herbie Hancock 1940-90
Johnny Best 1933-93

October 28

Myron Walden b.1972
Bill Stewart b.1966

October 29

Hadda Brooks 1916-2002
Neil Hear 1922-2008
Zoot Sims 1925-85

October 30

Ed Marshall 1916-2005
Bobby Jones 1925-95
Richard Bragon 1966

October 31

Trishan Mili 1921-92
Billy Cobham 1934-94

Eddie Henderson

October 26th, 1940

Not many people would walk away from the lucrative world of medicine for the uncertain life of a jazz musician but when the opportunity to play with Herbie Hancock came up, that is just what Eddie Henderson chose. While the trumpeter did go on to complete his studies and earned his medical degree, much better, he never would have gained the recognition outside the jazz world that he has in the jazz world, that is just what Eddie Henderson chose. While the trumpeter did go on to complete his studies and earned his medical degree, much better, he never would have gained the recognition outside the jazz world that he has in the jazz world.

CROSSWORD

ACROSS

1. Argentinian saxophonist Barney
3. Saxophonist Aaron, ukelele player Lagrimas and harpist Rosen
5. Singer Gayle or pianist Jason
8. Brass player Ken, singer Kathy and percussionist Anna
10. 1977 Ray Russell album Redy
12. Operatic tenor Kornstad
13. Dave Brubeck’s rank in the U.S. Army
14. 1965 Nina Simone album __ A Spell On You
15. Italian trombonist and Giansalca
19. Label that originated the crowdfunding model
20. Often included in album packaging
23. Dutch improvised music label
24. A. P. Roker, Frank Wolley, Heinz Wolley
25. Record label headed by Heiner Stadler
26. Band leader Schneider with albums on 19 Across
27. Neither flat nor natural
29. Bassist Berman and bassists Ericsson and Brodahl
30. 2016 Charlie Hunter album Everybody Has A __ Until They Get Dumped In The Mouth
32. Saxophonist Felder or Barlow

DOWN

1. Longtime Willem Breuker bassist Arjen
2. Saxophonist served with blue cheese
3. 2019 Wilt Dickey AIM Fidelity album The __ Quarts
4. Birthplace of saxophonist Jane Bunnett (abbr.)
5. Clifford Jordan named for a Native American tribe
6. Birthplace of pianist Shahin Navari
7. Dejan Iljic, Marko Stupj~kovic, Milot Vojvodic, Sladan Milenovic
8. Band leaders need this no. for sideperson 1099s
9. The M in MOPDiK?
10. 1956 Bing Crosby/Buddy Bregman veneer album __ Bing Crosby
11. ECM guitarist David is cousins with this late actor
12. Guitarist nickname
13. Like Moniac boxed sets (abbr.)
14. Spirit label
15. What jazz musicians rarely do?
16. Vocalists James and Jones
17. Rostie Tim who works often with 29 Down
18. Type of range
19. Guitarist Mendoza

By Andrey Henkin
visit nyjjazzrecord.com for answers

THE NEW YORK CITY JAZZ RECORD | OCTOBER 2019 39
Tuesday, October 1

- Jake Richer Trio with Connor Evans, Benjamin Young, Jonathan Sopapa Trio with Walter Stinson, Aaron Sester
- Ron Carter Big Band
- Charlie Judkins
- Mathis Picard Sound Orchestra, Enrico Rava and the Cookout
- Keith Brown
- Gerardo Contino
- Allan Robert Brown, Craig Watkins
- Ralph Alessi with Ross Coltrane, Christopher Pinnock, [Nest with] Deanna Syndon, Ben Monder, Pablo Menashe, Diego Vélez
- Helen Kaye Quartet
- The Bagel Project: Jean Boyao, Matt Trotter, Lloyd Perrine, Mickey O’Neill
- Remy Goes On—The Art Baker Project with Jazz Duke Ellington Ensemble led by Wintonaly
- Marilyn Kreiser: Larry Yaghobian
- The Comet is Coming: Danay Sigar, Russell Haswell, Sunny Modern
- Charlie Ryne Quartet with Drew Veness-Macdonald, Mike Higdon, Brian Carter
- Bruce Gregor
- Steve Nelson Quartet with Rich Germonstein, Kenidra Kitagawa, George Goold, [Nest with] Lara Yaghobian
- Barry Harris Trio with Ray Drummond, Larry Willis
- Robert Black solo

Wednesday, October 2

- Mike Stern
- Alexis Cole Trio with David Fiuczynski, Sunny Modern
- E.J. Strickland Quartet with Janae McCande, Ben Williams
- Jorin Lewis Quartet with Charles Schlichter, Gabe Hirsch, Nate Wyland
- Andrew Cheng Trio with Marcella Rospo, Sebastian Chabot
- Ron Carter Big Band
- Forbidding—Celebrating Art Tatum: Evie Sands, Chris Smith, David Vong, Aidan Rice, James Bertrand II, Brandon Lee, John Benitez, Jerold Recha
- Charlie Judkins
- Forbidding—Celebrating Art Tatum: Miles Travis, Davis Whitefield, Otto Ganner
- Bruce Gregor
- Charles Turner Quartet, Javier Nero Jazz Orchestra
- Wen Ting Wu, TNT Quartet, Noy Good, Jan
- Louis Armstrong Legacy Jam led by Carl Durrah
- Akira Sakata/Darin Gray
- Cella Berh with Billy Drummond, William Carling, Aidan Rice
- Carole David/Rob O’Sullivan
- Diane Oubrie, Anthony Wynnbrown, [Nest with] Half Yellow Bands
- Magos Herrera Tribute to Joao Gilberto and Morumbi Ashd, Kurt Elling, Anat Cohen, Gregoire Maret, Guillaume Monnet, Helio Alves, Edward Perez, Alex Katz
- Judy Niemack, John D’Marrino, Doug Weiss
- Marie bore/George Bujko
- John D’Marrino, John Benitez, Chelsea, John Benitez, John, Taylor, Rich Okun
- John Benjamin
- Ken Morgan
- Scott Sharpard and Grant Green Tribute to Miles Davis: Tony Branch, Maxeon, Craig Dreyer, Kenny Brooks, Hendrik Meurkens Quartet with Akira Takagi, Ed Cherry, John Tame
- A Tribute to Wayne Shorter: Nicole Glover, Emilio Modesto, Sasha Berlinger, [Nest with] John Benitez, John, Taylor, Rich Okun
- Gatas da Sóu: Brian Marsella, Italo Gaggero, Jovino Santos, John Singleton, Pablo Aylan, Kenny Grotkowski, Cyro Baptista

