MINGUS BIG BAND
MINGUSAMONGUS

JASON MARSDALIS  MIHO HAZAMA  GREG TATE  JIMMIE LUNCEFORD
Bigger is not always better. No one needs a 72-ounce soda or stretch limo. But when it comes to jazz, there is nothing like a large ensemble. The impact of big bands has been a part of jazz history since almost the beginning and the flavors are as varied as the personalities of those leading the charge: big bands can swing, or not; they can be made up of traditional sections or bold new tonal combinations; they can play intricate charts or improvise in real time like a pulsing, living organism. And since jazz is always in a recession, no one told today’s pioneering big band/large ensemble leaders that they cannot do what they do so well.

In our first ever “Large Ensemble Issue”, we cover the gamut of possibilities, from the Mingus Big Band (On The Cover), in residence at Jazz Standard; Lionel Hampton Orchestra featuring Jason Marsalis (Interview), appearing at Birdland; Miho Hazama’s m_unit (Artist Feature), playing Jazz Standard; Greg Tate’s Burnt Sugar The Arkestra Chamber (Encore), performing a live score to Shaft at the Apollo Theater; big band legend Jimmie Lunceford (Lest We Forget); and a special front-loaded CD Review section (pgs. 14-19) of big bands and large ensembles from around the world and of all stripes.
THE ADAM DEITCH QUARTET
FEBRUARY 3 - 4

BILL FRISSELL
TRIO W/ KENNY WOLLESEN & THOMAS MORGAN (2/18-19)
DUO W/ AMBIROSE AKINMUSIRE (2/20-21)
QUINTET W/ AMBIROSE AKINMUSIRE, WOLLESEN, & SCHERR (2/22-23)
FEBRUARY 18 - 23

DEE DEE BRIDGWATER
FEBRUARY 5 - 9

JIMMY COBB
& FRIENDS: JAVON JACKSON, CHRISTIAN MCBRIDE, BENNY GREEN (2/24)
JAZZ BY 5 W/ J. JACKSON, R. BRECKER, E. GOMEZ, C. CADELL (2/25)
PLAYS KIND OF BLUE (2/26)
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FEBRUARY 13 - 16

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TYSHAWN SOREY
WITH SPECIAL GUEST
LEO SMITH

TUE FEB 18
craig Handy
Line Smith
CLARK GAYTON • MATT CHERKOFF • KYLIE KOCHER • JEROME JENNINGS

WED FEB 19
chris bergson band
ELLIS HOOK • STEVEN BERNSTEIN • MICHAEL BLAKE • JAY COLLINS
CRAD DOVREY • MATTH CLOHESY • TONY MASON

THE ADAM DEITCH QUARTET
FEBRUARY 3 - 4

raavi coltrane quartet
ORRIN EVANS • BOB HURST
ALLAN MEDDARD (2/4-6)
JEFF "TAKE" WATTS (2/7-9)
TUE FEB 11

michael leonhart orchestra
THUR FEB 13
CHELSEA BRATZ • RYAN MUNDAY
DEVON MOORE • SAM REJASCHER
ISAIAH COOK
FRI-SUN FEB 14-16

MINGUS BIG BAND
MON FEB 3, 10 & 24

TUE FEB 18
george Coleman quintet
PETER BERNSTEIN • MIKE LADONNE • JOHN WEBBER • GEORGE COLEMAN JR.

SUN FEB 23
WITH SPECIAL GUEST
OLIVER LAKE
REGE OF WORKMAN
ANDREW CYRILLE
WED FEB 27-28

miho hazama & m_unit
TUE-WED FEB 25-26

ODED TZUR QUARTET
THUR FEB 13
CHELSEA BARATZ • RYAN MUNDAY
DEVON MOORE • SAM REJASCHER
ISAHA COOK
FRI-SUN FEB 14-16

EMMALINE
THUR FEB 20
WITH SPECIAL GUEST
OLIVER LAKE
REGE OF WORKMAN
ANDREW CYRILLE
SUN FEB 23
WITH SPECIAL GUEST
OLIVER LAKE
REGE OF WORKMAN
ANDREW CYRILLE

SUN FEB 27-MAR 1

JAMES BEALY TRIO
TUE FEB 18
WITH SPECIAL GUEST
RAVI COLTRANE
TUE FEB 25
WITH SPECIAL GUEST
GREGCOLE

WED FEB 12
NTA HERSHIKOVITZ
PETERD KLAMPAEN
JOHNATHAN BLAKE

TUE FEB 26
WITH SPECIAL GUEST
OLIVER LAKE
REGE OF WORKMAN
ANDREW CYRILLE

SAT FEB 22
WITH SPECIAL GUEST
OLIVER LAKE
REGE OF WORKMAN
ANDREW CYRILLE

WED FEB 19
OLIVER LAKE
REGE OF WORKMAN
ANDREW CYRILLE
THUR FEB 20
WITH SPECIAL GUEST
OLIVER LAKE
REGE OF WORKMAN
ANDREW CYRILLE
SUN FEB 23
WITH SPECIAL GUEST
OLIVER LAKE
REGE OF WORKMAN
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THUR FEB 27-MAR 1

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Those interested in “interesting music”, as Bruce Gallanter terms it, can find it at his Downtown Music Gallery on Sunday evenings, when the cozy Chinatown basement is converted from record store to performance space. All it takes is folding chairs. Jan. 12th’s triple feature started with Argentinian drummer Juan Pablo Carletti’s extended solo number: sticking mostly to sticks and a pulsing kick drum, he favored liberal doses of rim shots, adding rattles and small cymbals to some sort of lanyard/leash for variety. Guitarist Aron Namenwirth, baritone saxophonist Dave Sewelson and drummer Colin Hinton were next with a long jam and a short capper, the bright-toned, wah-wah washed guitar, often prepared with various implements, providing bass relief for the low horn’s burly ruminations. Though the first piece had its attractive moments, the second seemed to jell—and stay jelled—almost from the very first notes, an exemplar of balanced instability. Things got especially interesting when alto saxophonist Chris Pitsiokos, guitarist Javier Areal Vélez (another visiting Argentine) and drummer Kevin Murray assembled themselves for a one-off venture. Pitsiokos, a gladiatorial player with monstrous technique, takes no prisoners, the curves and angles of his extended, circular-breathed, ecstatically inclined lines as clearly articulated as the muscles in his cheeks. Vélez—like Namenwirth, a sound sculptor—and Murray kept pace, taking the energy to high and even higher levels over a powerful half-hour-ful.

—Tom Greenland

In 1992 Omer Avital was one of the first and finest of Israeli invaders to storm Manhattan’s shores, bringing a new kind of jazz. Almost three decades later he’s still rampaging, often at Bar Lunático with his Qantar quintet. On a chilly Wednesday night (Jan. 8th) the bassist tried out a smaller outfit: himself, 23-year-old wunderkind pianist Gadi Lehavi and drummer Daniel Dor (Israelis all). On the first number, “The Mountain Top” (all tunes were penned by Avital), Lehavi led the charge with an ecstatic yet melodic style, lacing his lines with distinctive fast ornaments. “Yes” opened with Avital alone, calling to the assembled congregation with blues-basted phrases evoking audibly appreciative responses. His solo, rife with expressive techniques such as open-string trills idiomatic to the oud, exhibited flawless command and impeccable taste. When the pianist joined in, the hookup was immediate and intense, despite the fact that Lehavi sat with his back to the others. (Apparently he’s got ears in the back of his head). “Marcos”, in 6/8 on an E minor drone, had a John Coltrane feel, Lehavi’s rippling gestures reminiscent of a Romanian cimbalom player. “Clair”, a romantic ballad, was less exciting. Lehavi poring over some Chopin-esque textures before the band picked it up as a jazz waltz. The full-on stunner of the set was “Flow”, a riff on “Giant Steps” harmonies that featured unbelievably fast, precise and inspired improvisation by Lehavi. Even the well-travelled Avital could only shake his head in amazement. (TG)

Music has been lauded for its healing properties: Albert Ayler said it in 1969 and Alicia Keys echoed his statement during last month’s Grammy Awards. But for alto saxophonist Darius Jones, music is more accurately an expression of courage. That concept is a complex one; how does one express bravery through inanimate objects? Jones did it via a new project at The Jazz Gallery (Jan. 7th), “In August of 1619” (the year slaves first arrived on American shores) an outgrowth of work done by New York Times journalist Nikole Hannah-Jones for her “The 1619 Project”. This music, performed by a quartet of vibraphonist Joel Ross, bassist Dezron Douglas and drummer Kush Abadey, was meant less to heal than to make Americans actually realize they were hurting, despite their best efforts at ignoring self-inflicted wounds. The music, slated to be recorded for Giant Step Arts soon, brought up aspects of slave history over the past 400 years: “Cotton for the Gin”, “Reverse Freedom Rides”, “1865-1887” (Reconstruction). The presence of vibraphone rather than piano lent a gossamer sheen, almost as if it was above the scene making its way across the sea; cries of the imprisoned; the fight against mechanization; a hymn of defiance. Jones gave lengthy intros to each tune, demonstrating unusual vulnerability over the subject matter, showing that this project—as is the country’s racial divide—is still a work in progress. (AH)
An SRO crowd packed Le Poisson Rouge for the Winter Jazzfest concert From Detroit to the World: Celebrating the Jazz Legacy of Detroit and Honoring Marcus Belgrave (Jan. 12th). The evening began with a panel discussion before the music got off to a warm start with vocalist Joan Belgrave, producer of the show, feting her late trumpet husband. Backed by a Motor City quartet she swung a set that began with Duke Ellington’s “Don’t Get Around Much Anymore” and ended with Ray Charles’ “Hallelujah I Love Her So”. The Marcus Legacy Ensemble, with a revolving cast of Detroit jazz lexicon, from swing to avant garde. Two imaginative originals, “Joy, Joyie” and “Infantil”, showcased Rubalcaba’s scanny approach to composition, before the set concluded with a stirring “Caravan” on which he delved into his Cuban roots. — Russ Muto

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Since bursting onto the U.S. jazz scene a quarter-century ago, dazzling audiences with a commanding virtuoso technique, Gonzalo Rubalcaba has steadily evolved into one of the music’s most iconoclastic composers. Performing with his Trio d’été of bassist Matt Brewer and drummer Eric Harland at Dizzy’s Club (Jan. 3rd) the Cuban pianist wound his way through a 80-minute set melding jazz, European classical and AfroCuban traditions into a personal amalgam both cerebral and soulful. Opening with his aptly titled “Hard One”, Rubalcaba laid down an angular vamp on the Bösendorfer piano, bolstered by Harland’s steady, tonally expansive polyrhythmic drumming, which utilized an expanded kit with dual sock cymbals draped with rattles and shells. Building in dynamic intensity the episodic work shifted gears into a fiery midsection, Rubalcaba boppishly improvising at full throttle before Harland closed things out with a claticmic solo. The mood mellowed as the trio segued into Horace Silver’s “Peace”, on which the pianist evinced an elegant touch recalling Duke Ellington and Bill Evans, before heating things up again with Scott LaFaro’s “Gloria’s Steps”, on which he exhibited an imposing command of the entire jazz piano lexicon, from swing to avant garde. Two improvised solos, “Joy, Joie” and “Infantil”, showcased Rubalcaba’s scanny approach to composition, before the set concluded with a stirring “Caravan” on which he delved into his Cuban roots. — Russ Muto

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Park Slope’s Made in New York Jazz Café celebrated its three-month anniversary (though now closed indefinitely following a fire) by commemorating the 70th year of Lenny White (Jan. 4th). The drummer was welcomed by a capacity crowd as he, saxophonist Dave Liebman and bassist Gene Perla reinvented standards. Opening with the Gershwin’s “Summertime”, realized as tightly swinging cool jazz, Liebman’s soprano hovered above Woody’s ambling and driving lines. Throughout the night Liebman produced aerial solos and dueling interplay over time-honored melodies. His association with the leader was evidenced by their churning interplay, “I was 16 years old when I first played with this man,” White told the audience. “He had a loft in a building where Chick Corea lived downstairs and Dave Holland just above him. And the music we played was really OUT.” While much of the set was tonal, the head arrangements demonstrated the unique talents of this particular trio. Once expanded by guitarist Vaughn Stoffey, White’s student from NYU, Ornette Coleman’s “Lonely Woman”, too, was reimagined; Liebman’s haunting wooden pennywhistle sliced through cymbal rolls, bass harmonics and guitar wanderlust. Miles Davis’ “All Blues” dramatically grew from within, followed by Thelonious Monk’s “Well You Needn’t”. As his cymbals’ final shimmer faded, White’s nimbly sardonic farewell, “Thank you, I’m Shadow Wilson”, demonstrated the hip timing of a killer bass drum bomb. — John Pietaro

The latest group of Grammy Award winners has been announced. Relevant categories are Best Improvised Jazz Solo: “Sozo” (from Randy Brecker & NDR Big Band - The Hamburg Radio Jazz Orchestra With David Sanborn, Ada Rovati & Wolfgang Haffner—Rocks (Jazzline); Best Jazz Vocal Album: Esperanza Spalding—12 Little Spells (Concord); Best Jazz Instrumental Album: Brad Mehldau—Finding Gabriel (Nonesuch); Best Large Jazz Ensemble Album: Brian Lynch Big Band—The Omnis-American Book Club (Holistic MusicWorks); Best Latin Jazz Album: Chick Corea & The Spanish Heart Band —Antidote (Concord). For more information, visit grammy.com.

American Masters – Miles Davis: Birth of the Cool (A Film By Stanley Nelson) premieres on PBS stations Feb. 25th at 9 pm. For more information, visit pbs.org/wnet/americanmasters.

Apollo Theater presents a free, all-day open house Feb. 1st to kick off Black History Month. Events include performances by Casey Benjamin and Keyon Harrold; an advanced screening of American Masters - Miles Davis: Birth of the Cool followed by a discussion with director Stanley Nelson, James Mtume, Keyon Harrold, Angeliesha Rogers and Vince Wilburn; and special children’s activities. For more information, visit apollotheater.org/openhouse.

Chicago-based United States Artists has announced its 2020 class of Fellows, each receiving a $50,000 fellowship. Among the winners are Anthony Braxton, Courtney Bryan, Sylvie Courvoisier, Natalie Joachim and Nicole Mitchell. For more information, visit unitedstatesartists.org.

Made in NY Jazz Café is closed indefinitely after a fatal fire in the apartment above the recently opened Brooklyn club caused severe damage to the venue. For more information, visit jazzcafe.nyc.

Pianist Barry Harris received the 2020 Bruce Lundvall Visionary Award in a ceremony at last month’s Jazz Congress in recognition of his nearly half-century as a jazz mentor/educator. For more information, visit jazzcongress.org.

A fascinating ‘exhibition’ at BAM’s Rudlin Family Gathering through Mar. 15th: Ted Riederer’s Never Records transforms the space into a fully functioning studio and record plant and invites people to book the space in three-hour segments to record anything of their choosing, receiving a freshly-cut LP of the efforts, a copy of which goes into the exhibition’s ‘record shop’ for viewers to hear. For more information, visit bam.org.

The recently revived Café Bohemia features a Hot Club listening session of rare 78s led by Matthew “Fat Cat” Rivera Mondays at 7 pm. For more information, visit cafebohemianyc.com.

As part of its Scenes Through the Cinema Lens series, Tribeca Performing Arts Center will present “Happy Birthday Charlie Parker, Peggy Lee, Carmen McRae, Dave Brubeck and More” on Feb. 25th at 9 pm. For more information, visit pbs.org/wnet/americanmasters.

Winner of Jazz at Lincoln Center’s inaugural Jazz Championship for college-level jazz programs have been announced: Temple University (First Place), Indiana University (Second Place) and Michigan State University (Third Place). For more information, visit grammy.com.

Jazz at Princeton has announced the first concert in its Spring 2020: Claudia Acuña will perform with Jazz at Princeton University’s Jazz Vocal Collective Ensemble Feb. 22nd at 8 pm. For more information, visit music.princeton.edu/events.

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JASON MARSALIS
BY KYLE OLESKIUK

Jason Marsalis is both an extremely versatile drummer and vibraphonist who has played as a bandleader and sideman in groups ranging from jazz, fusion and funk to Celtic and Brazilian. With Bill Summers and Irvin Mayfield, he formed the New Orleans jazz group Los Hombres Calientes in 1998. Since March 2015, Marsalis has been playing with the Lionel Hampton Big Band as a vibraphonist. He discussed the Big Band’s recently released album, Live at Rossmoor, and Hampton’s legacy.

The New York City Jazz Record: Could you introduce the new album with the Lionel Hampton Big Band?

Jason Marsalis: The band first came together in 2008, for the Lionel Hampton centennial. The gentleman who’s the head of the Hampton estate is from New Orleans and he knew that I was playing the vibraphone, so when the band came to town for the centennial, he asked me to join the band on the vibes. When the band showed up, the first tune they rehearsed was “Midnight Sun” [composed by Hampton]. It was a tune that I had already been playing on my own shows and had even recorded. So I think the band was a little surprised and after rehearsal, the guys in the band were saying, man, you’re the guy for this. After the centennial we didn’t play for quite a while, but I kept in touch with the bassist Christian Fabian. A few years after that, Fabian got the green light to start putting the band back together and booking shows. That’s when he started to get the original bandmembers of the Lionel Hampton group, mostly the last Hampton band before he passed. We started to do shows whenever we could. Not a lot of shows, but shows here and there. And when we did the show at Rossmoor in California, there was a gentleman who wanted to record it. That’s what led to this new album.

TNYCJR: On the album, there’s a really interesting format where you do songs and then tell stories about Hampton. How did you develop that format?

JM: That was Christian’s idea, because the show is to celebrate the legacy of Lionel Hampton. Everybody who was in his band had stories, so it’s great for people who didn’t get a chance to meet Hampton or hear him. It tells you the type of person he was, the spirit that was behind the music. I think after the first time we did it, it was something that we just kept doing.

TNYCJR: This might seem like an obvious question, but why Lionel Hampton? What’s so special about his musical legacy?