Thursday, October 3

- Jinjoo Yoo and guests
- 1996 Ed. Wine Bar & Lounge 8 pm
- Caesar Gallina/Towne Silberstein
- Dan Voicu/James White/Anthony Davis
- Olin Clark Trio with Sam Web, Owen Hyde, Nate Roddy Trio with Matt Chetley, Daniel Nazon, Adam Nazon
- Ronye Whyte and Coleman Colemain Big Band
- Roger Glasper Trio with Derrick Hodge and guest Yasin Bey
- Wadada Leo Smith/Phineas Allen and Nelke Schmatz and Chorarmash with Dan Gray, Chris Cornog
- Jon Screw
- Kumi Miura Duo
- Donald Edwards Quintet with Anthony Wayne, Luesege Curtis, Abraham Burton, David Gilmore
- Keith Brown
- Charles Ruggiero Quartet, Ian Hendricks-Smith
- robotic Mondego and Music Connection: Fred Yelin, Jared Smith, Paul Novak
- Zac Zinger Group with Sharik Hasan, Adam Neely, Luke Manahan
- Allan Robert Brown, Craig Watkins
- Chris Lightcap’s Supergroup with Craig Taborn, Tony Malaby, Chris Ceek, Jonathan Goldberger, Curtis Lohes
- Afro Yuqui Music Collective
- Antonio, Julio Ferreira, John Hui, Yoni Keshet
- Alfredo Garcia with Matt Hackett, Rob Thomas, Miles Jaynes, John Harrison
- Peter Maza
- Andreas Rachizid and Ihsan
- Jazzmoblie: Jimmy Owens
- Pamela Sidney’s Tragedy: Stephen Murphy with Sarah Bymeele, Stuart Poppsely Dan Tecle, DOIE & Inisation: Chris Marsingen, Danny Tutro, [Nest with] Mike Paik
- Pamela Sidney
- Don Harrison
- Guiseppe Dorsio Quartet with Minus the Joans, Chris Tordini, Alain Menozard, Michael Feintuch Quartet with Trinity Pierpont, Geshon Gilb, Benito Gonzalez, Ian Frazier, Mat C Polly
- Donald Harrison Nouveau Swing with Zaccai Curtis, John Benitez, Joe Dyson
- Brian Marsella, Rue Mori, Kenny Wollesen
- Temnea Big Band with Dan Yaffe, Euan Bodie, John Burt, Mike Wilkins, Gary Burger
- Carol Monger/Nassau Kross
- Barry Harris Trio with Ray Drummond, Larry Williams

Friday, October 4

- Anna Kaimish/Ann Joo
- Yoko Ono/Christian Scott Trio with Chandler Jackson, Yasiin Bey
- Patrick Cornelius Trio with Pablo Meneses, Eric Blackwood
- Ron Carter Big Band
- Robert Glasper Trio with Derrick Hodge, Chris Dave and guest Yasin Bey
- Charlie Judkins
- Marcus Sappiquini Quartet with Carlos Dantas, Duke Ma, Jinjoo Yoo and guests Daniel Germain
- Donal Edwards
- Keith Brown
- Ken Fowser Quintet, Andy Forber Sextet
- Leo Sherman, Jared Gold/Eiselton, Ray Parker
- Leon and The People’s
- Jose Pass
- Sara Serpa with Angelica Sanchez, Ingrid Laubrock
- Rhye Chatom’s The Sun Too Close to the Earth with the Earth, Kedren Johnson, Bobo, Sarah Haynes, Benita, Jonathan Kane, Anthony Coleman, Jamie Brich, Jan, Regal
- Frank Catalano Trio with Theo Hill, Jay Anderson, Adam Nasrban
- Mat Maneri Dust Quartet with Lucian Brea, Fred Jones, Randy Peterson, Marnie Maneri and guest, César Ferrer, Paulo Miklos, Matthew Shipk
- Sullivan Fordham Trio with John Patitucci, Steve Lake, Barry Harris Trio with Ray Drummond
- Mike Malinelli, Neil Malinowski, Jerome Roman
- Paul West, Brenton Berck II
- Charles Turner Quartet with Vicente万吨, Lorenzo Roccobi
- John Raymond and Real Feels
- Take Off Collectie: De Matteo, Cardone, Marini, Dedovic
- Jethro Jefferies, Josh Johansen, James
- Michael Sanir Acoustic Quartet
- Duduuvra Duporty Trio with Alice, Peter Fox, Washington, Don Braden Quartet with Art Hekker, Davis, Jeremy Warren, Roby Renner, J
- Donald Harrison Quartet with Zaccai Curtis, John Benitez, Joe Dyson
- Very Still Life: Jacob Sacks, Vinet Speranza and guest, Gabriel Zucker, Aaron Roche, Nina Chitra
- Brian Marsella/Erik Fiedlerreich

Saturday, October 5

- Desiderios Arts Festiva: The Beyond Group: Cheryl Pyle, Mike Anthony,李龙, Rayland, Francois Grilige, Reggie Syndy
- Geraldine Angelloz Can O’Booze
- Ron Carter Big Band
- Bruce Harris
- Barry Harris, Ron Carter, Dave Brubeck, [Nest with] Jim Mandiwana
- The Rasalee: Mark Ethier, Chelo Martinez, Rich Mullan, Nick Romanov
- Patrick Cornelius Trio with Derick Hodge, Victor Zhao, Dean John
- Tactonic Ensemble: Yasiin Bey, Tame, Raul Felix, Marc Indruch, Jose Del Rio, Ehsan Zand
- Smalls 7:30, 10:30 pm $20
- Beefy Biscuit: Tara Midnight and the Chicken, Jackie, Steve, Roy, Susan, Linda, John
- Donald Harrison Nouveau Swing with Zaccai Curtis, John Benitez, Joe Dyson
- Jennifer Miller, Barry Harris, Peng Wang
- The Good Friday: Tony Yoko,Miki Hayama, Chris Berger, Felix Mosholim, Alister Goward, Ted Shul; Tai Shul with Richard Schmiedersen, Pau Gill, Joe Strasser
- Barry Harris Trio with Ray Drummond
- Donald Harrison Nouveau Swing with Zaccai Curtis, John Benitez, Joe Dyson
- Robert Glasper Trio with Derrick Hodge, Chris Dave and guest Yasin Bey
- Marilyn Kleinberg; Lucy Yeghiazaryan
- JC Hopkins Biggish Band with Joy Hanson, Shawn Whitehorn, Vanisha-Arleen Gould, Pete Malinverni, Neal Miner, Aaron Seeber
- Mike Holober and Balancing Act
- Bob Minnelli with Zhenya Lopatnick
- Brownlow: School Street 8 pm $30
- Charles Mingus Big Band with Mike Reed: Charles Mingus, Michael Minnear, John Tame, [Nest with] John Benitez, John, Taylor, Rich Okun
- Barry Harris Trio with Ray Drummond, Larry Williams
Monday, October 14

**Monday night**

**7 pm**

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

**8 pm**

*Blue Note* 8, 10:30 pm $45

**9 pm**

*Zürcher Gallery* 8 pm $15

**10 pm**

*Fat Cat* 7 pm $10

**11 pm**

*Silvana* 8 pm

**12 am**

*Blue Note* 11:30 am 1:30 pm $39.50

**Wednesday, October 16**

**Wednesday night**

**7 pm**

*El Taller LatinoAmericano* 7 pm

**8 pm**

*Blue Note* 8, 10:30 pm $45

**9 pm**

*Zürcher Gallery* 8 pm $15

**10 pm**

*Russian Samovar* 3 pm

**11 pm**

*Jazz Standard* 7:30, 9:30 pm $30

**Thursday, October 17**

**Thursday night**

**7 pm**

*Fat Cat* 7 pm $10

**8 pm**

*Silvana* 8 pm

**9 pm**

*Blue Note* 8, 10:30 pm $45

**Sunday, October 20**

**Sunday night**

**7 pm**

*Blue Note* 8, 10:30 pm $45

**8 pm**

*Zürcher Gallery* 8 pm $15

**Saturday, October 26**

**Saturday night**

**7 pm**

*El Taller LatinoAmericano* 7 pm

**8 pm**

*Blue Note* 8, 10:30 pm $45

**9 pm**

*Zürcher Gallery* 8 pm $15

**10 pm**

*Russian Samovar* 3 pm

**11 pm**

*Jazz Standard* 7:30, 9:30 pm $30
Sunday, October 20

• Simon Jermyn: Chet Doxas 440/494 4:40 pm $10
• Eyed Viner Big Band Birdland 5:30 pm $30
• Homebrew Tomatoes Bandwith: Melissa Claire, Lisou DeSousa, Dan Friedman $20-$30
• Joey Mostert and Catshel Stewart Blue Note 11:00 pm 1:30 am $30
• Robert Glasper Trio with Steve Turre, Jordan Ledbetter, Tyshawn Sorey $90-$100
• Michael Stevens, Dajon Sullivan and guest Lake James $20
• Thumbscrew: Mary Halvorson, Michael Formanek, Tomas Fujiwara, Michael Wimberly, Pacho Flores $20
• Rufus Reid Big Band with Steven Bernstein, Jeff themes, Chris Bride, Steve Wilson, Scott Robinson, Arun De Niro, Tom Christensen, Carl Magen, Frank Green, Henry Boxer, Cameron Brown, Tom Harrison, Frank Foster, Dan Tucker, Gina Benabou (David Taylor $20
• Tari Totali, Tariro Bwiti, Rudy Royston, Michael Davis, Joe集成, John Rosen El Barrio Amigo $8 $20
• Wendy Talcy's Gotham City Band with Rose Garden, foci, John Rosen, Tom September, Shelly Yerushalmy $20

Elise Wood Duo; The Time’s Up Orchestra
tony Bird Quartet

Feathery: Lena Bloch, Russ Lossing, Cameron Brown, Billy Mintz; Bruce Barth, Francesca Bertazzo Hart with John Mosca

Ari Hoenig Trio with Nitai Hershkovits, Or Bareket; Joe Farnsworth Quartet

Jazz Foundation of America Jam Session


Zach Brock

Joe Magnarelli Quartet; Bruce Harris Quintet

Kelsey Jillette Trio with Tony Romano, David Silliman

Eyal Vilner Big Band

WORKS: Michel Gentile, Daniel Kelly

Monday, October 21

• Brandon Seabrook, Brandon Lopez, Gerald Cleaver, Joanne Majesty with Bill Stewart 9:00 pm $25