JM: That’s a valid question, because Christian Fabian even told me that he’s worried that people are starting to forget who Lionel Hampton was. There’s people who, for example, may know the name Duke Ellington, or may know the name Count Basie, but they don’t know the name Lionel Hampton. Why Lionel Hampton: there’s a lot that he’s contributed to the foundation of the music. He’s the foundation as far as vibraphone is concerned. He’s really the first lead player. After him is the Red Norvos, the Milt Jacksons, the Bobby Hutchersons, even the guys now, the Stefon Harrises, the Warren Wolfs, you know, hell, Joel Ross, who’s like brand new…Lionel Hampton is the foundation for all of that. And also his big band, with the hits that they had, was part of the soundtrack of America. And I think it’s very important to celebrate that and to make people aware of what that was.
Born in 1986 in Tokyo, Miho Hazama grew up studying classical piano and earned a degree from Kunitachi College of Music in classical composition. She received a scholarship to attend the Manhattan School of Music (MSM) and moved to New York in 2010, graduating with a Master’s degree in jazz composition.

While studying at MSM, she was exposed to the works of contemporary artists including Maria Schneider and studied with Jim McNeely. In 2011, she won the ASCAP Young Jazz Composer Award and in 2012 recorded Journey to Journey (Universal Music Japan), which blended big band and jazz sounds and featured vibraphonist Stefan Harris. The album established her as a composer and leader and helped her win the Jazz Japan Rising Star Award. She received the 24th Idemitsu Music Award in 2014, and the BMI Charlie Parker Jazz Composition Prize in 2015. Also in 2015, Hazama issued her big band’s sophomore album, Time River (Universal Music Japan). And the accolades and awards keep coming her way. She has been featured in DownBeat, NPR and The New York Times. Regarding her work, AllAboutJazz.com said, “At a time when orchestral jazz is either ultra-polished, exceedingly high brow or a pedestrian pandering to sentimental tastes of yore, Hazama’s boldly organic and singularly exciting collective is a breath of fresh air. Her uncanny ability to remain intellectually stimulating and vibrantly spirited is what makes her work singularly innovative.”

As a pianist and composer, Hazama has developed a signature sound with her jazz chamber orchestra m_unit. When asked how she balances classical and jazz, Hazama says, “I keep being honest to my senses, instinct and interest at the time. In other words, I’ve never thought about a ‘balance’. I think my background is unique enough, as I’m from Japan and studied classical [European] music for a long time and now jazz [American] music and I believe that it naturally reflects in my music. Having strings in my orchestra definitely helps create more classical elements.”

Hazama has composed for Tokyo Philharmonic Orchestra, Ashley Boulder Project Ballet Company and the Yamaha Symphonic Band. In 2017, she became a Composer-in-Residence of Siena Wind Orchestra and was the 2019 Composer of the Year of Orchestra Ensemble Kanazawa. JazzTimes has called her work “classy large ensemble that keeps the listener guessing and enchanted...something is always lurking and ready to pounce; then skitter away again.”

As an arranger, Hazama has worked for many ensembles for concerts, recordings, television and film, including Metropole Orkest, Ryuichi Sakamoto, Vince Mendoza, NHK Symphony Orchestra, Shiro Sagisu and many more. A quick glance at her impressive discography shows over 45 works with which she has been involved. Still based in New York, Hazama is considered one of the finest arrangers of her generation. She has been nominated for a 2019 Grammy award and is known for her sophisticated big band and chamber jazz arrangements. Hazama has released four full-length albums on Universal Music Japan/Sunnyside Records and has written for artists including Joshua Redman, Lionel Loueke and Gil Goldstein, showcasing their unique playing styles within the context of her compositions.

Regarding the difference between working and performing in Japan and the U.S., Hazama says, “I’m particularly amazed by the level of NYC musicians. They are all so talented and trying to survive in such a high competition. They are so special. When I work outside of NYC, I always try to adjust and try to make my colleagues feel comfortable. I do enjoy thrills, but I don’t reflect too much on struggle, intensity, questioning or fear in my music. Having said that, I have very specific musicians who I trust a lot in Japan, because that’s my home country and I work there a lot. I know that I really need them to make good music happen in Japan.”

Last year Hazama became chief conductor of the Danish Radio Big Band after Thad Jones and Bob Brookmeyer and McNeely. She has worked as a conductor with Metropole Orkest, WDR Big Band and Bohemian Caverns Jazz Orchestra and is the Associate Artistic Director of the New York Jazzharmonic.

With so many accolades and awards at only 34, Hazama’s future looks bright. She wants the public to know, “I am hoping that this Grammy nomination will help m_unit reach out to more people. ‘Large jazz ensemble’ is something that might have a specific old-fashioned image to the public, but this music community has so much potential and there are so many creative composers making music with their own bands. It is really happening!”

About her latest release, Dancer in Nowhere, Hazama best expresses the ineffable with music and states, “There are times when you feel something, but you can’t really describe it in words. You don’t know how you’re going to react to that feeling and maybe you can’t really express it, but you feel it so strongly inside. I started wondering if I could somehow describe this through music. Not necessarily a struggle or something negative: it could be happiness, fear, passion, energy. The challenge of capturing these things became a theme for me.”

Hazama doesn’t feel that this most recent release differs greatly from previous works and says, “The basic concept of the last three m_unit albums is the same: same instrumentation; same logo with a different color; same number of guest artists; one arrangement; and the rest is my composition, etc. I have simply kept creating something that I think cool or interesting at the time.” In terms of what inspires her as an artist, Hazama says she looks to “...players of my music, logical concepts from numbers and shapes and personal memories and experiences.” Whether composing, arranging or performing, New York is lucky to have her.

For more information, visit miho-hazama.com. Hazama and m_unit are at Jazz Standard Feb. 25th-26th. See Calendar.

Recommended Listening:
- Miho Hazama—Journey to Journey (Verve/Universal Music Japan - Sunnyside, 2012)
- Miho Hazama—Time River (Verve/Universal Music Japan - Sunnyside, 2015)
- Miho Hazama—Dancer In Nowhere (Verve/Universal Music Japan - Sunnyside, 2018)
According to her biography, *Tonight at Noon: A Love Story* (2002), Sue Mingus met the love of her life at the Five Spot in 1964. She didn’t know beans about jazz but was there because a film she was acting in had an Ornette Coleman score and she wanted to know more about the scene. “I’d barely heard of [bassist/composer/bandleader Charles] Mingus,” she wrote, “though echoes of his reputation had filtered down; the ornery, sometimes violent, often unjust, blustery figure who fired his musicians onstage, hired them back, denounced the audience for inattention, picked fights, mastered his instrument, dominated his music, vented his political beliefs on stage, presented a larger-than-life personality and created on-the-spot performances for all to see.”

Mingus was all this and more and now, 41 years after his death from a heart attack on Jan. 5th, 1979, he is acknowledged as one of the greatest composers of his time, on a pedestal alongside his idol Duke Ellington. Sarah Williams, production coordinator at the Jazz Workshop and Charles Mingus Institute, noted the “many exciting things in the future,” including the 2022 celebration of the Charles Mingus Centennial and 12th Annual Mingus Festival this month at Jazz Standard.

Mingus never slipped into obscurity, but his music wasn’t heard much on bandstands after his passing. Sue Mingus—despite having been only peripherally involved in her husband’s music while he was alive—decided to change that. She was recruited to corral musicians for a New Audiences tribute to Mingus at Carnegie Hall a few months after he died (Sonny Rollins, Lionel Hampton and Dexter Gordon said yes) and then began to canvas musicians to play the composer’s work regularly in various configurations, from small group to big band. The first of these was the seven-piece Mingus Dynasty, soon joined by the 11 pieces of the Mingus Orchestra and, our primary subject, seven-piece Mingus Dynasty, soon joined by the 11 pieces of the Mingus Orchestra and, our primary subject, three albums, *Gunslinging Birds* (1995), *Live in Time* (1996) and *Que Viva Mingus!* (1997). “I’m so grateful to Sue and all the members of the band then for having that belief in me, young as I was,” Cruz said. In the last few years, the drummer has reconnected with the big band and is again part of the roster. Mingus’ music, he said, “has this timeless, everlasting kind of quality to it.”

Mike Richmond was the original bassist in the Mingus Dynasty from 1980-85 and continues on with the band is Jazz Standard most Mondays and Feb. 14th-16th. For more information, visit mingusamongus.com. The band is Jazz Standard most Mondays and Feb. 14th-16th. See Calendar and Regular Engagements.

Recommended Listening:

- Mingus Big Band—*Nostalgia in Times Square* (Dreyfus, 1993)
- Mingus Big Band—*Gunslinging Birds* (Dreyfus, 1995)
- Mingus Big Band—*Blues & Politics* (Dreyfus, 1999)
- Mingus Big Band/Ochestra/Dynasty—*I Am There* (Sue Mingus Music-Sunnyside, 2004)
- Mingus Big Band—*Live at Jazz Standard* (Sue Mingus Music-Jazz Workshop, 2008-09)
The American Song series at NJPAC is presented, in part, through the generous support of the Blanche and Irving Laurie Foundation, the David S. Steiner and Sylvia Steiner Charitable Trust, and the Joan and Allen Bildner Family Fund.

Shaken & Stirred
Sat, Mar 14 @ 3PM
Michael Feinstein joins forces with Storm Large of Pink Martini in a tribute to the American Songbook.

Sat, Feb 29 @ 7:30PM
The world music supergroup, featuring members of Snarky Puppy!

Sat, Apr 4 @ 7PM
featuring the Bill Charlap Trio, author Jamie Bernstein and host Ted Chapin.

Sat, Feb 25 @ 10AM–2PM
Clement’s Place
15 Washington Street, Newark, NJ
Ace musicians, from New Jersey and beyond, play alongside their musical heroes and peers.

Sat, Jan 25 @ 10AM–2PM
Clement’s Place
15 Washington Street, Newark, NJ
Ace musicians, from New Jersey and beyond, play alongside their musical heroes and peers.

Monthly Feb-May
Bethany Baptist Church
275 W Market Street, Newark, NJ
Featuring Samara McLendon,
A Tribute to Geri Allen, Stefon Harris and Steve & Iqua Colson
For full schedule, visit njpac.org/vespers

The American Song series at NJPAC is presented, in part, through the generous support of the Blanche and Irving Laurie Foundation, the David S. Steiner and Sylvia Steiner Charitable Trust, and the Joan and Allen Bildner Family Fund.
Guitarist/journalist Greg Tate has a long history of writing about music as well as playing it. The Dayton, Ohio native, who has lived in New York City for 38 years, spent 18 of them as staff writer at Village Voice, where he covered music ranging from R&B to jazz to hip-hop to rock. As the leader of Burnt Sugar the Arkestra Chamber, an experimental ensemble, which will pay homage to late soul icon Isaac Hayes and the 1971 movie Shaft this month at the Apollo Theater, Tate has been in the role of music creator.

Burnt Sugar has not been easy to categorize. Founded by Tate in 1999, the outfit is an unpredictable mixture of avant garde jazz, funk, rock and hip-hop and influences from Sun Ra, Art Ensemble of Chicago and Miles Davis. Tate/Parliament/Funkadelic, James Brown and Jimi Hendrix.

Another major influence on Burnt Sugar was the late conductor Butch Morris and his collective improvisation methodology Conduction. “Our sensei and Conduction inventor/mentor, Butch Morris, made a point of declaring that no form of sound-making was alien to conduction,” Tate says. “Hence the democratization of all manner of music-making in conduction, wherein musicians who specialize in bop, death metal, turntablism and ‘traditional’ instruments can conduct music in place of the baton in a conduction performance.”

Tate moved from Dayton to Washington, D.C., when he was 13 and went on to study journalism at Howard University. He moved to NYC in 1982, joining Village Voice in 1987 and staying with the alternative weekly until 2005. It was in 1985 that Tate co-founded the Black Rock Coalition (BRC) with guitarist Vernon Reid, best known for leading the black alternative metal band Living Colour. The BRC fought for black musicians to receive greater exposure in rock.

On Feb. 29th, the Apollo will present a 49th anniversary screening of Gordon Parks’ Shaft, one of the most influential blaxploitation crime dramas of its era featuring Burnt Sugar on music Hayes composed for the soundtrack. “We’ll be performing a live scoring of the 1971 film by Gordon Parks, which Warner Brothers is supplying without the original music track but with dialogue and sound effects left intact,” Tate says. “The band will be 19 pieces, including horns, strings, rhythm and vocals. We’ll be playing the theme song and some of the other instrumental songs Isaac Hayes composed for the film. Because the focus is on Burnt Sugar, we’ll be extending the length of some of those songs beyond what was heard in the original film, improvising solo breaks and creating new incidental music in place of the score.”

According to Tate, Shaft (filmed in New York City) is an historic film on multiple levels. “Shaft was a tritefacta of groundbreaking events: first studio-funded action film directed by a black director; first feature for the legendary Gordon Parks—who’d already made an international name for himself as an eminent Time/A Life photographer of the Civil Rights Era—first studio feature to have a black superstar for a protagonist who defied the law and the mafia, though Melvin Van Peebles’ Sweet Sweetback’s Baadasssss Song established much of that template,” Tate says. “The score by Isaac Hayes was also unprecedented in bringing state-of-the-art ’70s R&B composition and production into a major studio feature. And the theme song is unparalleled in being more revered and memorable for many, like Gregory’s “Mr. Blue,” than the film. Not even the many classic James Bond theme songs can measure up to that accolade.”

In the opening scene, actor Richard Roundtree can be seen exiting the subway at 42nd Street and Broadway and walking through a gritty Times Square, which, in many, like Quentin Tarantino, than the film. Not even the many classic James Bond theme songs can measure up to that accolade.”

For more information, visit burnstsugarindex.com. Burnt Sugar is at the Apollo Theater Feb. 29th. See Calendar.

**Recommended Listening:**
- Burnt Sugar The Arkestra Chamber — *Blood on the Leaf, Opus No. 1* (TruGROID, 1998-99)
- Burnt Sugar/Butch Morris/Pete Cosey/Melvin Gibbs — *The Rites* (Avantgroid, 2002)
- Burnt Sugar The Arkestra Chamber — *All You Zombies Dig The Luminosity!* (Avantgroid, 2017)

Many of them featured lyrics by a vocal trio of Oliver, fellow trumpeter Eddie Tompkins and saxophonist-clarinetist Willie Smith. Among those in the two-beat swing vein were “Tain’t What You Do”, “I’m Nuts About Screwy Music” and “The Merry-Go-Round Broke Down”. As those titles suggest, many Lunceford hits would be classified as novelty or comic songs today. Another song, “Posin’”, with Smith on lead vocal, can be heard as a prescient premonition of the vogue-ing craze in disco a half century later.

The Lunceford band also created some of the great uptempo instrumentalists of the Swing Era, including the aforementioned “For Dancers Only”, “Rhythm Is Our Business”, “Luneford Special” and innovative “Organ Grinder’s Swing”, in which Oliver used celeste and wood blocks, as well as a baritone saxophone lead. After Oliver left in 1939, several other bandmembers made their exodus in the early ’40s after realizing Lunceford was grossly underpaying them compared to other top big bands. Lunceford died on Jul. 12th, 1947, after collapsing at an autograph session in Oregon. His orchestra limped along until 1949, when it disbanded.

**Recommended Listening:**
- Jimmie Lunceford — *The Complete Jimmie Lunceford Decca Sessions* (Mosaic, 1934-35)
For musicians creating work that falls between the usual boundaries, finding an audience isn’t the only worry. Getting their music recorded and distributed can also be a challenge when so many labels hold fast to long-established borders between predetermined and marketable categories. There are exceptions, of course, but few labels inhabit that buffer zone so avidly as Brooklyn’s New Amsterdam Records.

“Our mandate is really trying to represent records that would not have a home in other places because they don’t have a foot in traditional genres,” says William Brittelle who—with fellow composers Judd Greenstein and Sarah Kirkland Snider—founded New Amsterdam Records in 2008. “Stylistic diversity is very important to us. Obviously we’re coming from a classical/new music place, but we’re trying to branch out more and more.”

Indeed, that first year saw eight releases—including Brittelle’s own Matuhr Time Warp, a surprising merging of art song, commercial jingles and various pop and rock forms—that set a standard for various pop and rock forms—that set a standard for including Brittelle’s own, a

Keeping a big band active in this day and age is certainly no mean feat and having a supportive record label certainly helps make the endeavor remain viable. In 2018, New Amsterdam put out Hollenbeck’s All Cans Work, the third release with his 20-piece Large Ensemble. The album included five of Hollenbeck’s original compositions along with some lesser-known Billy Strayhorn and Kenny Wheeler pieces and a memorable arrangement of a Kraftwerk tune. Hollenbeck came to the label with the album in mind, Brittelle said. “When he reached out to us, we were really excited,” he said. “He was a musician that we held up as a beacon of creative freedom.”

Hollenbeck was fairly well established by the time he came to New Amsterdam, but that’s certainly not true of all the artists and projects the label takes on. Infernal Machines, for example, was the first Secret Society release. The label has a stated interest in artist development, even while doing so without signing exclusive contracts with its artists. It’s a business strategy more likely to come from artists than from corporate interests.

“We try to figure out how to build infrastructure or guide people through that first record or two and make it through to building an audience,” Brittelle said. “That’s more difficult for a larger label to do. If they haven’t built an audience, that doesn’t make sense.”

But larger labels have their advantages as well and New Amsterdam isn’t opposed to the marketplace positioning made possible through corporate affiliation. After several years of negotiations, in 2019 the label announced a partnership with Nonesuch, a part of the Warner Music Group. The two companies have co-released albums by Brittelle, Pulitzer-winning composer Caroline Shaw and electro-acoustic composer Daniel Wohl.

Despite the considerable difference in size, though, Brittelle described the Nonesuch pairing as an equal partnership. “In many ways, it feels like a peer-to-peer relationship,” he said. “Nonesuch has such trust with its audience and that trust is based on the quality of work they’ve put out over the years. They’re a label that we’re really admired and hold up as one example of content over stylistic cohesion. It felt like a huge jump for us to have Nonesuch’s stamp of approval over what we were doing.”

While christening the new partnership last year, New Amsterdam put out an additional 19 titles without the Nonesuch imprint. And in what might be seen as a swing toward the other direction, several of those were download-only releases in the label’s Windmill series, including a collection of solo improvisations by saxophonist Travis LaPlante recorded at intimate concerts in his home.

Last year also saw an unusual release by Mary Halvorson (which, in a fortuitous bit of timing, was set for release just weeks after the announcement of her... (CONTINUED ON PAGE 13)
Vic Juris, the respected guitarist and longtime educator, who had a long association with saxophonist Dave Liebman and over two dozen albums for Muse, Jazzpoint, ZOHO, Mel Bay and, most prolifically, Denmark’s SteepleChase, died on New Year’s Eve at 66 after a long struggle against liver cancer.