Zach Brock

Paul Adams' Mash-ah with London, Richmond, Rahsaan $20

Nick Marciniak with Nik Lukas, John Dicco, Paul McDonald with Paul Meyers, Joy Anderson

Kemal Cokef

Butcher Brown: DJ Harrison, Andrew Randazzo, Morgan Burrs, Marcus Tenney, foci, John Reno

Patrick Golden, Daniel Carter, Dustin Carlson: Stephen Gauci, Sandy Ewen, Adam Lane, Kevin Shae, Chris Brokaw, Sasha Baron, Dayna Snod, Dario Fariello, Kenneth Jerome, Jeremy Castleton, Jason Weiser, Shelly Yerushalmy $20

Art Bleyer: Manhattan School of Music Jazz Orchestra led by Jon Faddis $20

Amot Chorleger, George Breath, Billy Koe $20

Joe Magnarelli Quartet with Bill Stewart $20

Alan Broadbent, Dan Faolino, Billy Bing $20

Akin Herring Trio with Nitai Hershkovits, Or Bareket, Joe Farnsworth Quartet $20

Andy Bianco Quintet with Glenn White, George Burton, Nathan Pec, Eric Halvorsen $20

Tuesday, October 22

Francesca Bertanza Hart with John Moroca $45

Grant Godly Trio with Adam O'Day, Christian McBride, Aaron Ross $20

Ron Caron Center $20

Matt Baker $20

Robert Glasper Tribute to Ray Harems with Terence Martin, Kaylon Harrell, Marcus Strickland, Bill Williams, John Turrent, Jordan Ledbetter, Prunelle Rehuve $20

Bill Cole Quartet with Raase Moshe, Randy Roland, Tiffany Chang $20

Chloe Perrier with Aki Ishiguro, Jim Roberton, Rodrigo Radenbacher, Jon Hunt, Gabe Tarrace $20

The Music of Dizzy Reece: Trevor Walters Band with Brian Witten, Darren Douglas, Willie Jones III $20

Joe Block $20

Lisa Rose Quartet: Isis And Gato Guel $20

Saul Rubin Zablud, El Mortiz, Seamus Blake with Paulus Hager $40

Feather: Lena Block, Roso Losing, Cameron Brown, Billy Mintz; Bruce Bardh, Adam O'Day, Chico O'Farrill, Cuttman $40

Lee Barutz/Harriet Kandelier $20

Laith Baker Quartet $20

David Gilmore Band with Jolee Sgelis, Luis Pedrono, Brad Jones, El Jnglackard $20

Kristina Koller/Willmer DeLisfort, Lucy Yegian $20

Dizzy Gillespie Birthday Celebration: Mike Longo's N.Y. State of the Art Jazz Ensemble with his groups and guests Amos "Chick" Hamilton $20

• Elise Wood Don: The Time's Up Orchestra $20

Steve Miller Trio Frank Lamby, Randy Rodriguez, David Silliman $20

Digital Peoples: Aki Ishiguro, Cooper-Moore, Chad Taylor $20

Almeg Shein's Creole $20

Bilal Hohnet with Mark Turner $20

Wedgehed, October 23

• Adam O'Farrill $20

Jochen Reckert with Piet Dejana, Thomas Babin, Matt Pennan $20

Juan Munguia Trio with Trevor Brown, Josh Roberts $20

Ron Carter Nonet $20

• Andy Farber Big Band; Bruce Harris, Greg Tardy, John Rosen, Dusty Mangan, Mark Turner, Andrew Ball, John Mosca $20

New Alchemy Jazz Orchestra $20

Kuiko Yoko $20

Yumi Matsuda, Gino Montie, Alexe Melas $20

Mark Christian Miller with Ronny Steels, Bueil Maceos, Ray Marchica $20

Ano Babin; Jordan Davis, David Loffing, Keiichi Hara, Jack Thomas, Elmo, Michaeli, Jules Chaminade $20

Jazz at Kitano $20

Eli Vitor Araujo with quadrilingual artists, John Mosca, Jon Irabagon $20

• Dental Care with arv Manz, Matt Mottet, Brian Leon, Leonaron, Stephen Bega $15

Eli Vitol公共服务与Bruce Harris, Gary Tardy, Greg Alog, Onn Nìtson $20

Cat Toren's Human Kiader with arv Manz, Matt Mottet, Brian Leon, Leonaron, Stephen Bega $15

Billy Hart Quartet with Mark Turner, Ethan Iverson, Ben Street $20

Oliver Lake $20

Wednesday, October 23

Oct 19 hours and guests Elmo, Abby

A Swingin' Sesame Street Celebration—50 Years and Counting

Jazz at Lincoln Center Orchestra with Wynton Marsalis and guests Elmo, Abby

Big Bird, Grover the Dog, Rosita, Bert and Ernie, The Count, Hurricane Monster, Krypto the Superdog $7.00

• Andrew Lamp's Circus of Light Project with Hilary Glass, Dick Griffin, Magaurine Smith, Lisa Alexander, Seth Sanger, Ben vas, Nick Lates, Seth, Connor, The Great American $7.00

David Charbonneau's Band of Bones; Richard Nelson's Malachrae Orches $19.00

Youngsters $19.00

Smalls $19.00

Bar Bayeux $19.00

Steinway Hall $19.00

Pete's East Lounge $19.00

UINH $19.00

Yamaha $19.00

The New School $19.00

Jazz at Kitano $19.00

Hooz anyone, Ben Street $19.00

Spectrum $19.00

Russian Samovar $19.00

North Square Lounge $19.00

Jazz Standard $19.00

Fat Cat $19.00

Jazz at Kitano $19.00

The New School $19.00

The Village Vanguard $19.00

The Stone $19.00

Bar Lunatico $19.00

Dizzy' s Club $19.00

Cleopatra' s Needle $19.00

Shrine $19.00

The New School $19.00
Saturday, October 26

- Erica von Steiping's BOOBS...and other stories
- Alonso Benavides Group
- Peter Stavrow Trio with Mark Small, Diego Ramirez
- Jay Leonhart
- Bob Carter Monostary
- Robert Glasper & Dilla Tribute
- BRIC Jazz Fest: Joe Russo; Ben Perowsky; Josh Kuhmor; Stogge Bogus's Boysfriend
- Kassa Overall with Judas Knock, Lucy Idalee, Liso Misad, Briona P. Mathis, Libby Elman, Stammi Taleiski, Chen Claudio; Audcia Pablo with Vegateo, Carla Henderson, Juanca Hemme, Rodrigo Recalcati

Monday, October 28

- Christian Sands High-Wire Trio with Luques Curtis, Ulysse Owens, Jr.
- Mark Sgarra/Martin Pizzarelli
- Mike Lecointe/John Webster; Anthony Warner
- Paul Marinaro
- John Yao Triceratops with Billy Drewes, Jon Irabagon, Peter Brendler, Mark Ferber
- Vicki Burns Quartet with Sean Fitzpatrick, Michael O'Brien, Ronen Itzik
- Roland Temple Duo
- Mary Halvorson/John Dieterich
- Mike Clark Trio with Jack Wilkins, Alex Stewart
- Bonnie Kane, John Loggia; Jason Brown Quintet
- Mark Small, Diego Ramirez; Mark Ferber
- Arcoiris Sandoval, Marty Kenney, Nathan Ellman-Bell
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder; Kenny Wollesen

Tuesday, October 29

- Jake Richter with Conrad Evans, John Kooch; Daniel EL Weiss Trio with Dave Baron, Aaron Seelner
- Frank Catano Quartet with Randy Ingram, Julian Lage, Smith, Mike Clark
- Kristen Lea Sneed's Sampler with Kurt Nieds
- Tapa Quintero with Luisa Pino, Adam O'Farrell; Desmond White, Allan Mednard
- Scarlet Tomastik with Thomas Prendergast
- Kermit Ruffins with Helena Hufnagel, Helen Lantzas, Jaimie Johnson, Don Pay
- Gordon Conroy
- Saul Rubin Zlot, Ibi Knis and Gato Gonts; Jerid Bernstein latin Box
- Glenn Zalecki Quintet with Pino Pino, Adam O'Farrell; Desmond White, Allan Mednard
- Ryan Keator and Catalina with Thomas Prendergast; Peter Grisnado
- Shai Maestro Trio with Jorge Roeder and guest Philip Dazz
- Rhythm Masters – Nazzaro, Grasso; Django Jam Session

Wednesday, October 30

- Deon Jones Black Lion Quartet
- Carolina Davies/Alua with Matt Mitchell, Dan Weiss
- Spirits Rebellion; Saul Rubin Zlot
- Juan Munega with Ryan Slater
- Frank Catano Quartet with Randy Ingram, Julian Lage, Smith, Mike Clark
- Chapman Fulton
- Robert Glasper Experiment with Derrick Hodge, Chris Davis, Casey Benjamin, DJ Jun
- Edmar Castaneda Quartet with guest Andrea Tiana
- Robert Edwards Big Band
- Raphael Dugoff Trio +1; Ned Golding
- Akemi Yamada Quartet with Helo Avila, Michael O'Brien, Alex Katz
- Shai Maestro Trio with Jorge Roeder, Citi Nehamay and guest Philip Dazz
- David Stoler, Dennis Marks, Peter Van Nostand
- The Stone: Commission: Jan Shway's Zero Grapes
- Frailo Veneziana Jazz Collective
- Quiet Beat Band: Ron Aprea with Greg Blackwell, Mike Marshall, John Lipnicki
- The Uptown Guitars
- Pete Zimmerman with Stacy Dillard, Peter Bernstein, Mo Yamamoto, Yasuko Nakamura, Gracie Kemper, Jenifer Flax, tide, Steve Addabbo, Ben Blackwell, Brian Poody
- Steve Kron Sewett with Craig Ries, Brian Case, Jordan Carver, Igor Waldon, Chad Davis, Joel Mateo
- Katalina Kimbrough, Brian Chase, Brent Condre, Jordann Dunn
- Ricardo Gallo's House with mathematician, Iskak Dukovskaya, Suk Kulk
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Kenney Wollesen

Thursday, October 31

- Jiro Inoue and guests
- Benny Golstein
- Jen Seketa/Mark Miller's Parkour Game with Carmen Staf, Steve Toner
- Chapman Fulton
- Original Robert Glasper Experiment with Derrick Hodge, Chris Davis, Casey Benjamin, DJ Jun
- Rob Wilson/David Tipton Band with Eric Johnson, Max Paster
- John Yoo Tricenporo with Billy Drewes, Jon Inbrigero, Brandon Merker, Fab Christmas
- Nico Connely
- Nicholas Platon Trio with Peter Washington, Kenny Washington
- Tim D'Ale, Trevor Dunn, Devin Hoff, Brandon Lopez
- Richard Hwang and the Samurai
- John Yoo Tricenporo with Billy Drewes, Jon Inbrigero, Brandon Merker, Fab Christmas