Juris (né Victor E. Jurusz, Jr.) was born in Jersey City, NJ on Sep. 29th, 1953. The guitarist’s earliest associations were saxophonist Eric Kloss, on whose 1975 Muse album Bodies’ Warmth Juris made his recording debut, and, through Kloss, fellow guitarist Pat Martino, who recommended him to organ player Don Patterson. This led to more work with other organ players like Jimmy Smith and Wild Bill Davis. As was common during the ‘70s, Juris had a parallel career working within the fusion milieu with peers such as Barry Miles and in his own groups. As he recounted to Ryan Blotnick for this gazette in 2011, “I was playing a Les Paul and using effects and things... Return to Forever was big then, with Mahavishnu Orchestra and Larry Coryell, so a lot of us were gravitating toward that stuff. ‘Cause we were coming up in the ‘60s, listening to Hendrix, you know, all that stuff. So we were kind of bringing that into the jazz thing. The older guys, they hated that stuff!”

The ‘70s saw Juris recording with Patterson, Miles, saxophonist Richie Cole and releasing his debut, Keodsong (Muse, 1978), which included former Mahavishnu Orchestra bassist Rick Laird. He would make two more albums for Muse through 1982, Horizon Drive and Bleeker Street. The ‘80s saw collaborations with fellow guitarists Biréli Lagrène and John Etheridge, plus dates with Rio Clemente, Bill Goodwin, Dan Kimm, Brian Torff, Mel Tormé, Cole and others.

It was during the ‘90s that Juris made his most important association, with Miles Davis alumn Liebman. The guitarist would appear on over two-dozen of the saxophonist’s albums from 1990-91’s Classic Ballads to 2010’s Lineage. Speaking to Blotnick, Juris explained Liebman’s influence on his own playing: “He writes everything, basically, from the piano. I kind of try to get as close as I can to that sound when I’m working on it. I’ve fortunately been able to bring a lot of that type of harmony to my own playing, my own writing. It’s really been valuable; he’s a master musician and he’s shown me a lot about harmony.” Juris himself would go on to influence many younger players as an educator at The New School, Lehigh and Rutgers Universities, a period that found him recording prolifically for SteepleChase, over a dozen albums since 1995.

He gave Blotnick a final piece of advice in 2011: “When you go to school you should write everything down and then you have the rest of your life to sort it out. Life becomes a natural editor.”

Gary Barone (Dec. 12th, 1941-Dec. 24th, 2019). The Detroit-born trumpeter, brother to trombonist Mike Barone and son of Joe Barone, had credits under Joe Masters, Joe Torres, Bob Thiele, Gerald Wilson, Bud Shank, Frank Strazzeri, Shelly Manne, Tom Scott and others while based on the West Coast (where he also led his own big band), to go along with session work, participation in several Frank Zappa large ensemble albums and a handful of dates as a leader. Barone died Dec. 24th at 78.

Willy Bischof (Jan. 28th, 1945-Dec. 23rd, 2019). The Swiss keyboard player added journalist for his country’s Radio DR3 II to his resume later in life, but was a part of the jazz and jazz-fusion bands Open Music Group and Tetragon in the ‘70s and released records as a leader and did production work for Switzerland’s TCB Records in the ‘90s. Bischof died Dec. 23rd at 74.

Herbert Joos (Mar. 21st, 1940-Dec. 7th, 2019). The German trumpeter/flugelhornist had two releases on JAZPO during the ‘70s in a leader discography also including dates for FMP, plaine, Cassandre, Spingale, Mood, ECM, EmArcy, Jazzwerkstatt, Double Moon and Jazzhaus through 2017, was a member of obscure free jazz band Modern Jazz Quintet Karlsruhe in the ‘60s, co-led Fourmenonly in the ‘70s and Südpool in the ‘90s, had credits with Hans Koller, Wolfgang Lackerschmid, Patrick Bebelaa and others, was a longtime member of Vienna Art Orchestra and had a parallel career as a painter and photographer, his work appearing on both sides of LPs by Baden Powell, Dave Liebman, S.O.H., Horace Parlan, Don Menza and others. Joos died Dec. 7th at 79.

Christian Kellens (Jan. 18th, 1925-Dec. 31st, 2019). The Belgian vibraphonist/percussionist’s discography was massive, in addition to hundreds of instrumental credits with Jimmy Giuffre, Mel Lewis, Quincy Jones, Dave Pell, Bill Holman, Johnny Mandel, Art Pepper, Stan Kenton, Benny Goodman, Roll Kühn, Anita O’Day, Neal Hefti, Peggy Lee, Henry Mancini, Herbie Mann, Gary Burton, Lena Horne, Marty Paich, Vic Lewis, Diane Schuur and many others. Kellens died Dec. 27th at 88.

Garrett List (Sep. 10th, 1943-Dec. 27th, 2019). The trombonist/Composer’s debut came on Max Schubel’s Opus One in 1972, which was followed by albums on Horo, Lovely Music, Igloo and Carbon 7 to go along with sessions under Frederic Rzewski, Anthony Braxton, Keshavan Maslak, Willem Breuker and Morton Feldman as well as ‘80s participation in the ICP Orchestra. List died Dec. 27th at 76.

Jacques Morgantini (Feb. 21st, 1924-Dec. 2nd, 2019). The French producer and longtime Chair of Hot Club Paris created supervised jazz and blues sessions as well as reissues and compilations for Black and Blue, EPM Musique and Frémeaux & Associés, which included sessions by Lionel Hampton, Jelly Roll Morton, Tiny Grimes, Arnett Cobb, Illinois Jacquet, Milt Buckner, Buddy Tate and others. Morgantini died Dec. 2nd at 95.
(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: On the record, one of the players mentions that Lionel really liked some pop musicians and songs like “Stayin’ Alive” and “Light My Fire”. Is there any pop music that interests you?

JM: When I was coming up, for some odd reason, a lot of pop music I would get through my [trombonist] brother Delfeayo. Like, for example, when he first came back to New Orleans, he was moving into his house and I just remember I was helping him unpack and while we’re doing that, he puts on a record by the band Parliament, The Clones of Dr. Funkenstein. And I remember thinking, damn, this is better than the music they got now. I’ve got to check this out. While I was in high school I started to really get into the music of the ’70s. Like once my father [pianist Ellis] and I were having a discussion about the singer Donny Hathaway. And he just said to me, “man, if you have a chance to get a record called Extensions of a Man, get that one.” So I went and got it and it’s a great record.

TNYCJR: What’s next for you?

JM: I’m going to do some recording with my father, just the two of us, but I’m going to be playing vibes. I’ve never done that, so I’m really looking forward to it. I also have this group that I call The BGQ Exploration Quartet. I’m going to stay on that path and try to develop some more things with that sound. And I’m really going to keep discussing the music of Hampton and getting that music out there, so people can know how important it was. ✤

For more information, visit jasonmarsalis.com. Lionel Hampton Big Band with Jason Marsalis is at Birdland Feb. 4th-8th. See Calendar.

Recommended Listening:
• Ellis Marsalis Trio—On The First Occasion (ELM, 1998)
• The Marsalis Family—A Jazz Celebration (Toshiba EMI—Marsalis Music, 2001)
• John Ellis & Double Wide—Dance Like There’s No Tomorrow (Hyena, 2007)
• Jason Marsalis Vibes Quartet—in A World Of Mallets (Basin Street, 2012)

TNYCJR: What are your favorite Hampton recordings?

JM: My favorite solo was the Gene Norman’s Just Jazz concert where he plays “Stardust”. It was a really long version too, especially for that time. On Duke Ellington’s recording at Newport, “Diminuendo and Crescendo in Blue”, Paul Gonsalves’ solo was one of the first extended solos on record but “Stardust” was 10 years earlier and Hamp plays at the end of it for five minutes. It’s a really long solo, but it’s an amazing solo. I think my favorite recording would be between five minutes. It’s a really long solo, but it’s an amazing one. I think I was 10 years earlier and Hamp plays at the end of it for five minutes. It’s a really long solo, but it’s an amazing one. I think I was listening to it—he’s like, man, you were right about this one.

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(THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2020 13)
Trumpeter Brian Lynch has kept his hand in two distinct genres for most of his four-decade career, equally adept at straightahead hardbop and AfroLatin jazz. He’s also become a first-class composer-arranger for big bands (winning a Grammy with Eddie Palmieri for Best Latin Jazz Album in 2007) and, in fact, this album just won the award for Best Large Jazz Ensemble at last month’s Grammys. Lynch uses a variety of AfroLatin rhythms, but this is a wide-ranging album, with loads of swinging 4/4 as well. The title is drawn from a book by the African-American cultural critic Albert Murray, one of many authors Lynch cites in his subtitles (two for each composition). Most of the books in his “club” are socio-political or cultural, dealing with existential problems of race and identity. Reading Lynch’s comments about them is a good primer for embarking on a literary voyage of discovery but that’s not necessary to appreciate the music.

This is music full of flair and brio, played with sharp precision and packed with inspiring solos as well as exciting, full-tilt ensemble passages. Lynch has certain stylistic tropes and gestures that carry from track to track, like themes overlapping in round or fugue fashion or chase choruses, and often expands his palette with woodwinds where one would expect saxophones. His love of AfroLatin rhythms is also liable to break out at unexpected times: at least three pieces that start out as straightahead swing acquire a montuno rhythm along the way.

The AfroLatin beat is there at the get-go on opener “Crucible for Crisis”, guest Orlando Marling Valle’s flute prominently in the ensemble lead as well as soloing and trading fours with Lynch over rhythms enlivened by guest drummer Dafnis Prieto. Other standout tracks include “Affective Affinities”, a bolerolike ballad with guest Regina Carter’s violin sharing the theme and solos with Lynch; “The Trouble with Elysium”, a swinger with fierce exchanges between tenor saxophonist Gary Keller and guest soprano saxophonist Dave Liebman (one of those that spins off into montuno with Lynch and pianist Alex Brown’s solos); and “Africa My Land”, full of subtly shifting, contrasting passages over a Highlife-inflected 6/8. The project has nine separate compositions, but to fill out two CDs, two are presented in “extended” versions on the second CD along with the last three. “The Struggle Is In Your Name” and “Woody’s Shaw” are worth hearing both times. The former has distinctly different solos from Lynch and guest alto saxophonist Donald Harrison on each. The latter is expanded with a second trumpet, Jean Caze, whose solo rivals the leader’s.

For more information, visit holisticmusicworks.com

The Omni-American Book Club
(My Journey Through Literature in Music)
Brian Lynch Big Band (Holistic Musicworks)
by George Kanzler

In spite of Japanese pianist Satoko Fujii’s prodigious output, with every new addition to her discography she finds some as yet underexposed facet of her artistry to explore, whether that be as composer or improviser, as solo performer or part of a larger assemblage. But what’s as remarkable as the number is the sustained quality of each issue, as borne out by the very different discs here.

Fujii combines with drummer Tatsuya Yoshida, founder of the avant rock group Ruins, for a dynamite duo offering on Baikamo. The 16 tracks comprise 4 from the pen of each of the principals, interleaved between 8 improvis. A bandmate in Fujii’s quartet in the ’90s, Yoshida brings a crisp prog sensibility to the date, both in his performance and authorship, which meshes well with Fujii. On pieces like the pianist’s “Rolling Down” they move in lockstep, maintaining the intensity throughout. Yoshida seems to make time for his precise figures no matter the space available, through the surging vamps and involved themes. Fujii melds melody and rhythm in a pearly style, which can also accommodate the crashing, jabbing thunder she enjoys, as well as the preparations and manipulations of the piano interior that enliven the timbral interplay. One of the pleasures of this outing is to hear Fujii indulging the temperamental side of her nature. Even on the collective, Fujii generates reiterated motifs, seemingly on the hoof, which provide drama and form and create structure and order amid the tumult, but not so much as to lose the delectable sense of transgression. That’s particularly the case on “Ogwekekwum”, where she alternates ratling on the piano frame with stately chording. Though short, each cut is filled with adventure. With its glacial ethereal voices intertwining over a rumbling backdrop, “Ice Age” is unlike anything else in her catalogue and makes a singular ending to a terrific disc.

Musician吓得YOUR.

For more information, visit librarecords.com. Fujii is at Roulette Feb. 11th. See Calendar.

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During his lifetime, Horace Tapscott (1934-1999) was best-known to the wider jazz world as the pianist-composer-leader of all-star small group sessions from the ’90s. On Dark Tree, Aiee! The Phantom and Thoughts of Dar Es Salaam, he was variously joined by clarinetist John Carter, bassists Cecil McBee, Reggie Workman and Ray Drummond and drummers Andrew Cyrille and Billy Hart. Dark Tree is held in such esteem that it lends its name to the French record label that released the present work and Steve Isoardi’s 2006 study subtitled Jazz and the Community Arts In Los Angeles (University of California Press). Isoardi, also author of an earlier book on Tapscott, contributes the liner essay here.

As Why Don’t You Listen? shows, Tapscott’s Los Angeles groups, the Pan Afrikan Peoples Arkestra (PAPA) and the choir Great Voice of UGMAA, were his ultimate focus. The first incarnations date from the ’60s, PAPA from 1961 and UGMAA (Underground Musicians and Artists Association) 1963, the latter acronym later changing meaning to the Union of God’s Musicians and Artists Ascension. The names and the music place Tapscott in the same orbit as Sun Ra, Randy Weston and John Coltrane. This 1998 concert from the Los Angeles County Museum of Art was the last at which Tapscott was well enough to participate fully.

PAPA includes nine musicians with the emphasis strongly on the rhythm section. Michael Session’s saxophones and Phil Ranelin’s trombone are held aloft by piano, three basses (Alan Hines, Louis Large, Trevor Ware) and three percussionists (Najite Agindotan, Donald Dean, Bill Madison), a dense, throbbing, driving power. “Aiee! The Phantom” immediately demonstrates the hypnotic energy all those drums and basses can bring to an ostinato, building to a peak that launches Session’s incantatory tenor solo of Coltrane-like power and Ranelin’s own controlled meditation. They’re not playing a lot of notes, just the right ones, over and over again.

The version of Duke Ellington-Juan Tizol’s “Caravan” is an extended fantasia, Dwight Trible’s yodeling vocal (think Leon Thomas) landing on the original melody only at the conclusion after an extended percussion passage featuring conga drummer Adingotan. Trible leads the ten-voice UGMAA choir on the African-inspired “Fela Fela”, with lyrics by Adingotan. The rousing title track namechecks a host of musicians, pointedly including both icons (Bird, Trane, Lady Day) and former Arkestra members Everett Brown and Carmel Crunk, insistently focusing on community. “Little Africa”, by Linda Hill, matriarch of UGMAA, is a buoyant, joyous conclusion, highlighting Trible and the horns as well as the choir and band.
Large ensembles are an ideal setting for imaginative composer/improvisers seeking more voices, thicker chords, denser counterpoint. This month spotlights inventive big band projects by leaders based in Copenhagen, Cairo and Montréal, respectively.

Trombonist Peter Jensen and Danish Radio Big Band’s Stand On Your Feet and Fight (Voices of the Danish West Indies) is the most restrained in its instrumentation. Overly political, it addresses Denmark’s legacy of colonial slave trafficking, the music serving as a comment on and counterpoint to voices heard on field recordings from the former Danish West Indies. These (mostly) women’s voices relate horror stories of “bad men” and cruelty, calling for righteous defiance as muted horns swell and undulate, hushed wind chorales whisper underneath or soft chiming tones rain down. The sparse accompaniment takes its cue from Henrik Gunde’s pensive piano, heightened by touches of Hans Ulrik’s ranging saxophone. Occasionally, as on “Bad Men in St. Croix”, the title track and “Triangular Trade”, Jensen’s subtle writing adds wordless commentary.

For Elephantine, his third date as a leader, Egyptian composer Maurice Louca switched focus from keyboard to guitar, from rock and electronic dance music to densely layered “linguistic” beats with increasingly ecstatic solos. His 12-piece ensemble combines Egyptian, Iraui and Turkish musicians versed in Arabic traditions with Danes, Italians and Swedes steeped in free improv. The pulses are strong, built on cyclic figures and motifs incessantly iterated over rocking backbeats while serpentine melodies coil and uncoil and restless horns probe the outer timbres and tonalities. “In the Palm of a Ghost” includes the half-flatted pitches and idiomatic ornamentation of Middle Eastern máqamāl (melodic modes), doubled on oud, violin, guitar and voice. “One More for the Gutter” and the title track feature simultaneous soloing, adding an ethereal dimension to the earthy grooves.

On Sudoku pour Pégeggies, reedplayer Jean Derome, a central presence in Québec’s new music collective Ambiances Magnétiques, culls three works composed ten years apart. Starting with Les Dangereux zhoms (melodic modes), doubled on oud, violin, guitar and voice. “One More for the Gutter” and the title track feature simultaneous soloing, adding an ethereal dimension to the earthy grooves.

For more information, visit ilkmusic.com. For more information, visit gearboxrecords.com
It has been ten years since the last Mike Holober piano emerges unaccompanied at first and then joined each note. The piece comes to a virtual halt from which subtly, resolved by guitarist Steve Cardenas savoring a warm breeze across the prairies, building tension.

Appalachia abound, adding to the dramatic tension “Opalescence” and alto saxophonist Billy Drewes and Jason Rigby in “Tear”, trumpeter Marvin Stamm in maracatu. Brazilian carnival-inspired themes, leading to excellent solos underlined by introduction, followed by slow layering of the main line in “Caminhos Cruzados” showcase Stamm’s lyrical voice.

A few words on Holober the pianist. His lyrical style has benefitted many recordings over the years but it is here that the listener can truly appreciate his full range, particularly his very tasteful use of the Fender Rhodes as a counterpoint to the dense orchestral textures.

For more information, visit zohomusic.com

The nearly 70 minutes requires great patience, has absorbed too much history ever to be imitative. It’s to this ensemble’s credit that they pull it off with a hurricane at its center, the latter is unlike anything in Gustafsson’s catalogue, a subdued, almost stately delving into the world of art-rock with all its impact and nuance and thankfully little of its pretension.