Friday, November 1

- Brian Chariot Trio
- Perry Smith Quartet
- Ryan Henderson Trio with Griffin Lien, Danison, Allen-Batts, Inna Zubaravana Trio with Mizeri Torgerson, Dreiht Kolosiek
- NEXTGEN; Chris Monceau, Hungy Caliban, Marce Fabrein, Yung Heung
- Wayne Tucker and the Bad Muther with John Lewis, Louis, Greg Davis
- Griffin Brown, Matt Munz, Adam O'Farrell, Stephen Gage, Tim Adlar, Kevin Shue; Jeremy Campbell, Mark Davis, Reginald Thomas, Lewis E. Smith, Josh Peterson, Van Der Staten, Jeni White
- Ed Palemio Big Band
- Hector Martinon, Gabriel Vivio, Samuel Torres
- Sammy Morgan and the Cemetery
- Adam Holman and Brave New World with Ollie Asull, Jane Getter, Freddy Cash, Dan Katz
- Christin Toben/Phil Robbins Trio
- Raccoon Bookers on 4:30 pm $10
- Mary Halvorson/Honoka
- Raccoon Bookers on 2:30 pm $10
- Arlo Herington with Timo Pennicott, Matt Perman, Joel Frohman
- Asa Alton and Stacey Chuma
- Kenny Carr Quartet with Danny Wood, Sam Beno, Kenny Wollesen

Saturday, November 2

- John Rutter and the Choir of St. John's College
- Arturo O'Farrill's Afro Latin Jazz Orchestra
- Akira Usami: Tetris
- John Zorn's Masada Quartet with Julian Lage, Jorge Roeder, Roni Size, Kenny Wollesen

Saturday, November 3

- Rich Clements/Murray Wall Band
- Groove Street Bompers
- 11th Street Bar Band
- Ronan O'Malley Trio
- Bill Kaiser Trio
- Prince lovely's City Band
- The ULTIMATE TUESDAY
- Jordan Young
- Brisko and The Rhythms
- Iris Oren Jam Session
- Tapa Quintero with Luisa Pino, Adam O'Farrell; Desmond White, Allan Mednard
- Robert Glasper J Dilla Tribute
- Kyle Collins and Friends
- PAPOUSAS GRASSO
- Oil Day
- Mish-A-Ru Nah-Ka-Ru
- Vincent Herrenfanger and Jam Session

Sunday, November 4

- Swing elastic
- John Benitez Jazz Jam
- Vanguard Jazz Orchestra

Monday, November 5

- Michael Karan Trio
- Yutaka Hirakawa Trio
- Artie Khanara
- Johnletter
- Marc Devine Trio
- Giordano and The Nightwhawks
- Joe Greatal's Legacy
- Sarah Smolen Trio
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Roni Size, Kenny Wollesen

Tuesday, November 6

- Ray Blue Organ Quartet
- Missy Mazzoli Trio
- Bitty McLean Trio
- John Michael/Fahie
- Joel Forrest
- Steve Wirtz/Use Cohn Quartet
- Ryan's Daughter
- Peter McCann and the Bluegrass Jam
- Alex Borla, Ronen Itzik
- Jordan Young
- Doug Walkin's Louis Armstrong Centennial Ensemble
- Peter McCann, Mike King, John O'Keefe, Mike Lecointe/John Webster; Anthony Warner
- Paul Marinaro
- Stephanie Wernheimer and Friends
- Robert Glasper Dilla Tribute
- Eric Reed's Mainly Monk

Wednesday, November 7

- Mike Lecointe/John Webster; Anthony Warner
- Paul Marinaro
- John Yao Triceratops with Billy Drewes, Jon Irabagon, Peter Brendler, Mark Ferber
- Mike Lecointe/John Webster; Anthony Warner

Thursday, November 8

- Brico Creaking Jazz Band: Stew Cutler and Friends
- Matt Lyon Jam Session
- Sergio Avelino/John's Bossa Nova Band
- Steve Archibald
- John Arner Trio
- Joao Ribeiro
- Joel Forrest
- Stan Robin Orchestra
- Moshe Dayan Big Band
- Melanie Martin
- Richard Walker Trio
- Samantha Whitney
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Roni Size, Kenny Wollesen

Friday, November 9

- Richard Walker Trio
- Samantha Whitney
- Tim D'Ale, Trevor Dunn, Devin Hoff, Brandon Lopez
- Jordan Young
- Jordan Young
- John Zorn New Masada Quartet with Julian Lage, Jorge Roeder, Roni Size, Kenny Wollesen

Saturday, November 10

- Rich Clements/Murray Wall Band
- Groove Street Bompers
- 11th Street Bar Band
- Ronan O'Malley Trio
- Bill Kaiser Trio
- Prince lovely's City Band
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first tune “Sunday” was the first of its kind to use looping in a singer’s pop tune. Next came the album Reality and The Next Day and additional tracks. Then I was involved with a remake of Never Let Me Down, an album of his from 1987, which came out on the boxed set Loving The Alien.  

**TNYCJR:** What were your overall impressions of him?  

**DT:** I had met him in ’89 when he was working with Nile Rodgers. There was the possibility of working with him then, but it didn’t pan out. When we finally worked together, it was kind of perfect. I really miss his input, output, insight, humor and support. I met him in one of his many turn-around phases that he’d been going through all his life. I consider him to be one of the greatest musicians I’ve ever known in every way, just impeccable commitment. Even if he was playing games with music, he still wasn’t messing around. He had an openness and he could do anything he wanted with music. I remember one session where I developed an idea, built on a multi-track loop and manipulated it to work harmonically. It took about an hour to get it right. He came back, said ‘that’s great!’ and that was the beginning of our work together on Heathen. Most of it was done that way, me reacting to his tunes. It was an amazing environment to work in. He would raise the hackles on my arms with his singing and I liked him. It was incredible. All I had to do was be myself and go.  

**TNYCJR:** And other people you have worked with?  

**DT:** There are some other people that can almost be intimidating like Tim Berne and Ches Smith in Sun of Goldfinger, Matt Mitchell, k.d. lang, Meshell Ndegeocello... I’m in a Swiss minimalist rock band called Sonar, which is a whole other new thing for me entirely. I had a great duo with Will Calhoun from Living Colour. I’m in a band called Saudade Music Collective, which has an EP coming out with Chuck Doom and Randy Blythe from Lamb of God, John Medeski playing keys; this is very heavy music. Mackie and occasionally Dr. No from Bad Brains contribute. All of that is super fun and exciting. I feel pretty lucky. I wish I could do more film scoring, but to have done all these things and to continue to do them is amazing!  

**TNYCJR:** How does improvisation work within the context of a composition, say on a project like Sun of Goldfinger?  

**DT:** On that record, there’s one piece I wrote. The rest is sort of improv. I sort of set up the rules. Tim is free to interpret the melody while the strings [guitar and piano] are working from written parts. Ches is free to do what he wants, with the exception of overdubbing one percussive section. At the end of the piece, no one is guided; we’re all improvising.  

**TNYCJR:** You have an astounding range of styles and collaborations.  

**DT:** You just try to do the things you want to do in a lifetime. A lot of stuff really got fed by the fact that I was doing so many film scores, 20+, which eventually allowed me to get into orchestral music. I got into film because it was super fun and allowed me to make a good living.  

“I’m having fun, doing my thing and working with composers who want my creative input. And I’m constantly getting schooled by hanging out with the countless great musicians. There are super creative music scenes and bubbling undergrounds in Brooklyn, Portland, OR, Los Angeles, Philly, Baltimore, D.C., Asheville, North Carolina, Austin, Texas, Montréal and Toronto, it’s all over the place!”
innately adaptable and unfettered in this endeavor, but those qualities are also by design. Such long-form works have been vehicles for the improvisation at the heart of all Gustafsson’s work. As rewarding and absorbing as the scores and ephemera were, however, the most profound element of the exhibition was a visual one: Gustafsson’s work revealed the ongoing potential and elasticity of the scores, nearly all of which were commissioned for specific performances in the past and rarely, if ever, revisited. Of the four scored pieces over the first three nights of the exhibition only Klara's (Hidros) was played at the Molde Jazz Festival in 2009—featured the same performers when the piece was originally premiered, in this case a smaller complement of singers from Trondheim Voices. The singers were directed by Gustafsson through an array of terse sounds—pops, grunts, shouts, vocal fry, hisses—amid moments of eerie serenity. The singers also returned to a list of imaginary names created in an artwork by Carl Fredrik Reuterswärd and during one section they all operated small analog circuit boards, which they occasionally filtered with their voices.

Peter, another Molde commission, from 2015, dedicated to Norwegian Olympic cross-country skiing champion Petter Northug, unfolded in four related sections, each climaxing with vocalist Stine Janvin pedaling a bike and creating a whirling, insecta race section where the leader’s tenor, Greek bagpipes of Oluf Dimitri Røe, turntable noise of Dieb13, jerry-rigged machines of Leif Elggren, rumbling percussion of Kyrrce Laastad and hectoring voices of Janvin and Sofia Jernberg simulated the agonizing thrill of competition. Victory was represented with Janvin and Elggren carrying a silver crown fashioned from a vegetable tin and placing it on a small table covered by a red cloth. Conceptually the piece was sharp, but the variations weren’t strong enough to support four iterations.

The strongest performances came on the final night this reporter attended the exhibition. Plugs Extended (to Dave Feiler), commissioned by the BBC Symphony Orchestra and Tectonics Festival in 2000 and revised in 2018, began with the musicians from the Trondheim Sinfonietta putting in ear plugs and then covering their ears with noise-cancelling headphones—which they removed and put back in several times during the performance—creating a funny visual gimmick while also challenging the abilities of the musicians to listen to themselves and their cohorts, especially when Gustafsson’s score called for quiet playing. In fact, the charge of the piece came from players astutely responding to other sounds created on stage, with especially strong contributions from clarinetist Klaus Holm, saxophonist Eirik Hegdal and French horn player Hilde Sofie Tafjord. Hidros 4 (to Samp) from 2001 was just as strong, with layers of scratch, disjointed blurs and pop morphing into slowly descending long tones. The opening set up a series of cycling sections marked by masterful tension and release with extended improvisations and occasional grooves breaking through the din. Although this reporter had never heard any of these pieces before—none have been played outside of Europe—they all sounded timeless in their own way, given new life by the choices, personalities and combinations of the excellent improvisers that tackled them. One would hope that Gustafsson saw their ongoing merit and maybe they won’t have to wait so long to be performed again.

For more information, visit nymusikk.no/no/hva-skjer/}

(Chicago continued from page 13)

punctuate and escalate and then roll the blues. The fabled (if transitory) Hot House held after-hours jams and the west side venue Constellation hosted an inspired set with saxophonists Douglas Ewart and Kidd Jordan, bassist Keefe Jackson and drummer Mike Reed. Their set was wonderfully unhurried, the band knowing they’d get there in due time and get back there if they needed.