Like the aforementioned Hidros, Arrival centers itself around vocals, via the paired singing of Mariam Wallentin and Sofia Jernberg, who contribute lyrics to the project as well. The band is laid on the foundation Wallentin and Sofia Jernberg, who contribute lyrics to the project as well. The band is laid on the foundation

As stated earlier, Gustafsson is a musical omnivore, his LP collection a thing of legend. Other projects have included cover material—often punk and free jazz—but for Arrival, it’s entirely composed improvisational and lyrical duties, Gustafsson includes two pieces of surprising beauty, which come in the middle and end the suite. Robbie Basho’s “Blue Crystal Fire” is a lovely bit of art song in its original 1978 voice-with-guitar rendition, featuring, mystical lyricism. With the full ensemble and more able vocals of Wallentin and Jernberg, it becomes astonishingly gorgeous, possibly the most gorgeous thing Gustafsson has ever produced. “At Last I Am Free”, written by Bernard Edwards and Nile Rodgers and recorded by former Soft Machine drummer Robert Wyatt in 1980, draws together all that has preceded it into an epilogue, closing out the work on a note of dreamy optimism.

For more information, visit rungrammofon.com

Hiding Out
Mike Holober/Gotham Jazz Orchestra (ZOHO)
by Marco Cangiano

The second disc opens with the first composition Pierson ever wrote for big band, “Elipsis” (deliberately misspelled). Its complexity suggests Stan Kenton and baritone saxophonist Shu Enomoto. “Times Remembered” is a quirky and noisy recollection with a brash solo from Soloff. “Dark Story”, has a very powerful, shadowy written opening for Lutzer, a delicate solo from Pierson on piano and another written part for Marini on soprano. And “The Pharoah’s Serpent” has the band working through complex lines and Marini featured once more.

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For more information, visit rungrammofon.com

Arrival
Fire! Orchestra (Rune Grammofon)
by Andrey Henkin

In between The Thing and Fire!, the totemic trios that have defined much of saxophonist Mats Gustafsson’s career, is the musical truth of the artist. While myriad projects have helped illuminate Gustafsson’s complexity, his large ensemble work is most emblematic of his aesthetic, his influences, his vision, most strikingly so as he subordinates his own playing—a note of which contains the birth, growth and death of the universe itself—to his conceptual frameworks. This correspondent has been witness to two of these events: 2013’s Hidros and 2019’s Arrival. Where the former was a free squall with Little Richard careening like a cow in a hurricane at its center, the latter is unlike anything in Gustafsson’s catalogue, a subdued, almost stately delving into the world of art-rock with all its impact and nuance and thankfully little of its pretension.

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For more information, visit rungrammofon.com

THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2020 17
The London Improvisers Orchestra (LIO) is one of the essential institutions of improvised music, a monthly gathering of some 30 musicians that has been convening since 1998, inevitably with some permutations in personnel each time, to explore large-scale, usually conducted, improvisation. Along the way, it has demonstrated the variety and quality of music that can be achieved by such an ensemble. With its cooperative spirit, mixed methodology and high level of performance, it has emerged as a model for others, including “Improvisers Orchestras” hailing from Glasgow, Berlin and Toronto.

The LIO dates from a fundamental crisis in group conception, the 1997 British tour of Butch Morris’ “skyscraper” with an assemblage of British improvisers. There was, to put it mildly, a fundamental disagreement among many of the musicians with Morris’ methodology, from his fixed signals to the notion of an authoritarian head. The LIO has made the process far less dramatic and far more egalitarian. The role of conductor shifts several times in a performance as do compositional ideas and every performance includes large-scale, conductor-free improvisations. In his liner essay, Evan Parker, a founder of the LIO and regular member for its first two decades, points to the system of appointing a person with the kinds of power Butch wanted is, in my view, only justified when a group has reached the size where individuals may have trouble hearing each other across the physical space.” He adds, “The first concerts made it clear that there was never going to be an agreed system of signals.”

Twenty Years On is not an easy work to absorb or even to ‘read’. There are two and a half hours of music here, 14 tracks from 11 different monthly performances recorded between December 2015 and June 2018. Two (and a half) are identified by the name of the conductor. No conductor appears more than once and the personnel listings—instrument, role of conductor shifts several times in a performance as do compositional ideas and every performance includes large-scale, conductor-free improvisations. Struggling through the code, one discovers that the personnel listings—instrument, name of the conductor. No conductor appears more than once and the personnel listings—instrument, role of conductor shifts several times in a performance as do compositional ideas and every performance includes large-scale, conductor-free improvisations. Struggling through the code, one discovers that the personnel listings—instrument, name of the conductor. 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Struggling through the code, one discover...
In Downtown-derived avant jazz and new music, the blurring of distinctions—genre, time, place—have always been a vital asset. Perhaps it’s just a baby boomer thing, but the music’s founders (and aging writers like this one) seem to thrive most when bits of ’60s rock ‘n’ roll creep into compositions and improvisations, hence the frequent inclusion of electric guitar.

From the opening moments of “Levushim”, this cut on this album by the London-based Spike Orchestra, works taken from John Zorn’s Masada Book Three are gorgeously reimagined. The Orchestra has existed since 2012 under the leadership of trumpet player/composer/arranger Sam Eastmond, yet the lineup has been fluid. Guitarist Moss Freed’s lead lines in “Levushim”, “Shamayim” and others cry over the death of Dick Dale as much as they thrive on all that bursts from the head of Zorn. Alto saxophonist Mike Wilkins unleashes a breathless solo in “Damam”, excitedly complemented by drummer Will Glaser, while tuba player Oren Marshall walks in the path of the brontosaurus. Standouts are the opener, as well as “Tevunah”, which features Freed’s most notoriously beautiful solo. His distorted opener, as well as “Tevunah”, which features Freed’s most notoriously beautiful solo. His distorted opener, as well as “Tevunah”, which features Freed’s

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For his third recording with his New York-based orchestra, the talented trombonist, vocalist and arranger Pete McGuinness once again presents a spunky, somewhat quirky outing. While the band features strong solo performances and McGuinness doing double duty with vocals reminiscent of Chet Baker’s soft, high-pitched cottony tones, it is the leader’s complex, detailed writing that transforms this album into something special. For example, opener Charles Strouse’s “Put on a Happy Face” could have drowned in its intrinsically trite simplicity, but McGuinness transforms it into something exciting with tight harmonies, counterpoint and a strongly swinging style punctuated by fine contributions from pianist Mike Holober and tenor saxophonist Tom Christensen.

McGuinness generously spreads the solos, only taking a few for himself, often smartly relying on Holober’s singular focus and solid performances from the rest of the group. The leader’s vocals are partially an acquired taste, but he is more convincing when he lets loose than when he follows a composed melody, a contrast he exhibits on Richard Rodgers–Oscar Hammerstein II’s “It Might As Well Be Spring”.

Filled with simple pleasures, the album is replete with small delights throughout, such as the beautifully arranged original “Old Roads”, a perfect setting for Chris Rogers’ lush flugelhorn, and “Aftermath”, with sensitive percussion from Scott Neumann and a lovely tuned solo from Dave Pietro on soprano saxophone slowly building in intensity and speed; buttressed by the undercurrent of Jeff Nelson’s bass trombone and segueing to a delightful loose structure and finally ending in a whisper, Pietro makes his mark throughout the latter piece. McGuinness generously lets his fellow trombonists shine and Mark Patterson delivers on George Gershwin’s “Love and Beauty”, Matt Haviland soars on Nat Adderley’s “Jive Samba” and Bruce Eidem hits hard on McGuinness’ “One for the Maestro”.

For those who like their big band jazz with a bit of swagger, attractively robust writing and the occasional surprise, McGuinness delivers the goods.

For more information, visit summitrecords.com
Ayman Fanous/ Frances-Marie Uitti (Mode) by Tyran Grillo

This album is the first studio recording of two seemingly disparate virtuosos—Egyptian-born, New York-based bouzouki/classical guitar player Ayman Fanous and American, France-based cellist Frances-Marie Uitti—sharing a dialogue of traditions and their unraveling. In the former vein, Fanous brings his knowledge of taksim (a style of melodic improvisation prevalent in Middle Eastern music) and Uitti her’s of classical precision while in the latter both seem to become increasingly connected as they drift further from canonical moorings. In Uitti’s duets with bouzouki, such as the opening 16 minutes that are “Adhara”, self-examination prevails. As for the tracks featuring guitar in place of bouzouki, one senses that something beyond magical is taking place. Rather, it’s a process of mental elimination, resulting in music of astonishing subtlety.

For half the program, Uitti employs a two-bow technique of her own innovation. But one might never know it because she plays with such an integrated mode of expression that her gestures are organic, soulful. Every line stands precisely where it should be standing and rests where it should be resting. Fanous approaches the primal pluck with two rural exhalations for every urban inhalation, blending Western and non-Western persuasions without fraying a stitch. While highlights may be pointed out—among them the quasi-tripathy of “Alnitaac”, “Megrez” and “Alioth” at album center—what we have here is something greater than the sum of its parts. These are musicians far less interested in defining anything in particular than in cracking open the very concept of definition like an egg and frying it on the pans of their instruments until its savor curls up to the fortunate listener. Proof that dualism needn’t be a constant negotiation of dominance but rather a cyclical process of mental elimination, resulting in music of astonishing subtlety.

For more information, visit moderecords.com. Fanous is at Mezzrow Feb. 9th and 28th-29th, Soapbox Gallery Feb. 13th and Smalls Feb. 26th with Adam Larson. Rosato is at Mezzrow Feb. 4th, Smalls Feb. 6th with Jonathan Saraga, Bar Next Door Feb. 15th with Leandro Pellegrino and Bar Bayues Feb. 26th with Marta Sanchez. See Calendar.

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Live at Jazz Standard
Colin Strahana/Glenn Zaleski/Rick Rosato (Capri) by Phil Freeman

Pianist Glenn Zaleski, bassist Rick Rosato and drummer Colin Strahana made two albums together at the beginning of the last decade, 2010’s Anticipation and 2013’s Limitless, but in the last few years they’ve been extremely busy with other projects. This reunion record is the work of men with a thousand gigs and sessions under their belts; the collective language they developed together as newcomers has been augmented by everything they’ve learned in bands like John Raymond’s Real Feels (Strahana), Marta Sanchez Quintet (Rosato) or as a leader (Zaleski).

Four of the six pieces were recorded on the trio’s two studio albums. Of the other two, one was written by Zaleski (“Sullivan Place”) while the other (“Waltz For MD”) is by Rosato. The former starts off slowly, as though the pianist is looking out the window watching traffic pass by. Rosato booms a simple, repetitive pattern as Stranahan taps the toms very softly, like a pencil striking the lid of a coffee can. Gradually, the pianist’s extrapolations become more florid and energetic. The piece never truly swings; bass and drums are doing two separate things throughout and in its final breath, Zaleski begins vamping so Stranahan can take a hard-hitting solo. But it’s a compelling performance at every stage. “Waltz For MD” is slightly gentler, as its title could lead one to expect. It feels almost Bill Evans-ish at the beginning, but just before the half mark (four minutes and 10 seconds), Rosato and Stranahan start walking with great purpose and Zaleski jumps the energy level up to match, almost sounding like Wynton Kelly or Red Garland before spinning off into his own zone. The bassist gets a solo, too — it’s his composition, after all. The other original pieces — Forecast! “Chorale (For Fred Hersch)”, “On The Road” — are all solid complements to the band’s existing recordings.

Surprisingly, they even manage to wring inspiration out of that ultimate piano-trio standard, Jerome Kern-Oscar Hammerstein II’s “All The Things You Are”. Zaleski’s unaccompanied introduction has muscle and confidence and his bandmates explore rhythmic gambits that take it beyond mere repertoire.


Capturing Clouds by Scott Yanow

Negoum
Tamuz Nissim (Street of Stars)
by Scott Yanow

Tamuz Nissim has a very attractive voice, a wide range and, while tied to the jazz tradition, is not shy to take chances and stretch herself. She was born and raised in Israel and has been based in New York for the past four years. Capturing Clouds is her fourth release. The singer is joined by guitarist George Nazos, bassist Harvie S and drummer Tony Jefferson for five of her originals, three jazz standards and a song apecie by George Harrison (“Here Comes The Sun”), Nick Drake and Tom Waits. Her sidemen contribute concise solos and consistently anticipate her spontaneous musical directions.

She starts off by displaying her personal phrasing and inventive scatting during Jimmy McHugh-Dorothy Fields’ “On The Sunny Side Of The Street” and her joyful “Make It Last”. For the picturesque title ballad and “Ray Of Hope”, Nissim shows off her sensitive side in interpreting her lyrics and sounds inspired by the quietly inventive accompaniment of Nazos.

Other highlights include a faster-than-usual take on Jimmy Van Heusen-Johnny Burke’s “Like Someone In Love” (which gives Jefferson a chance to solo), vocal-bass duo with Harvie S on the original “What A Pair” and surprisingly “Here Comes The Sun”, which has some close interplay with Nazos. While Waits’ “I Don’t Wanna Grow Up” is poppish and lacks much subtlety, the singer’s “Saturday Sun” has a warm melody and she is at her best on “Rhapsody For Trane”. The latter has Nissim’s vocalese set to John Coltrane’s solo over “I Hear a Rhapsody” from Kush Life. And she doesn’t run out of steam or enthusiasm during the tongue-twisting performance.

For more information, visit tamuzmusic.com. This project is at An Beal Bocht Cafe Feb. 5th and Mezzrow Feb. 25th. See Calendar.

Recommended New Releases

• Borah Bergman/Willber Morris/
Sunny Murray—Monks (Somerealmusic)
• Orhan Demir—Freedom in Jazz (Hittite)
• Elephan9 (with Reine Fiske) —
Psychedelic Backfire II (Rune Grammofon)
• Satoko Fujii Orchestra New York—
Entity (Libra)
• Jazz at Lincoln Center Orchestra with
Wynton Marsalis—the Music of Wayne
Shorter (Blue Engine)
• Jurnius Paul—Iss (International Anthem)
• Howard Riley—More Listening, More
(ShoALM)
• Sun Ra And His Myth Science Arkestra—
When Angels Speak of Love (Cosmic Myth)
• Don Vappie & Jazz Circle—
The Blue Book of Storyville
(Lejazzetlabel)
• Mal Waldron—Free at Last
(Extended Edition) (ECM)

Laurence Donohue-Greene, Managing Editor

• Borah Bergman/Willber Morris/
Sunny Murray—Monks (Somerealmusic)
• Lisa Rieper’s Third Reality—
The Mighty Unlikely (Jazzhaus Musik)
• Wayne Horvitz European Orchestra—
Live at the Bimhuis (Novarajazz)
• Made to Break—F4 Fake (Tract)
• Gebhard Ullmann, Hans Lüdemann,
Oliver Potratz, Eric Schaefer—
mikroPULS (Intuition)
• Masahiko Satoh/Sabu Toyozumi—
The Aiki (NoBusiness)
• Evan Parker/Barry Guy/Paul Lytton—
Concert in Vihina (Business)
• Rascher Saxophone Quartet—
Was Weite Herzen Füllt (Music for six
Saxophones) (Palais)
• Saxophone Summit—Street Talk (Enja )
• SONAR (with David Torn)—
Psychedelic backfire II (Hittite)

Andrey Henkin, Editorial Director

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Caroline Davis’ latest album is a testament to the multi-hyphenate’s use of space. As a vocalist, saxophonist and composer, Davis is adept at creating unique atmospheres within each song. Every selection is a world unto itself, a place where Davis crafts and assembles a specific sound. However, the results feel slightly half-realized, as if the album format may not be the most conducive to her talents.

The 11-song set begins with the title track, an abstract experiment featuring Davis’ ethereal vocals over keyboard player Matt Mitchell’s fizzy synthesizer sounds and drummer Greg Saunier’s solid rhythmic interplay. From the get-go, Davis is keen to make each song a stand-alone example of her prowess. From the abstract to the absolute, she has a knack for allowing her voice to be heard loud and clear over any melodic or harmonic characteristic she wants to convey.

“Flight” follows, Davis explicitly displaying her talents on saxophone, her postbop sensibilities easily segueing into an organic dialogue with her trio. “Remiges”, just shy of seven minutes, is the most successful track. It begins with drone-like sounds from Davis and Mitchell that transcend genre, eventually unfolding into a tight drum groove that allows Davis and Mitchell to explore the sonic terrain of the song. “Lift” is the most unbridled track herein, Mitchell’s slippery synth and Davis’ tense and pronounced playing breaking free from any and all restraint. The steady and grounded feel of “Vortex Generator” blends tight rhythmic fundamentals with beautiful saxophone; it’s the best example of Davis’ aptitude for controlling chaos.

At just under 40 minutes, Alula doesn’t fully do justice to Davis’ talents. Each song requires more time to develop into something special. One can only hope that Davis has the opportunity to expand any one of the brilliant ideas on any of the tracks on Alula into perhaps an evening length’s worth.

For more information, visit newamrecords.com. Davis is at The Owl Music Parlor Feb. 9th. See Calendar.

IN Trio is a collective of bassist Harvie S, reedplayer Tim Armacost and drummer Christian Finger. S is the senior member, while Armacost has built a reputation as a leader and sideman over the past two-plus decades. Finger, a native of Germany, arrived in New York City in 2001 and has made his mark as well.

Cascade is the trio’s second release, all originals. Each of the compositions sound as if a basic framework was provided yet with sufficient room for the other musicians to add to the imagery of the work. Armacost alternates between alto flute, tenor and soprano saxophone, with occasional discreet use of electronics, while S occasionally switches to using a bow. Finger’s percussion is masterful, providing the perfect touch.

Armacost’s spacious title ballad, a feature for his alto flute, hints at a Cole Porter-like sound before changing direction, his bandmates playing loosely behind him. Finger’s pensive miniature “Niemand” has bass alternating between arco and pizzicato, with tenor saxophone frequently playing in unison as quiet drums in the background add to the tension.

S contributed five compositions to the session, highlighted by his mournful Latin ballad “Bass Guajira”, introduced with a long solo before his bandmates make their entrance, while “Good Ole Days” is a snappy bop vehicle with a solid rhythmic groove in support of sassy tenor. Armacost switches to soprano for S’ mysterious, deliberate “Island”, which has its share of musical twists and an exotic air.

The infectious groove of Armacost’s “Alawain” seems infused with the spirit of Dizzy Gillespie’s rhythm, full-bodied tenor saxophone in partnership with inventive bass pulse and intense percussion. Finger’s “Waterfalls” is a peaceful, meditative work, blending arco bass and alto flute and electronics, segueing into more avant garde territory as it progresses into a duet for pizzicato bass and drums.

For more information, visit centaurrecords.com. This project is at Silvana Feb. 6th. See Calendar.
Robert Dick is a singular musician, among the flute’s most skillful performers and certainly its most intrepid explorer, whether considered for his musical breadth or extent of his technical and mechanical innovations. In these two sets of improvisations, Dick plays multiple flutes, from the highs of the piccolo to the lows of the contrabass, along the way adding glissando flute and his own voice projected through the flute. Dick creates distinct musics in very different collaborations.

_Solar Wind_ presents Dick in a trio with bassist (and sometimes vocalist) Joëlle Léandre and koto player (sometimes percussionist) Miya Masaoka. Any music with Léandre is going to be passionate and immediate, but _Solar Wind_ also emphasizes the compositional depth of her improvising, an area in which Dick and Masaoka also excel, the trio setting a standard for disciplined creativity. 8 of the 12 tracks are under 5 minutes, the longest runs 6:11. The results literally feel like a new musical form, the ideal of any new collaboration. The opening “Whispering of the Stars”, initially foregrounding Dick’s breathy, near-silent flute, has the three of them focusing at once on rhythm and texture. “Speed of Silence”, beginning with Dick’s scratchy voice, is an expressionist explosion while “Chronotype” has Léandre’s bowed harmonics in the foreground, with slightly quieter flute literally inside the bass sound. At various times in these pieces, koto sounds guitar-like, at others violin-like, while the collective use of harmonics, peaking perhaps with “On Time’s Edge”, blurs individual identities to the point where differentiation of parts is almost a violation of the music’s spirit, as questions of improvisation, composition and roles disappear before a subtle and shared sonic brilliance.

While the emphasis on _Solar Wind_ is on an almost orchestral dialect, _The Damn THINK_ with Dick and guitarist Adam Caine is very much a duo. The two develop a conversation, often with a raw spontaneity and frank expressionism, which stretches from folk idioms to a kind of electronic rave-up. Along the way, Dick and Caine both suggest and disrupt notions of lead and accompanying voices. In the opening of “Life Years”, Dick is almost conventionally melodic while Caine creates rapid, splattering runs. Space gradually opens up, time seems to stretch and the music becomes quieter and intensely abstract, Dick and Caine playing fewer, quieter notes, the material dispersing into a void. “Short Term Memory” combines distorted electric guitar with vocalizing through the flute. The two create a wall of noise that hangs between the textures of beat poetry and sci-fi heavy metal, Dick’s combination of flute and voice finding new ground. Similarly, the ominous title track matches buzz-saw sustained guitar with alternately chirping and tuneful flute, sometimes oddly distorted. At the opposite end of the duo’s dynamic range, the often-wispy “Petrichor” ranges through suggestions of avant garde chamber music, a shakuhachi meditation and a back-porch country jam from some profoundly aleatoric county.

Both collaborations assert Dick’s inventiveness and the distinct qualities of his collaborations: he finds different grounds similarly rich in musical possibilities.

For more information, visit nottwo.com and chantrecords.com. Dick is at Zürcher Gallery Feb. 8th, SUNY Downstate Campus Feb. 13th and Downtown Music Gallery Feb. 16th. See Calendar.
“...IT PRESENTS AN INCREASED FOCUS ON ORIGINAL COMPOSITIONS WHILE FEATURING THE SAME SHARP STICK WORK AND ARRANGING SAVVY THAT MADE 2016’S THE BEAST A STANDOUT DEBUT.”
- JAZZTIMES

“ORIGINALS “RECY’S LAMENT” AND “PAY IT NO MIND” REVEAL A FERTILE TALENT READY TO EXPLODE.”
- C. MICHAEL BAILEY

“THIS GROUNDBREAKING PROJECT FOCUSES ON THE EXPERIENCES OF AFRICAN AMERICAN WOMEN...”
- BRENSA NELSON-STRAUSS BLACKGROOVES.ORG

“BEST MUSIC OF 2019”
- NPR

“ESTABLISHING A DEEP CONNECTION WITH HIS COHORTS, JENNINGS PRESENTS SEVEN ORIGINALS MOTIVATED BY SOCIAL JUSTICE AND EQUALITY WITH A CENTRAL FOCUS ON AFRICAN AMERICAN WOMEN, AND FOUR COVERS DELINEATED WITH A GIMMICK-FREE APPROACH TO JAZZ.”
- FILIPE FREITAS JAZZTRAIL.NET

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Baritone saxophone master Dave Sewelson has been active on the New York jazz landscape since he arrived from Oakland in 1977. He’s back with the same group that recorded Music for a Free World last year, a blistering and well-oiled quartet of Steve Swell, (trombone), William Parker (bass) and Marvin “Bugalu” Smith (drums). There are three collective improvisations comprising this document: two (“Memories” and “Dreams”) clock in at 20+ minutes a piece. The third selection (“Reflections”) is considerably more concise.

Sewelson and Swell come out blazing on “Memories” and it is hard to imagine that they are operating without benefit of written material unless one has experienced Sewelson’s interactions with frontline partners before. He and Swell have years of spontaneous riffing experience and it certainly shows. The leader solos first, with a timbre abrasive enough to peel the bark off a Red Oak tree in a flash. Parker’s first solo is a primarily quarter-note-driven essay, evoking the work of Wilbur Ware and Malachi Favors. When Swell finally cuts loose, it’s a freebop master-class over the groove of Parker and Smith.

Smith leads off “Dreams” with an insanely infectious, vaguely martial drum cadence, slowly breathing within, just a sense of meditative calm. It seems a misnomer: there is no fire-burner, which means that it rises to a midtempo swinger. Parker and Smith is quite joyful and together they commit to just one groove as they toggle between episodes of double-time as well. The interaction of Smith and Parker is quite joyful and together they provide an irresistible pulse above which the horns are free to explore in any direction.

Sewelson begins the final improvisation acappella, alternating between lightning-bolt alacrity and screeching overtones. Smith and Parker ratchet up the tension incrementally and when Swell joins the fray with percussive, turgid blasts a degree of mayhem ensues. It’s hard to imagine where the escape hatch can be found, but these four wind down beautifully into a relatively serene resolution.

For more information, visit ecmrecords.com. This project is dedicated to creating beauty. “20 Years” would work as the soundtrack to a movie about loss. Each of the trio is an individual master of their craft. Tzur is quite an original player/composer, with few obvious influences in the jazz canon. He doesn’t even solo in the conventional sense. An unusual reference point is a 1994 duo album The Breeze and I by saxophonist/fluitist Ira Sullivan and guitarist Joe Diorio, with the same dedication to prioritizing melody and mood over the playing of any one contributor. What’s that mood exactly? Wistful, contemplative and tender in equal measure.

The title track recalls the old folk song “Scarlet Ribbons” and is gorgeously moody, with especially lovely piano from fellow Israeli Nitai Hershkovitz. “To Hold Your Hand” is slightly more uptempo, but equally dedicated to creating beauty. “20 Years” would work as the soundtrack to a movie about loss. Each of the trio of “Miniature” compositions is under three minutes, all lovely little gems. “Miniature 1” is all piano, “Miniature 2” a showcase for Greek bassist Petros Kalmanis and “Miniature 3” distilled solo Tzur.

An inspired idea was covering the 1961 Elvis Presley hit “Can’t Help Falling in Love”, which is played very straight, hardly leaving the melody. But somehow it’s haunting in this reading. “The Dream” is the barn-burner, which means that it rises to a midtempo swinger. Hershkovitz even gets in some minor dissonance.

Hershkovitz and Tzur are clearly simpatico and the pianist is out front on the disc as much as the saxophonist. Klamanis and American drummer Johnathan Blake are charged with listening carefully, lest the spell be broken. It never is. A final thought: Here Be Dragons seems a misnomer: there is no fire-breathing within, just a sense of meditative calm.

For more information, visit ecmrecords.com. This project is at Jazz Standard Feb. 12th. See Calendar.
Jonah Parzen-Johnson is one of the most notable of the musicians who perform solo with electronics. His direct peer is saxophonist Colin Stetson, but though they both play the baritone saxophone, Parzen-Johnson is a vastly different musical thinker. What sets him apart from pretty much every other solo-with-electronics musician—including Rachel Z and Zoe Keating—is his concept and process.

An instrument, a microphone, a loop pedal and maybe some software have created vast new universes for the likes of Z, Keating and Bill Frisell. The past decade has added a silver-age rehabnowhere revolution in modular synthesis and Parzen-Johnson shows himself as a key product of his times.

That makes him sort of an old-school futurist. The tracks on these albums (as well as those on his two recent ones, I Try To Remember Where I Came From, a 2017 release on Clean Feed, and the 2015 Remember When Things Were Better Tomorrow, on Primary Records) are homophasic in nature and more often than not in easy-to-grasp song form. Parzen-Johnson is the lead voice and his accompaniment comes via a custom analog synthesizer setup.

The conceptual parts may be familiar, but the aesthetic is something else altogether and altogether unique. Parzen-Johnson is playing a woodwind instrument with all that entails, especially breathing. He uses advanced techniques such as multiphonics and circular breathing, but even with those his sound is human through and through—he’s got to breathe after all. There’s signal processing at times, but nothing else in terms of recording production to integrate him with the synthesizer except melody and harmony.

In other words, what Imagine Giving Up and the live cassette tape Helsinki 8.12.18 are about is songs, the quality of music rather than the fascinations of technology. And this is where Parzen-Johnson, like his notable peers, excels. These two albums are about a musician making songs, melodies set against harmonic rhythm. If the saxophonist were playing his lead lines with a rhythm section backing him, these would be solid albums, with satisfying tunes and playing.

But there’s something else going on here and it’s important. He uses a custom modular setup as his band and there’s the stripped-down quality of a bunker in the subway with a horn, a bass drum pedal and a hat for contributions. This is man-against-machine stuff and it’s gripping in a way unparalleled in jazz, even including Steve Lehman’s Demian as Post-Human. Parzen-Johnson programs the machine, sets it loose and then faces it with his horn.

Permit one to get profound, but Parzen-Johnson is one of the few musicians engaging his body (not just thoughts) with the future. As just listening, tunes like “Focus Re-Focus”, on Imagine Giving Up, are awesome, pithy platforms for him to play the hell out of his horn.

But this is breath and sinew and mind against oscillators and voltage. One hears these recordings as statements of the musician’s aesthetic values and pleasures, but as just listening these are also full of the tension between the predictable security of digital technology and the messy chaos of what makes us human. In the context of his still-young career, these albums are carving out a superb musical statement in a cultural concept introduced by The Terminator and Harlan Ellison’s masterpiece “I Have No Mouth and I Must Scream”. May Parzen-Johnson long reign, over creative music and also over his machines.

For more information, visit wejazz.fi. Parzen-Johnson plays solo at Nublu 151 Feb. 12th. See Calendar.

In the liner notes she wrote for Dream a Little..., singer/pianist Champian Fulton compares the album’s duet performances to “walking a tightrope without a net” and notes that for alto saxophonist Cory Weeds, there is “no rhythm section to catch you if you fall.” Indeed, having only two instruments on Dream a Little... (recorded live at a house concert in Vancouver, Canada on Feb. 24th, 2019) makes Weeds more vulnerable and exposed than he would be in a quartet or quintet. But both of them rise to the occasion nicely, offering six songs with vocals (“I Thought About You”, “Dream a Little Dream of Me”, “Pennies from Heaven”, “I’d Give a Dollar for a Dime”, “Darn That Dream” and “Fly Me to the Moon”) and four instruments (“Tangerine”, “Secret Love”, “Lullaby for Art” and “Save Your Love for Me”).

The New York City-based Fulton, now 34, is a warm and expressive, if derivative, vocalist with an affinity for Billie Holiday, Sarah Vaughan and Dinah Washington. And when she stretches out on piano, one hears echoes of Red Garland, Wynton Kelly and other bop pianists of the ’50s-60s. Meanwhile, Vancouver resident Weeds (who owns Cellar Live Records) plays a gutsy but melodic alto saxophone along the lines of Cannonball Adderley, Gigi Gryce, Frank Morgan and Phil Woods.

Unfortunately, Dream a Little... plays it much too safe in its choice of material: most of the selections are overdone standards that myriad other jazz artists have recorded over the years. But there are a few surprises, including pianist Pudie Blake’s lesser known “I’d Give a Dollar for a Dime” and Fulton’s hardbop original “Lullaby for Art” (which would have been perfect for a Blue Note session in the late ’50s). Fulton certainly brings plenty of charisma to her performances: when she sings the Jimmy Van Heusen standards “I Thought About You” (with Johnny Mercer) and “Darn That Dream” (with Eddie De Lange) or Johnny Burke-Arthur Johnston’s “Pennies from Heaven”, it’s obvious that she has a strong emotional connection to these Great American Songbook favorites.

Another vocal highlight of the CD is the Fabian Andre-Wilbur Schwandt standard “Dream a Little Dream of Me”, which was written in 1931 but famously received a pop-rock makeover from The Mamas and Papas in 1968. Fulton and Weeds are faithful to the song’s pre-rock history, sticking to jazz and avoiding a pop-rock interpretation.

Weeds has plenty of room to stretch out whether Fulton is singing on Bart Howard’s Frank Sinatra-associated “Fly Me to the Moon” or strictly playing piano on Buddy Johnson’s “Save Your Love For Me” and an exuberant performance of Sammy Fain’s “Secret Love”. Fulton and Weeds sound like equal partners on their duets, making Dream a Little... a solid and consistent outing.

For more information, visit cellarlive.com. Fulton is at Birdland Theater Feb. 12th-13th and Mezzrow Feb. 26th. See Calendar.

Michael Wolff Bounce

Michael Wolff piano
Ben Allison bass
Allan Mednard drums

SSC 1574 - Available February 7

A cclaimed pianist Michael Wolff has confirmed a February 7th, 2020 release date for his joyful new album, Bounce. Exuberant, beautiful and able to convey a range of emotions, Bounce reflects Wolff’s upbeat state of mind following his ‘miraculous’ recovery from aggressive cancer. He comments, “Isn’t it great to be alive? I’m celebrating life every day. This album is dedicated to that celebration. I have the good fortune to play with these fantastic musicians: Ben Allison on bass and Allan Mednard on drums. Their playing, ideas and vibes imbue this music with creativity and soul. It’s really a listenable album. I thought about what I’d like to listen at home, and tried to make that album.”

Bounce features an engaging range of songs, including the aptly named “Cool Kids”, written by Wolff’s son Nat (and featuring Nat on lead vocals as well). Other tracks evoke ‘West Side Story’ or nods to the Great American Songbook. Album highlights include the memorable title track, the lovely ballad ‘Long Lost’, the strong ‘Caribbean Rain Dance’ and ‘Omar Sharif’ by David Yazbek, from THE BAND’S VISIT musical. In all, the album is mostly original compositions by Wolff, a tune by Ben Allison, and two covers; ‘Omar Sharif’ and the standard, ‘You and The Night and The Music’.

Wolff notes, “Bounce is filled with music like the music I grew up listening to and playing. It transcends jazz and it feels like the best album I’ve ever made. It also comes at such a perfect time for me. It expresses my inner soul and the joy of living and making music. It’s the most important release of my life.”

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THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2020 25
Departure, the U.S. debut from flutist Haruna Fukazawa, aptly opens with “Contact”, whose uptempo rhythm and catchy melody are familiar and infectious. The tune is one of four originals interspersed among four standards and introduces Fukazawa’s especially tasty chemistry with Steve Wilson’s soprano saxophone. But when Wilson switches to second flute, as on a particularly striking arrangement of Billy Strayhorn’s “A Flower is a Lovesome Thing”, Fukazawa’s classical-meets-jazz savvy is beautifully in focus.

Fukazawa is a nuanced player but her strong rhythm section of pianist David DeMotta, bassist Bill Moring and drummer Steve Johns are intermittently overpowering. “Bass Blues” is a case in point as overly heavy rhythmic punctuation occasionally jars its breezy flute leads. Beyond that, Wilson and Fukazawa showcase their hop chops throughout and the two in tandem are often thrilling. Their cover of Sammy Fain’s “Alice in Wonderland” pleasantly surprises as a fanciful flute/flute conversation, ending far too soon. Moring’s bow gives “I Wish You Love”, from the French singer/songwriter Charles Trenet, a novel intro before settling into fairly standard fare while Horace Silver’s “Juicy Lucy” receives a classically understated makeover courtesy of Fukazawa’s sweet interchange with Wilson’s soprano.

A fleet-footed “Cat’s Meeting” reveals Fukazawa to be a strong leader. A session highlight, the piece finds her assuming control from the start with a clear agenda and seeing the get-together through to a crisp conclusion. “No Fine Weather” closes out the set with by now trademark flute/saxophone voicings and solo jousting that Moring and Johns do not let stray off course. For a flutist to go head-to-head with a soprano saxophonist in a bop milieu takes a lot of guts and in those contexts and contests Fukazawa is exceptional. Her elegance and thoughtful arrangements are a welcome fresh voice to a scene that too often features heavy-handed solos and senseless speed.

For more information, visit summitrecords.com.
Jazz Standard
116 East 27th St
(between Park and Lexington)

Wednesday
February 12th
7:30PM & 9:30PM

Oded Tzur tenor saxophone
Nitai Hershkovitz piano
Petros Klampanis double bass
Johnathan Blake drums

“Oded Tzur is one of the most strikingly original musicians to have emerged from Israel’s creative jazz scene in recent years…”
— Jazziz, 1/2019
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CLARINET:
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JOSEPH DALEY

Featuring vibraphonist
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World premiere of
“Colorations & Explorations”
commissioned by GHMS

Wed, February 19 | 7:30pm
Tickets: $15 GA
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Available at the door

Live at Elphilharmonie, Hamburg
Omar Sosa & Yilian Cañizares (Otá)
by Tom Greenland

Originally from Camagüey, Cuba, pianist Omar Sosa has spent the last quarter-century making passionate, kinesthetic music reflecting his interests in jazz and AfroCuban traditions. A collaborator at heart, he has 33 albums on the Oakland based Otá Records showing an exceptional ability to find common musical ground with a variety of global partners.

Most recently, he’s found a kindred spirit in violinist/vocalist Yilian Cañizares, also from Cuba, one generation his junior. Their chemistry was first documented on Agus, recorded in 2015, an intimate collection of co-written originals, and has continued to grow on tours with charismatic Venezuelan percussionist Gustavo Ovalles (as the AGUAS Trio).