Reperory and revival projected are a big part of how jazz writes its own history and Reed has made an admirable contribution toward that effort. With the trio Artifacts, he played and recorded tunes from the history of the AACM. More recently, his The City Was Yellow began as a “fakebook” (collecting scores by AACM musicians from 1980-2010 published to mark the 50th anniversary of the Jazz Institute of Chicago this year) and came to life to open the first day of mainstage performances. Along with Reed, the group included Chicago MVSs Ari Brown, Steve Berry and Jeff Parker and former Windy City residents Rob Mazurek and Nicole Mitchell playing their contributions to the book. It’s an admirable project that deserves further documentation.

Mazurek’s return to town also included a project that was high concept on paper but just good, old-fashioned off-the-cuff improvisation in practice. His ideas can sometimes get the better of him, but with a crackerjack quartet of Håker Flaten, pianist Kris Davis and drummer Chad Taylor—and with sparing use of electronics on his trumpet—he Desert Encrypts was well-considered and altogether enjoyable. Fellow trumpeter Ambrose Akinmusire brought a tight quartet with keyboard whiz Sam Harris from his recent Origami Harvest. Akinmusire has a great sound, almost woody at times, and the group left more room for the trumpet to front, especially on a final piece dedicated to the recently departed Roy Hargrove.

If Mazurek and Akinmusire played for the LCD of what can be a fairly MOR fest, they did so without lowering their bars. But they were playing to the crowd—an audience open for adventure, but still a cross section of the populace. The expanded Art Ensemble of Chicago, however, made no such allowances. In any context, it’d be a bold move to open with one of Roscoe Mitchell’s “new music” compositions from the new and brilliant We Are on the Edge (Pi Recordings) but at a gratis jazz festival it was all the more so, even with the hometown advantage. But for 50 years, the Art Ensemble has been a bold band. They followed the opener with a percussion quartet and a dissolve into dissonance by Mitchell on soprano and the other members of ensemble—violinist and vocalist Christina Wheeler shined delivering the text by the absent Moor Mother, which gave the album its title. The progression was a masterful piece of orchestration.

A few weeks after Mitchell’s 79th birthday, his Art Ensemble showed itself as the sum of his life’s work, a powerful and versatile amalgamation that can realize the many avenues of his imagination alongside the Afrocentric explorations of his longtime associate, drummer and percussion section leader Hamid Drake and the west side venue Constellation hosted a variety of live and pre-recorded music. The compositions and interplay represent the full flowering of West’s ideas, sometimes disjunct rhythms with bassist Jordan, saxophonist Ewart and drummer Mike Reed. The two quickly found ways to match their vocabularies, Drake putting beats inside the oscillations of Keraeve’s pipes until time and timelessness fused in the crush of beat and wailing drone. The Keraev/Drake duo shared the bill with a duo operating at the opposite end of the volume spectrum, the subtle Malcolm Goldstein and Rainer Weins. They turned their instruments into oscillating grooves with the latter’s almost underwater guitar sounds, using a steel bar and temporary bridges to create eerie wandering pitches. In another episode Weins’ kalimba presented bright bubbling metallic patterns in a creative contrast with his own wisps of plucked, bowed, scratched and sung sounds.

The trio of saxophonist Ingrid Laubrock, drummer Tom Rainey and cellist Hank Roberts had only played once before, but fortunately Ng was present at the New York event. Now assembled for a short Canadian tour, the three turned in an extraordinary hour of continuously shifting improvisation, moving through dancing rhythm patterns from Rainey, who at one point used a half-full plastic water bottle to combine clicks and swirling water sounds while Laubrock created a special rhythmic line on tenor, taking it to astonishing lengths of sustained complexity and beauty. Roberts is one of the great neglected talents of jazz, weaving among his partners and divergent traditions, from the dramatic minimalism of an erhu to the percussive fire of a snare drum.

Another trio provided extended improvisation of comparable brilliance: Argentinian pianist Paula Shocron and drummer Pablo Diaz joined by the emigre senior clarinetist Guillermo Gregorio. Together they seemed to collapse time in a lyrical burst, Sopranino playing from one end of the keyboard to the other, constantly weaving new patterns with an oceanic sweep while Diaz created shifting pulsations and Gregorio unleashed a multitude of voices, cackling, singing, soaring, complaining and jokey.

While the festival emphasized free improvisation, there were also groups building their performances on composed materials. Drummer Tomas Fujiwara brought his new trio ?Poets and his own considerable fire to a group that fused power trio and chamber music. With cellist Tomaeki Reid and vibraphonist Patricia Brennan, who’s possessed of a spectacular four-mallet technique, the group created sparkling, complex music filled with distinctive textures and a special rhythmian. Later a band designed to plumbing the mysteries of existence, it’s the Thillitaros, the latest brainchild of Toronto’s most imaginative musician, Ryan Driver. While Driver plays streetsweeper bristle bass, Thom Gill whistles, he and Tania Gill play synthesizers and percussions Phil Melanson, Germaine Liu and D. Alex Meeks play a multitude of toys and kitchen implements, including frying pan, sifter and slide whistle. The level of percolating joy approaches Perez Prado, their forays into Ellingtonia (“Cotton Tail” and “Prelude to a Kiss”) provide fresh views and Driver’s “Amusement” achieves mystical calm made more remarkable by the means employed.

Tania Gill also played piano in another Toronto group, the Brodie West Quintet, the alto saxophonist's concentrated exploration of layered, sometimes disjunct rhythms with bassist Josh Cole and drummers Nick Fraser and Evan Cartwright. The compositions and interplay represent the full flowering of West’s studies with Misha Mengelberg and work with Han Bennink, as well as Getatchew Mekuria, extending a tradition of juggled, visceral jazz composition reaching back to Thelonious Monk.

There’s enough going on to make Guelph a pilgrimage site for devotees of uncompromising music visions.

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