Live at Elphilharmonie, Hamburg, recorded in 2018, revisits five songs from the earlier album, now fleshed out with extended solos and rhythm jams.

Cañizares usually handles the legato melodies and then layers in pizzicato violin (sounding almost like a conga) or whispered vocals to bubble the groove. Elsewhere her violin simulates a kora and a birdcall. She is especially exciting when combining scattered vocals with simultaneous violin improvisations, heard on the 6/8 romp “Duo de Agus”, salsa-fied “De la Habana y Otras Nostalgias” and flamenco-tinged “Cuadra de Casa”.

Despite his formidable technique, Sosa mostly plays a supportive role, creating waves of held-out chords or syncopated arpeggios, turning it up a notch for his solo on “De la Habana y Otras Nostalgias”, breaking up his montuno figures in unpredictable ways and inserting hip chromatically altered chords into the harmonic changes. Ovalles is one of those drummers who could take a 20-minute solo on a tambourine or shekere without losing the excitement; here he never overplays, always serving the song.

The last two tracks, studio remixes of “Milonga” and “Dos Bendiciones”, take a turn towards dance music: samples, electronica and overdubbed parts create exciting pastiches of dance-club party beats but a concurrent lack of spontaneity may make them less attractive to the I-want-to-be-surprised jazz enthusiast.

For more information, visit omarsosa.com. This project is at Smalls Feb. 19th. See Calendar.

Zigsaw: Music of Steve Lampert
Noah Preminger Group (s/t)
by Franz Matzner

Noah Preminger’s Zigsaw: Music of Steve Lampert is a frenetic album. It’s also soothing. This is because, true to its neologistic title, the album oscillates between wild improvisational playing and mellowing ambience native to the electronica influence that establishes the second spectrum of the nearly hour-long work.

Over the course of his 14 albums as a bandleader, Preminger has shown himself to be an innovative player and conceptualist. On his albums, from the political protest piece Meditations on Freedom to the superb, extremely personal exploration of his cousin twice-removed Otto Preminger’s movie scores, Preminger Plays Preminger, the saxophonist does not repeat himself formally or stylistically. Each release presents its own internal logic and sound.

Zigsaw is no exception. For this outing, Preminger requested a new composition from Lampert, known for the challenging improvisational contexts he creates. The piece is divided into 12 cycles based on 4 musical “events”, or one could call them constraints. Each builds off of the opening ensemble measures and then provides a variety of platforms for the players to improvise, both as individual soloists and via group improvisation, all of which unfolds within a series of dynamically diverse arpeggios. At regular intervals, the piece also shifts to electronic segments, presented almost like subroutines of a complex program. The return to these repetitive beats and murky atmospheres grounds the structure and provides a consistent sonic texture, unlike many marriages between electronica and jazz deploying the former as ancillary or decorative elements.

In the hands of his estimable colleagues—Jason Palmer (trumpet), John O’Gallagher (alto saxophone), Kris Davis (piano), Rob Schwimmer (Haken Continuum/clavinet), Kim Cass (bass) and Rudy Royston (drums) — the unique blend establishes an inviting view into Lampert and Preminger’s musical oeuvre, as well as an engrossing, if at times jarring, creative enterprise.

For more information, visit noahpreminger.com. This project is at Smalls Feb. 19th. See Calendar.

Greenwich House Music School
46 Barrow Street, NYC
GREENWICHHOUSEMUSICSCCHOOL.ORG
Since the release of his first album in 1981, bassist Joe Fonda has participated in over 150 recordings, in addition to leading sessions under his own name and as a co-leader of bands (Fonda/Stevens Group, Nu Band). He’s always had a penchant for ‘outside’ collaborations, many with international improvisers; recent releases have included work with Japanese pianist Satoko Fujii and German guitarist Erhard Hirt, to name just two. Below are the two most recent releases of Fonda continuing his exploration of new music by players with whom he has not previously recorded.

German pianist Uwe Oberg has amassed a solid discography since his first solo piano album (1993), followed by several trio and quartet records, as well as duos with players such as saxophonist Evan Parker and guszheng player Xu Fengxia. It’s the latter who provides the link between Fonda and Oberg as the bassist also recorded a duet album with her. Add Spanish percussionist Lucio Martinez and the result is Relight, an all-improvised piano trio album with wide purview. The opener is a good demonstration: it starts slowly, the players feeling each other out with Martinez particularly effective, focusing on the metallic elements of her setup; gradually becomes denser, more active until the listener is drawn into Cecil Taylor-like intensity; and finally recedes into delicate interplay, rebuilding up to a barrage to finish off the piece. “Lighter Than Before” is as its title suggests. It’s a perfect followup, a more subtle exploratory piece with Oberg focusing on the inside of the piano and Fonda engaging in a brief uncredited flute interlude. “Almost Two” contains a lengthy duet section between Fonda and Martinez, which is one of the highlights of the disc. “Relight Year” is pure soundscape. Oberg’s instincts were spot on when choosing his partners for this disc and Relight is free piano trio playing at its finest.

French clarinetist Christophe Rocher has been playing with American counterparts for the past couple of decades but New Origin is his first recording with the rhythm team of Fonda and drummer Harvey Sorgen, the engine of the Fonda/Stevens Group (and other bands) for the past 25 years. The program consists of several Rocher and Fonda originals, five free improvisations and a cover of Ornette Coleman’s “Broken Shadows” (nice to hear this played on clarinet). The set opens with Fonda’s “Read This”, a particularly tricky line played by Rocher on bass clarinet. The rhythm team is open and allows Rocher free rein but the performance is very tight. Rocher’s “African Roll Mops” percolates on a active rhythm while B flat clarinet dances above. It’s succeeded by the contemplative “Berceuse”, carefully chosen notes eventually dissipating to breathy sighs by the end. The 12 tracks present a varied program from the unrestrained freedom of “For Perry (Robinson)” and minimal quiet of “Gastronomy” to the rolling backbeat of Fonda’s “ZCSNY”. New Origin is a complete statement and the results are worth hearing.

For more information, visit nettwo.com. Fonda is at The Stone at The New School Feb. 25th. See Calendar.
Longevity and consistency are rare things for jazz groups these days. The Branford Marsalis Quartet is an exception. The saxophonist formed his quartet way back in the ‘80s, when he and brother Wynton were at the forefront of the Young Lions movement, and he’s kept it going ever since.

The current lineup, one of the best and most daring in jazz, has been unchanged for the past decade, with drummer Justin Faulkner the most recent to join up in 2009 while pianist Joey Calderazzo and bassist Eric Revis have both been with Marsalis for more than 20 years.

The current album, the group’s first pure quartet release since 2012’s Four M’s Playin’ Tunes, was recorded in Australia in the middle of a world tour and reflects the sharpness and intensity of a road-tested unit. This is very much a collaborative effort as evidenced by the inclusion of two compositions each by Calderazzo and Revis, versus only one by Marsalis. The two covers, probing and challenging mid ‘70s tunes by Keith Jarrett (“The Windup”) and Andrew Hill (“Snake Hip Waltz”), are also a strong indication of the group’s adventurous, modernist leanings. And while Marsalis has seldom sounded better on both tenor and soprano saxophone, as in his haunting and dramatic turn on his own “Life Filtering from the Water Flowers”, his voice does not drown out the rest of the band.

 patiently waiting for the time to rise above the fray

All four members play distinct roles, with Calderazzo, Marsalis’ most trusted foil, an especially dynamic presence, delivering virtuosic performances on his own “Ciarra” and “Conversation Among the Ruins”. Revis contributes the feverish “Dance of the Evil Toys”, a largely free group improv evoking Ornette Coleman, as well as the noir-ish “Nilaste”.

While the members of the Branford Marsalis Quartet have not changed, that steadiness should not be confused with stagnancy. This is a mature and confident group, all about exploration and risk-taking, and their latest effort is a resounding success.

For more information, visit okeh-records.com. This project is at Rose Theater Feb. 28th-29th. See Calendar.

Wherein Lies The Good
The Westerlies (s/r)
by Donald Elfman

What’s impressive about The Westerlies—originally from Seattle and now based in New York—is just how much music emanates from these four horns, not only in instrumental prowess but also dynamics, textures and composition reflecting a world of voices emerging from Seattle and now based in New York—is just how much music emanates from these four horns, not only in instrumental prowess but also dynamics, textures and composition reflecting a world of voices emerging.

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How We Do
John Yao’s Triceratops (See Tao)
by George Kanzler

The two constants on these albums are the trombone of John Yao and the three-horn frontlines. For How We Do, Yao leads his Triceratops band where he is joined by the saxophones of Billy Drewes (soprano or alto) and Jon Irabagon (tenor) in a freewheeling quintet rounded out by bassist Peter Brendler and drummer Mark Ferber. On The Gates, the collaboratively-led sextet from Detroit finds him alongside trumpeter Jimmy Smith and saxophonist James Hughes (soprano, alto or tenor) plus a full rhythm section of pianist Corey Hendrick, bassist Jeff Pedrada and drummer Nick Collins.

The latter band is configured like a hardbop sextet and has its own music that has the best hallmarks of a spiritual descendant of Charles Mingus’ bands. At first, both bands in Yao’s big, brassy front horn trumpet open trombone, pealing with a rich, burnished tone, favoring the lower and middle registers more than most of his contemporaries.

How We Do features seven Yao originals, plus a short Irabagon bop-like counterfactual, “Tea for T”. Yao’s charts favor polyphonic horn interaction and loose-over-close harmony in themes and melodies and the sonic splendor.

For more information, visit johnyao.com and shiftingparadigmrecords.com. Yao leads the Terraza 7 Jam Session Feb. 12th and 26th. See Calendar.

For more information, visit johnyao.com and shiftingparadigmrecords.com. Yao leads the Terraza 7 Jam Session Feb. 12th and 26th. See Calendar.
Britain in 1966 was a fascinating place: the Kray Brothers were running wild; The Beatles played their last official U.K. concert; Patrick McGoohan began filming The Prisoner; England beat Germany in the World Cup. Nestled among all that monumental activity was a London recording session by a quintet of then-relatively-unknown players. Local Colour would be released across the pond by ESP-Disk’ right in the middle of its run of promoting The New Thing, mostly from New York City but also, quite unusually for an American label, from Europe and elsewhere.

At the time these were among the first appearances on record by pianist Peter Lemer, saxophonists Nisar Ahmad Khan and John Surman, bassist Tony Reeves and drummer Jon Hiseman, who had already played together under pianist Mike Taylor the year before, became founding members of jazz-rock band Colosseum; Khan would be part of the various bands of Robert Wyatt; and the leader appeared on albums by John Stevens, Barbara Thompson, Harry Beckett, Mike Oldfield and Phil Miller.

Amazingly, five decades later, two years ago this month, most of the band (Khan unable to perform due to illness and Alan Skidmore taking his place) reconvened at Pizza Express, a three-minute walk from their old haunt, the results of which were released by a resuscitated ESP-Disk' as Son of Local Colour.

The band revisits four of the tunes from the original release—"Cuidad Enahendo", "Ictus", "Flowville" and "Carmen", all Lemer tunes apart from Carla Bley’s "Ictus"—filling out the 70-minute program with John Coltrane’s "Impressions", Surman’s "URH" and Lemer’s "Big Dick" and "In The Out". While one’s inner discographer would have loved to have had the transcription for this date, Skidmore is a more than able replacement, having begun his career alongside the rest during the heady days of progressive British jazz (and working with Surman often in the intervening years).

Unlike an awkward high school reunion, the quintet sounds quite pleased to be back together on these perky little numbers, expanded necessarily in the live context. Reeves and Hiseman (who sadly died less than four months later) continue their powerful rapport as the saxophones blaze over top. It is great to hear Surman letting loose and Skidmore’s Coltrane-isms are a nice complement. Lemer, though at the helm, wisely gives his bandmates plenty of space and time to get reacquainted while also playing adventurously enough to make one wish he had recorded more as a leader. This coming together makes the Peter Lemer Quintet twice as successful as British World Cup soccer.

For more information, visit espdisk.com

Around 1972, alto and soprano saxophonist Arnie Cheatham founded a band with several musicians he had met at Berklee College of Music to engage in experimental jamming. Cheatham, a Chicagoman, had relocated to Boston to attend the celebrated music college but dropped out after a single semester: “That was all I had the money for,” he states in this recrerease’s liner notes. But by then he’d already formed the core of the band. After their tapes were marked “Arnie’s Thing” by a sound engineer, the name stuck but Cheatham insisted on dropping ownership—the musicians all led. Two of ‘Thing’s performances in and around Boston, captured on this LP release, offer an amorphous ensemble in the convergence of free jazz, rock, R&B and electric drone music (composer La Monte Young’s influence had been heard in the Velvet Underground’s repertoire since 1966). Cheatham, trumpeter Wil Letman, electric guitarist Bob O’Connell, electric bassist David Saltman, drummer Kiah “T” Nowlin and percussionist Dorian McGee created a limitless music reflective of Bitches Brew but here the fusion leaves ample space for psychedelic rock’s input. Imagine if you will, Miles’ touring ensemble conjoined with Roky Erikson’s 13th Floor Elevators and it gives an indication.

Within the grooves, listeners find two extended works, ‘ear movies’, which are truly evocative and utterly engaging. Though open, loose, the band seems innately aware of their place in the whole. Cheatham’s solo statements, particularly on soprano, are markedly inventive. When he leans into the collective, his modal flights take hold of the rhythm, realizing the rock and R&B within. And Letman’s bell-like trumpet parts often intertwine with Cheatham’s lead lines, demonstrating, as do the rest of Thing, that the real power was derived from the collective. That was a vital message in 1972. Re-released in this new period of divisiveness and struggle, Thing’s embrace of the whole is timely indeed.

For more information, visit culturesofsoul.bandcamp.com

Following 2018’s Elvesang (one of that year’s finest), Norwegian bassist Sigurd Hole returns with an even deeper solo session, recorded on a small island off the northern coast of Norway. Inspired by the surroundings, Hole often recorded with the studio door left open and sometimes even outside. As David Rothenberg observes in his liner notes, there’s something both primal and rare going on here—a willingness to speak with, rather than at, nature.

Although its 18 tracks are divided down the middle into suites of Light (Lys) and Darkness (Mørke), we could easily read one into the other. In Light, we encounter the inward arpeggios of “Skygge” (Shadow), just as in Darkness we stumble across the vast terrains of “Refleksjon” (Reflection). As dots in an aural yin yang, they are masterstrokes of one who intimately knows the inner life of his instrument. Aside from one traditional song, his subliminal folktales come from the heart.

Hole is a painterly musician in the truest sense—that is, one who isn’t afraid to call upon every brush and palette knife at his disposal. In most cases, he seems interested in examining the harmonic possibilities of the bass, drawing out hidden and elusive shades of color in the process. Prime examples include “Trestein” (Woodstone), “Årringer” (Growth rings) and “Bølge” (Wave), in which Hole opens his bow like a poet would a journal, setting pen to paper without filter.

Thus, Hole unravels until his emotions sing in a way that sidesteps the need for highlighted analysis. The more one listens, the more one feels each track as a vital organ of the whole. And while you may not walk away with discernible melodies on the brain, you will have in your possession something far more indelible: a feeling that you have known the texture of a soul.

For more information, visit sigurdhole.no. Hole plays solo at Well Recital Hall at Carnegie Hall Feb. 3rd. See Calendar.
In January 2019, Boston-based tenor saxophonist George Garzone teamed up with an all-star Los Angeles rhythm section comprised of pianist Alan Pasqua, bassist Darek Oles and drummer Peter Erskine at the Southern California jazz club Sam First. They played a variety of favorite standards along with a few originals, all of the music was recorded and 20 selections have been made available on a three-CD set with each disc documenting a different night.

Garzone is a particularly intriguing improviser. 68 at the time of this recording, he first gained attention back in 1972 when he co-founded The Fringe. Since then he has recorded with such notables as George Russell, Bob Moses, Gunther Schuller, Danilo Perez, Ingrid Jensen, Rachel Z, Mike Mainieri, Luciana Souza and Joe Lovano in addition to leading over a dozen albums of his own. Garzone’s playing is based in forward-looking hardbop and inspired by John Coltrane but his sound (which sometimes also hints at Sonny Rollins) is generally his own and his solos move easily between chordal improvisation and freer moments. In addition, Garzone has made at least as big an impact as an educator, devising the Triadic Chromatic Approach; among his many students have been Joshua Redman, Branford Marsalis, Walter Smith III, Chris Speed, Marcus Strickland, Seamus Blake, Chris Ccek and Donny McCaslin.

Pasqua has had a wide-ranging career, including Tony Williams Lifetime, Bob Dylan and Carlos Santana, paying tribute to Bill Evans and playing solo piano within jazz’ modern mainstream. Oles worked with the top jazz musicians in his native Poland, moved to L.A. in 1988 and has since worked with Charles Lloyd, Pat Metheny, Brad Mehldau, Lee Konitz and virtually all of the top jazz musicians in his native Poland, moved to L.A. in 1988 and has since worked with Charles Lloyd, Pat Metheny, Brad Mehldau, Lee Konitz and virtually all of the top jazz musicians in his native Poland, moved to L.A. in 1988 and has since worked with Charles Lloyd, Pat Metheny, Brad Mehldau, Lee Konitz and virtually all of the top jazz musicians in his native Poland, moved to L.A. in 1988 and has since worked with Charles Lloyd, Pat Metheny, Brad Mehldau, Lee Konitz and virtually. As for Peter Erskine, who owns the Fuzzy Music label

For more information, visit whalingcitysound.com. This project is at Dizzy’s Club Feb. 28th-29th. See Calendar.
The Adornment of Time
Tyshawn Sorey/Marilyn Crispell (Pi)
by Stuart Broomer

The Adornment of Time comes from an October 2018 duet performance at The Kitchen by drummer Tyshawn Sorey and pianist Marilyn Crispell, a single extended piece running to 65 minutes. It’s a brilliant example of real-time composition, an improvised work in which attention to momentary detail is matched by a sense of overarching form.

At the outset Sorey and Crispell—Braxtonians three generations apart—focus intensely on isolated sonic detail, whether a forceful and singular drum stroke or resonant metallic sound of striking the frame (or harp) of the piano. This dialogue gradually expands, maintaining its sense of space while increasing its density, whether in lapping scalar tremolos from piano or brief explosions of percussion.

At the 21-minute mark, the music achieves a perfect silence, a highlight of the close listening practiced throughout. As the two slowly return into sound, there’s a heightening energy, a sense of mystery gathering around the music, which eventually bursts forth with the keyboard energy of which Crispell is a master, here mounting two-handed chromatic cluster flurries around the 35-minute mark matched by Sorey’s attack, at once subtle and thoroughly propulsive, carrying through to a clarified passage of rapid runs.

Another breathing space around the 41-minute mark incrementally leads to a passage of near-silence, marked by Sorey’s most precise and delicate use of metallic percussion. With Crispell’s reentry, the sense of sonic exploration is reheightened, whether it’s the precisely extended decay of a bass cluster or a plucked high string from the piano or exploration of a variety of percussive sounds, likely including a metal drum frame, sharp plosives of smaller wooden drums or echo of an oversized snare. There are moments of solo percussion and isolated, delicate, piano figures, the music becoming a kind of essential melody.

There’s nothing fundamentally radical about this work beyond its achievement, a sense of the individual appreciation of a specific sonic event, the evolving curve of an extended performance, the grace of individual nuance becoming collective expression. It’s about music as the adoration of time, but it’s also the evolution of a dialogue in sound, individual responses creating a collective space.

For more information, visit pirecordings.com. Sorey is at Jazz Standard Feb. 1st with Vijay Iyer. Crispell is at Jazz Standard Feb. 22nd with Trio 3. See Calendar.

A Lot of Livin’ to Do
Benny Benack III (La Reserve)
by Alex Henderson

The list of singing trumpeters who had a major impact in jazz is a fairly short one, consisting mainly of Louis Armstrong, Bunny Berigan, Chet Baker and Jack Sheldon. Benny Benack III generally doesn’t try to emulate any of those greats on his second album, A Lot of Livin’ to Do, the Pittsburgh native drawing on the influence of Mark Murphy, Jon Hendricks, Frank Sinatra and Eddie Jefferson as a vocalist and Freddie Hubbard, Kenny Dorham and Lee Morgan in his big-toned trumpet.

A Lot of Livin’ to Do finds Benack leading a quartet of Takeshi Ohbayashi (piano and keyboards), Christian McBride (bass) and Ulysses Owens, Jr. (drums) on a wide range of material: Benack successfully puts a postbop vocal spin on everything from bassist Ray Brown’s “Gravy Waltz” to Burt Bacharach’s “What the World Needs Now”.

Benack performs two songs the late Fred Rogers wrote for his children’s show Mr. Rogers’ Neighborhood: “It’s You I Like” and “Won’t You Be My Neighbor”. Benack increases the tempo on the latter and transforms it into a bossa nova. A Brazilian influence is also present when Benack joins forces with Alita Moses for a vocal duet on the 1972 Roberta Flack/Donny Hathaway hit “Where Is the Love?”. The other male/female vocal duet is with Veronica Swift on Gigi Gryce’s “Social Call”, embracing vocalese.

When he performs instrumentals, Benack often recalls the Blue Note catalogue of the ’60s. Originals “New Born Blues” and “Sub-Zero” would have fit right in on a mid ’60s recording from Horace Silver or Art Blakey. When he plays a muted trumpet on Johnny Mandel’s “The Shadow of Your Smile”, Benack is stylistically much closer to Miles Davis.

Way too many jazz vocalists make the mistake of limiting themselves to overdone Tin Pan Alley standards. Benack wisely realizes that great material can come from a variety of sources and his risk-taking spirit serves him well on A Lot of Livin’ to Do.

For more information, visit bennysnabandjazz.com. This project is at Mezzrow Feb. 13th and Mant’s Feb. 21st. See Calendar.

JAZZ VESPERS
SUNDAYS AT 6 PM
2/2: CHRIS DINGMAN QUARTET
2/9: NADJE NOORDHUIS
2/16: ALEXA TARANTINO
2/23: HELGE NYSTEDT
MIDDAY JAZZ MIDTOWN
WEDNESDAYS AT 1 PM
2/5: ERLI PEREZ TAKAAKI OTOMO YOSHI WAKI
2/12: MATT BAKER: A Rhapsody of Gershwin
2/19: ROZ CORRAL JIM RIDL / PAUL GILL

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THE NEW YORK CITY JAZZ RECORD | FEBRUARY 2020
This offering from bassist Ben Wolfe is a personal reflection on his father’s recent passing and a paean to fatherhood in general. Wolfe and drummer Donald Edwards are at the helm of this session, which, save for a beautifully scored reworking of Bob Haggart’s “What’s New”, is all originals. Vibraphonist Joel Ross is exquisite and Wolfe could have expeditiously chosen a vibraphone trio to interpret these varied tunes. Instead, his ambitious decision to score 8 of these 10 compositions for strings and selectively include other musicians transforms this release into a career-defining project.

If you only know bassist Nick Dunston from his sideman dates with Dave Douglas, Tyshawn Sorey and Marc Ribot, then Atlantic Extraction will be an ear-opener. It’s not just the distinctive instrumentation, crisply plotted compositions and spanning of genres, it’s the substance underpinning it all. Dunston gives full realization to charts sounding both like nothing else and fully formed by recruiting flutist Louna Dekker-Vargas and violinist Ledah Finck from the contemporary classical world to join guitarist Tal Yahalom and drummer Stephen Boegehold in a unified and dazzling ensemble.

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It’s an arcane bit of information, but armed with it one can begin to hear the album as the excitingly modern statement it was at the time. Today, synthesizers and laptops can easily emulate the effect and much more, of course, but 60 years ago it must have seemed like a wall rushing forward to hit you in the face.

The excitement is palpable, especially in the playful, staccato intervals of the leader’s composition “Slightly Mrinkish”. But Smith does manage some subtlety at times. The take on Richard Rodgers-Lorenz Hart’s “My Funny Valentine” gets a nice, churchy interlude and Smith can pull back without disappearing. He recedes to allow for some tasty guitar work by Eddie McFadden on the David Rakins tune “Laura”. Longtime Smith timekeeper Donald Bailey, meanwhile, is reliably present and dependable.

Another bit of historical ephemera is present in the packaging, which duplicates the original issue. Blue Note at the time was in the odd habit of providing full track listings for both volumes on the back of both covers, which at first glance suggests that the album has nine, not four, tracks. It’s a reminder of a quieter time when four to six releases per year was common for recording artists. That said, both volumes were released on a double CD with four additional tracks in 1999 and that version is still available on streaming services. The LP release is tailored for collectors and purists, who no doubt will be happy with this handsome edition.

For more information, visit bluenote.com.

Free jazz is well suited to Japan. As with its American and European counterparts, the former addressing the cruelty of (continuing) slavery, the latter the horrors of (continuing) nationalism, Japan’s version is the cry of the only nation to have been the victim of atomic weapons, an act that brought about a remarkable transformation in the country’s soul, especially evident in the violent shift in its literature from placid and introspective to surreal and dystopic.

In recent years he has focused his energies towards Chikamorachi, a trio with younger Americans Darin Gray (bass) and Chris Corsano (drums), releasing mostly live albums on Family Vineyard or Japan’s King, either with the distiled trio or with guests like guitarist Jim O’Rourke. The latest disc is another live date, this time from Sakata’s home turf, namely Tokyo’s Pitt In. What makes it especially significant is the presence of a Japanese avant jazz player of even earlier vintage, pianist Masahiko Satoh, a contemporary of Yamashita. This is only the third time Sakata and Satoh have appeared on record together and here in the smallest group, allowing their interaction to be in the forefront.

For more information, visit family-vineyard.com.

Gig Preview

Bars and Strings

As a general rule, the more pianists and guitarists there are, the better the sound will be, although that logic isn’t always true. Within that, however, there are exceptions, especially when the guitarists involved are Miles Okazaki and Tom Greeneland.

The Sky Below

Miles Okazaki (Pi)

Saturday, February 1

At Old Lyme Inn

If you’ve been following guitarist Miles Okazaki’s recorded output, you’ll recognize the origami figure of a black raven on the cover of The Sky Below from 2017’s Trickster. If you’ve listened closely to his compositions, you’ll realize he is slowly building a unique body of work through increasingly intricate elaborations of earlier ideas. On his second and latest album with Trickster—keyboard player Matt Mitchell (replacing Craig Taborn), bassist Anthony Tidd, drummer Sean Rickman—you can hear the traces and development of an idiosyncratic set of tools and textures.

The title track, for example, is a permutation of John Coltrane’s tri-tonic system used to compose “Giant Steps” and “Countdown”, a trope Okazaki first used on “Improvisation” (from 2006’s Mirror), here combined with a bass part that rhythmically cycles over a four-bar drum chant, an idea used on “Themes I-III” (from Mirror) and “Kudzu” (from Trickster). “Rise and Shine”, for another example, recycles a four-chord sequence (F minor/D Major/G augmented/B-flat diminished) that contains every note of the chromatic scale, first explored on “Waves” (from 2009’s Generations), “Loom” (from 2012’s Figurations), then “Black Bolt” (from Trickster), employed here as part of a larger exploration of what he terms “interlocking heterogeneous virology”. “Dog and Monstrulous” utilize electronic programming similar to Mirror’s “Improvisation” and Volcano.

Japan’s version is the cry of the only nation to have been the victim of atomic weapons, an act that brought about a remarkable transformation in the country’s soul, especially evident in the violent shift in its literature from placid and introspective to surreal and dystopic.

For more information, visit family-vineyard.com.
Shades of free jazz, cinema and psychoanalysis coagulate in this lively crucible. Zorn plays all instruments, including spasmodic alto saxophone, beloved game calls, drums, keyboards, vocals and samples. Signposts guide the patient listener. Zorn whispers of “the high priest”, “the devil” and other tarot cards and by that verbal spread tells the fortune of an entity who cannot speak for itself. Like the protagonist of Italo Calvino’s The Castle of Crossed Destinies, he translates images into stories that the rest of us on this mortal coil can understand. Moments of atmospheric beauty share breathing room with cathartic screams, human and otherwise, a terrain such as only Zorn could navigate.

For more information, visit tzadik.com. Zorn is at The Stone at The New School Feb. 4th. See Calendar.

To The Evening Star

Alan Broadbent (Eden River)
by Scott Yanow

Alan Broadbent has had two major musical loves in his life, the bebop-oriented pianist also a big fan of classical music. He has arranged for orchestras and has sometimes found ways to combine his two passions but To The Evening Star is somewhat different. For this solo piano outing, which has unfortunately only been released as a download (it really deserves to be more widely available), Broadbent transforms nine classical melodies into jazz, keeping the essence of the themes while giving them chord structures, swing and new flavors both melodic and adventurous.

Recorded in Cologne, Germany over two afternoons, Broadbent is primarily heard in a happy mood, joyfully digging into melodies he has long loved and creating fresh ideas. The program begins with three pieces by Wagner, Broadbent’s affection for the work obvious: “As Morning Breaks/The Prize Song” starts as a sophisticated ballad before becoming a swinging performance; “Amfortas’ Lament/Song Of The Flower Maidens” is explored for nearly 12 minutes and is quite dramatic and ultimately heartwarming; and the title track sounds as if it could have been an obscure jazz standard or a movie theme from the ’50s that Broadbent modernized a bit. The same can be said for the treatment of the quietly emotional “Opus Blue, Op. 2” by Scriabin. The relatively brief “Bud Meets Carl” depicts an imaginary meeting between Bud Powell and Carl Philipp Emanuel Bach (the second son of Johann Sebastian Bach) or perhaps Powell playing his version of a Bach piece.

In contrast to the classical themes that sound as if they had been standards, Rachmaninoff’s “Full Moon And Empty Arms” and a pair of Borodin’s melodies (“Stranger In Paradise” and “Baubles, Bangles and Beads”) have been performed by many pop and jazz artists. The program is rounded out by a hard-swinging version of Leonard Bernstein’s “Candide” and Broadbent’s moody “Since That Time” and bluesy “Brother Ralf”. This is an enjoyable, often surprising set.

For more information, visit eden-river-records.com. Broadbent is at Mezzrow Feb. 20th. See Calendar.
“Quietly Me” is a 6/8 bebop standard in the jazz tradition. “Baggage” is stately and wistful, back in the jazz tradition, and featuring Adam Rogers’ rocking guitar. “The Miles Davis-ish “Britches Blue”, also a feature for Rogers. Everybody’s plugged in, including Claffy. Miles solos on “Mirror”, another strong piece of jazz writing. Rovatti and Brecker both get up fine heads of steam here, underneath burbling Fender Rhodes. Rovatti also plays soprano and “Brainwashed” is a feature for that instrument and another fine composition. Like many of her tunes, it has an earworm quality; she could be writing for the movies. But it’s just fine she’s keeping it in the family.

For more information, visit randybrecker.com. Brecker is at Dizzy’s Club Feb. 9th with Charlie Sepúlveda and Blue Note Feb. 25th with Jimmy Cobb. See Calendar.

**Amizade**

Ken Peplowski/Diego Figueiredo (Arbors)

by Alex Henderson

Clarinetist/tenor saxophonist Ken Peplowski has a long history of teaming up with great guitarists, from Howard Alden and John Pizzarelli to the late Charlie Byrd and Amizade recalls Peplowski’s bossa nova output with the latter. Peplowski sticks to clarinet on these intimate duets with Brazilian guitarist Diego Figueiredo.

Peplowski has often been described as a swing revival musician but he is more of a swing-to-bop player and while his clarinet draws on Swing Era icons like Benny Goodman, Artie Shaw, Barney Bigard and Woody Herman, he also gets a great deal of inspiration from bop clarinetist Buddy DeFranco. All of those influences assert themselves on this recording, Peplowski and Figueiredo putting a Brazilian jazz spin on Swing Era favorites in addition to ‘60s bossa nova material.

Duke Ellington’s “Caravan” and Goodman-associated “Stompin’ at the Savoy” were popular during World War II but Peplowski and Figueiredo perform those standards in a way that recalls the ‘60s bossa nova explosion, the latter approached as an introspective Brazilian jazz ballad. The duo does embrace its share of overdone bossa nova standards, including guitarist Luiz Bonfá’s haunting “Manhã de Carnaval” and Jobim warhorses “So Danco Samba” and “Samba de uma Nota So” but there are surprises as well: lesser-known gems by Jobim (“Retrato em Branco e Preto”) and guitarist Baden Powell (“Apelo”), the pair among Figueiredo’s main influences.

One of the most intriguing selections is “Por Paco”, which Figueiredo wrote in memory of the late Spanish flamenco guitarist Paco de Lucía who died in 2014. Osvaldo Farres’ “Quisas, Quisas, Quisas” and Consuelo Velazquez’ “Bésame Mucho” are famous boleros; the Brazilian jazz/bossa nova flavor Peplowski and Figueiredo put in their medley of the two pieces is refreshingly unorthodox.

Those with fond memories of Peplowski’s Concord Jazz output with Byrd will appreciate the strong rapport he enjoys with Figueiredo throughout Amizade.

For more information, visit arborsrecords.com. Peplowski is at Mezzrow Feb. 28th-29th. See Calendar.
Fred Hersch has had two careers, divided by the two months he spent in a coma in 2008 from the dire effects of HIV infection. Before that, he was a fine jazz piano player with a romantic bent, a gentle feel and the kind of crystalline, ringing touch that brings to mind Bill Evans, minus Evans' demons. Hersch was a stylist, creating logical, neatly formed improvisations. His playing was thoughtful, sensible, often beautiful, but also tended toward the predictable. One could hear him thinking ahead to the next phrase, making safe, rather than surprising, choices. These were neither stiff nor stale—he has always had excellent taste to his playing and bouncing off this. While conceptually sopistic, the results are exuberant and exciting. The live recordings sound fresh with each spin, no matter how many times they've already been heard. The level is so high across the board that "Lonely Woman" stands out, not because of its Ornette-Coleman provenance, but because it has moments of calculation that otherwise never appear. "Sunday Night at the Vanguard and Live in Europe," recorded two years apart, have a through-line in Thelonious Monk's "We See", which comes at the end of the Sunday set and opens the European recording. Straight off a gorgeous, plangent take of Jimmy Rowles' "The Peacocks", the trio's energy and execution is punchy and rollicking, while the second version begins with a neat piano/drums stop-time arrangement. Once the group gets into the tune and Hersch starts improvising, it takes on the same joyful, devil-may-care attitude heard in the studio recordings here, "Floating" (from 2010, the earliest CD in the box) and "Floating", by their nature can't match the fire of the live sets. These sessions are more about the selections and the arrangements while the live recordings are about the sheer playing. "Floating" opens with Arthur Schwartz-Howard Dietz' "You And The Night And The Music" and offers a way to position Hersch's trio among its peers, especially Keith Jarrett's. The latter trio plays the tune on their Still Live album, an explosive but standard head-solos-head performance. With his partners Hersch weaves a contrapuntal conversation that centers the pianist close to the fluid, flattened hierarchies of Evans' classic trio records (and the rhythm section is very much partners, this is the idea of an ensemble executed to the nth-degree). Putting out a record of your trio caught live on a Sunday night at the Village Vanguard is more than music, it's a declaration of where you belong in history. This superb, vital music-making shows Hersch very much belongs in historic company.

This boxed set includes a thin booklet, one that reprints the written content from each of the CDs, with an overview from Ted Gioia and an intro from Hersch, in which he explains the history of his partnership with Helbert and McPherson. Gioia praises, Hersch illuminates, none of which is bad but music this substantial deserves more.

For more information, visit palmetto-records.com. This band is at Village Vanguard Feb. 4th-9th. See Calendar.
Jazz musicians must not like days off.

During an engagement with Miles Davis at Chicago's Sutherland Hotel, the trumpeter's sidemen, under the leadership of alto saxophonist Cannonball Adderley went into Universal Recording's Studio B to wax this date. This is the only instance the trumpeter's sidemen, under the direction of pianist Wynton Kelly, bassist Paul Davis, the pair ably supported by pianist Lamont Johnson, bassist Scott Holt and drummer Billy Higgins for pieces by the leader, Muncour and Johnson.

It is surprising how many Blue Note sessions were not initially released. This set by alto saxophonist Jackie McLean, issued in 1977 as a stand-alone in Japan and part of a two-LP set in the U.S., was one of several by McLean to be put in the can, despite (or perhaps due to) having a similar lineup to March 1967's New And Old Gospel (trombonist Grachan Moncur III in place of Ornette Coleman). The pair are joined by pianist Michael Gilham, saxophonist at a very spry 60 leading a quartet of much younger players, saxophonist Benny Golson at a jazz survivor, trumpeter Tadd Dameron — a one-time meeting between the holders of these two great names.

This one-time meeting between the small-group bebopper against the norm. This Norman Granz-produced session pits the big-band swinger though they have more than enough common ground to work well together. Helping the cause is the rhythm team of bassist Ray Brown and drummer Mickey Roker. This one-time meeting between the featured artists recorded nearly 40-year discography was filled with such disparate entries. His own handful of recordings were pure jazz, however, such as this multi-generational session with alto and soprano saxophonist Antonio Hart, pianist Kenny Barron, bassist Ray Drummond, drummer Lewis Nash and percussionist Neil Clarke. Of the 10 tracks are Adams originals. "Suite Elixir of Life" also with his vocals.

1975 Wayne Shorter Columbia album
17. Guitarist Mendoza
16. Notes of a C Major chord
14. Guitarist Mendoza
11. Guitarist Mendoza
9. Guitarist Mendoza
8. Guitarist Mendoza
7. Cellist Rufus
6. Australian jazz producer Dennis
5. Spiritual name of John McLaughlin
4. Spiritual name of John McLaughlin
3. Cellist Rufus
2. Spiritual name of John McLaughlin
1. 1968 Chick Corea Sold State album

ACROSS
1. Note for Creating a C Major chord
2. 1968 Chick Corea Sold State album
3. Heaven's center from tuberculosis. This
4. Heaven's center from tuberculosis. This
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“Steve was sometimes at three gigs simultaneously.” So said spoken word artist Baba Israel of the late poet Steve Dalachinsky at the beginning of a seven-hour celebration held in his honor at Nuyorican Poets Café on the second marathon night (Jan. 11th) of Winter Jazzfest. Dalachinsky was known to rush between sets in hopes of catching the most meaningful musical moments. It’s a familiar feeling for any fan when confronted with 6 (in Brooklyn) and 10 or 11 (in Manhattan) venues staging simultaneous sets. If you’re in the Village, it’s easy to zip between Zinc Bar, The Bitter End and Le Poisson Rouge, a bit harder to dash west to SOB’s, east to SubCulture or Zürcher Gallery or north to The Dance and Webster Hall and you’ve got to allow significant travel time (or rent a Citi Bike) to trek farther east to Mercury Lounge, Nuyorican Poets Café or Nublu 151. The Brooklyn marathon night (Jan. 17th) was even more spread out: four venues in Williamsburg and two in Bushwick, a half-hour bike ride away.

So should you make a plan? Maybe, but even the best-laid of these runs into snags, especially when shows start or run late. And whom do you see? Someone you know is great? Someone you’ve heard is great? How about following up a hunch? The choices are overwhelming. Case in point: at 10 pm Saturday week later on Friday (Jan. 17th), the first ever based in Brooklyn. Avant fans would have been technically dazzling young pianist Joey Alexander (after enduring an airport-level security check to get inside Webster Hall). Steven Bernstein’s Millennial Territory Orchestra featuring vocalist Catherine Russell looked like a winner and so it was, a revival of homespun classics like “St. Louis Blues” and “Careless Love” served up with raunch, individuality and soul.

Having stayed for the whole set, it was time to make tracks again. After a taste of the spirited all-women’s Resistance Revival Chorus, then the tail-end of vocalist Kendra Shank’s Abbey Lincoln tribute, your correspondent walked over to watch a little of keyboard player Aaron Whitby’s funky Cousin From Another Planet. Drummer Ted Poor’s trio with trumpeter Cuong Vu (both Seattleskies) and keyboard player Kris Davis was another winner—how good to run out on—the leader a coil of kinetic energy, Vu a discreet spellbinder. The next set at the same venue (Zürcher Gallery), titled “Bear Proof”, presented a fantastic suite of jubilant Americana performed by bassist Todd Sckafloose’s octet with clarinetist Ben Goldberg and cornet player Kirk Knuffke. Taken up on her reputation as a bandleader to watch, the inciting crowd at The Dance to join her in a “Fuck Donald Trump” chant (a lukewarm response) and blowing some of the lowest, orneriest tones heard lately on trumpet. By now it was 1:30 am and time was up for the first marathon night. Saturday’s club crawl started with Laila Biali (at SubCulture) and Becca Stevens (at Le Poisson Rouge), both fine vocalist/instrumentalists trying out new original material, the former singing about sugar addiction over pounding Carole King-like chord changes, the latter breathily crooning songs of love and revenge while strumming guitar. At this point your correspondent visited the Nuyorican Poets Café for the beginning of the Dalachinsky celebration (see above), the opening jam of which featured Israel, vocalist Fay Victor, tenor saxophonist Ingrid Laubrock, guitarist Marc Ribot and pianist Kris Davis. Although Israel dominated the first portion of the collective improvisation, handling drum chores with vocal percussion, eventually it settled into a satisfying balance. The crowd was noticeably older, the type of people you’d see at Tonic and CBGB’s (back in the day) or the Vision Festival, locals representing, a notable contrast to the more touristy aspects of the Jazzfest.

Nir Felder demonstrated his highly original, long-lined approach to guitar during a set at Mercury Lounge, then drummer Makaya McCraven fêted Gil Scott-Heron (accompanying mixed excerpts of the latter’s vocals) during a hard-hitting set at Webster Hall with trumpeter Marquis Hill and vibraphonist Joel Ross. Delgado’s 11-piece ensemble played straight-up salsa at Le Poisson Rouge, the mostly jazz crowd not as adept at salsa dancing as it could have been. After catching Grasso and Caine’s sets (see above), your correspondent then returned to Nuyorican Poets Café (five hours later) to hear how the Dalachinsky celebration was progressing. Vocalist Jean Carla Rodea, Cooper-Moore (on electric bass diddley-bow), et al. finished a set and a video of Dalachinsky reciting poetry was played before Daniel Carter arrived to lead a starkly beautiful duo with drummer Gerald Cleaver, carrying four horn bags on his back, playing alto and tenor saxophones, even taking a turn on piano. The final set for your now foot- weary correspondent featured the twin tenor saxophones of Jessica and Tony Jones at Nublu 151, the latter breathily crooning “Higher Than” exhibiting their effortless camaraderie.

The third and final marathon night was held a week later on Friday (Jan. 17th), the first ever based in Brooklyn, the weather 30 degrees colder than the previous weekend. Atavant fans would have been perfectly happy hanging at Bushwick’s Itchy Suits Room for the duration, with acts like Tim Berne, David Torn and Aurora Nealand’s Big Terminal, Jessica Pavone String Quartet, Wayne Horvitz’ piano/bassoon duet with Sara Schoenbeck, Dan Weiss’ heavy metal quintet Staarbaby and Chris Lightcap’s Super Bigmouth. Much of the Brooklyn scene, however, took the form of fusion, rhythm and blues and/or DJing. The crowds were younger and danced more. In the House of Yes!, a gizty club with a go-go cage, staff attired in golden glitter and at least two dozen silver balls of varying sizes, People’s Champs played catchy originals with two improvising horns, followed by Harlem-based Mwenso and The Shakes’ highly infectious brand of global funk-meets-Prince featuring the leader and the honey-toned Vuyo Sotashe on vocals.

For more information, visit winterjazzfest.com
Saturday, February 1

- Ayana Love 6:00 pm
- Soda King, Kenneth, Jiminez, Colin Hines, Tony Malaby, Virginia Matheny, Roberta Piet, Todd Coolman, Billy Norum, David Cuner, Dax Shewell, Aron Nermelwitz, Luiz Muir 8:00 pm
- Geoff Cipriano Trio with Ted Loder, Timo Schröder 9:00 pm
- The Hot Sandines 10:00 pm
- Donald Vega 11:00 pm
- Igor Butman and The Moscow Jazz Orchestra 10:30 pm
- Joe Lerman Quartet 9:00 pm
- Gisela Diana Hernandez 10:30 pm
- Milton Matsa’s Brazilian Voyage Quintet with Steve Wilson, Helio Alves, Adriano Santos, Felipe Gakkari 11:00 pm
- Ed Cherry Trio, Gethan Kings 1:00 am
- Charles Gould, Raphael D’lugoff, Gisela Diana Hernandez 7:00 am
- Justin Vivian Bond, Adriane Lenox 7:30 am
- Leonid Morozov 8:00 am
- Aron Namenwirth, Luisa Muhr 9:00 am
- Robbert Piket, Todd Coolman, Billy Mintz 9:30 am
- Daniel Carter, Dave Sewelson, Rodney Green 10:00 am
- Rodney Green Group; Joe Farnsworth Group; Ben Bartlett 10:30 am
- Ben Harding with Steve Cardenas, Tony Scherr, Alan Medvin 11:00 am
- Rodney Green Group; Joe Farnsworth Group; Ben Bartlett 11:30 am
- Siguol Hole solo; David Rothenberg solo 12:00 pm
- Tatumo Naka Trio with Lonnie Plaxico, Danevee “Cook” Broderick 1:00 pm

Sunday, February 2

- Ben Winklman Quartet with Chase Baillie, Pablo Menares, Kush Atwood 1:00 am
- New Alchemy Jazz Orchestra with Nicole Zornes 2:00 am
- A Tribute to J.J. Johnson: Steve Davis Correlations Sextet with Josh Bruneau, Ted Brown Quintet with Brad Linde, Gary Versace, Aaron Quinn, Deric Dickens 3:00 am
- Steve Cardenas, Ben Allison 3:30 am
- Alex Waterman, Sara Schoenbeck, Curtis Hasselbring, Ron Caswell, Dennis Lichtman, Matt Bauder, Max Moston, Dina Maccabe, Karen Vetullic, Alex Waterman, Sara Schoenbeck, Curtis Hasselbring, Ron Caswell, Brandon Stearns, Chris Lightcap, Rudi Garcia, David Cossin with guests Theo Bleckmann, JG Thirlwell, Joan Weiss 4:00 am
- Nicholas Ognibene/Aaron Holthus 4:30 am
- The Django at Roxy Hotel 5:00 am
- Steve Cardenas, Ben Allison 5:30 am
- Bill Stevens Songbook with Corey Larson, Paul Pricer 6:00 am
- Alphonso Raider Solo 6:30 am
- John Webber; David Gibson 7:00 am
- A Tribute to J.J. Johnson: Steve Davis Correlations Sextet with Josh Bruneau, Wayne Escoffery, David Harewood, Gerald Ceron, Jonathan Goldberger Ensemble 8:00 am
- Tony Malaby, Virginia Matheny, Tara Janzen, Vere Neally 8:30 am
- Roland Henry, Kuni Milano, Lance Bryant, Jerry Weldon, James Stewart, Robert Trowers, Alex Jeon, Neil Ferguson, Anil Martinez, Jon Mckinsey, Vinnie Cotto, Reggie Morris, Kumi Minami, Christian Fabian, David F. Gibson 9:00 am
- Bill Stevens Songbook with Corey Larson, Paul Pricer 9:30 am
- Kyle Sanny Aiken; Las Habaneros 10:00 am
- Steve Nelson; ProudFama; Russ Nobel 10:30 am
- Ethan Allen with Dylan Reis, Shawn deVita, Anthony Waysney, Ugonna Okeegbe, Diego Voghino 11:00 am
- Les Kotzen Quartet 11:30 am
- Ravi Coltrane Quartet with Orrin Evans, Bob Hurst, Allan Mednard 12:00 pm
- Teenie Harris, Janis时限; Charlie Byrd, Ravi Coltrane, Kenny Burrell, Ron Carter 1:00 pm
- Melvis Santa y Ashedi; Los Habaneros 1:30 pm
- Ben Monder 2:00 pm
- John Faddis, Dave Douglas, Gray Page, Mark Taylor, Darius Jones, Stephen Young 2:30 pm
- Steve Cardenas, Ben Allison 3:00 pm
- Steve Cardenas, Ben Allison 3:30 pm
- Steve Cardenas, Ben Allison 4:00 pm

Monday, February 3

- Mike Stern 8:00 pm
- Jochen Rueckert Trio with Mark Turner, Matt Penman 8:30 pm
- Jacob Kohls Trio with Daniel Weiss, Trevor Brown, Naama Gheber Trio with Greg Pujol, Vincenzo Duponti 9:00 pm
- Chris Bates Original Sextet with Zad Nazee, John Mosca, Stefano zagoli, Art Roland, Philip Bialek 10:00 pm
- Patrick Gordon, Daniel Carter, Dustin Martin, Stephen Grad, Adam Lane, Kevin Sherr, Aaron Rosenblum/Michael Letson, Aaron Quinn, Robin Daman, Dan Gigot; Jonathan Goldberger Ensemble; Forrest Hanson, Natalie Malouf, Rob Versteegen; Beau Nishikawa; Dawn Jones 10:30 pm
- Behn Gilesc, Billy Kaye Jam 11:00 pm
- Harvey Diamond/Cameron Brown. Pasquale Grassi 11:30 pm

Tuesday, February 4

- Pat Metheny 8:00 pm
- Bill Stewart’s Quintet with Brian blade, Michael Woods, Brian Blade, Billy Mintz 8:30 pm
- Theinside Quartet with Ben Monder, Adam Lane, Nora Wang, Tim berne 9:00 pm
- Joe Farnsworth Group; Ben Barnett 9:30 pm
- Jazz at Kitano 10:00 pm
- Oscar Peterson, Herb Ellis, Wes Montgomery, Red Holloway, John Coltrane, Robert Glasper, Pat Metheny, Wynton Marsalis, Jaco Pastorius, Herbie Hancock, Wayne Shorter 11:00 pm
- Mezzrow 11:30 pm
- Tania Golosov with The Jazz Caffeine; Dan Tidwell, Jay Mazzocchi, Scott Colley, Dan purified 12:00 am

Wednesday, February 5

- Mario Pavone 6:00 pm
- Jazz Standard 7:30, 9:30 pm 8:00 pm
- The Stone at The New School 8:00 pm $20
- The Village Vanguard 8:30, 10:30 pm $35
- Smalls 7:30, 10:30 pm $20
- The Village Vanguard 8:30, 10:30 pm $35
- Blue Note 8:30 pm $20
- The Village Vanguard 8:30, 10:30 pm $35
Friday, February 7

- Anna Kristina/Winthrop Yoo 1999, 8 pm
- Ron Carter 8 pm
- Branden Allen 6 pm
- Ron Carter 7:30 pm
- John Hendricks 9 pm
- Lee Konitz with Paul Bley 9 pm
- Ron Carter 10 pm
- Mark McEntire 10 pm
- Ron Carter 11 pm
- Ron Carter 1 am

Saturday, February 8

- Bill Dumas 7 pm
- Ron Carter 8 pm
- John Hendricks 9 pm
- Ron Carter 10 pm
- John Hendricks 11 pm
- John Hendricks 1 am
- John Hendricks 2 am
- Youk-To Quartet with Hélène Alves 8 pm
- John Hendricks 9 pm
- Ron Carter 10 pm
- John Hendricks 11 pm
- John Hendricks 1 am

Sunday, February 9

- Arturo O'Farrill and the Afro Latin Jazz Orchestra 7:30 pm
- Arturo O'Farrill and the Afro Latin Jazz Orchestra 8:30 pm
- Arturo O'Farrill and the Afro Latin Jazz Orchestra 9 pm
- Arturo O'Farrill and the Afro Latin Jazz Orchestra 10 pm
- Arturo O'Farrill and the Afro Latin Jazz Orchestra 11 pm

Monday, February 10

- John Hendricks 7 pm
- John Hendricks 8 pm
- John Hendricks 9 pm
- John Hendricks 10 pm
- John Hendricks 11 pm
- John Hendricks 1 am
- John Hendricks 2 am

Tuesday, February 11

- John Hendricks 7 pm
- John Hendricks 8 pm
- John Hendricks 9 pm
- John Hendricks 10 pm
- John Hendricks 11 pm
- John Hendricks 1 am

Wednesday, February 12

- John Hendricks 7 pm
- John Hendricks 8 pm
- John Hendricks 9 pm
- John Hendricks 10 pm
- John Hendricks 11 pm
- John Hendricks 1 am

Thursday, February 6

- Nick Gialdini 7 pm
- Nick Gialdini 8 pm
- Nick Gialdini 9 pm
- Nick Gialdini 10 pm
- Nick Gialdini 11 pm
- Nick Gialdini 1 am
The Bronx Music Heritage Center presents: NUEVAS VOICES / NEW VOICES IN LATIN JAZZ SERIES

HOSTED BY
Multi Grammy-nominated percussionist, Bobanija

MEETING YURI JUIZ & GRUPO AFROPERUANO

Thursday, February 27 7:00PM
Guitarist, arranger and composer Yuri Juiz and Grupo Afroperuano explore popular and traditional genres, blended with Afro-Peruvian influences.

Berta Morena Afro-Jazz Soul Project

Thursday, March 19 7:00PM
Jazz raconteur/composer Berta Morena presents a unique blend of jazz, African rhythms and soul, featuring Ana, Manuel Valera, Masaki Pervelija, and Raphael Pandian.

Mary Ann McGrawshow

Thursday, April 30 7:00PM
Bassist Mary Ann McGrawshow presents her Urban Fade Project, inspired by her Portuguese heritage, bringing a new voice and vibe to the Fado tradition.

Zoilia Papantzin

Thursday, May 21 7:00PM
Acclaimed Mexican pianist Zoilia Papantzin presents her Latin jazz trio and a blend of bolero and world music.

All events are open to the public. Admission price: $7 for adults; $5 for students & seniors. Events are always free for kids under 12.

1303 Louisa Nîlée Blvd, Bronx, NY 10459
t 917.557.2354

Connect with us:
Wednesday, February 19

- Mike Stern 55Bar 10 pm
- George Garzone Sextet with Neto Raazzan, Joe Melincono, Chris Crocco, Tyone Allen, and special guest Frank Kimbrough
- Alex Aldred Trio with Bob Brass, Guy Richards

**AUGUST SERIES**:
- Omer Sosa, Vanian Céspedes, Gustavo Ovalles 8PM $35
- Jazz at 9PM ticket includes dinner
- Joe Altman Trio with Nathaniel Schröder, Martin Patton
- Bill Frisell Trio with Thomas Morgan, Kenny Wollesen 8PM $35

**Jazz at the Appel Room**
- Jonathan Batiste 8PM $35
- Eli Wolfhagen and The Jazz Synagoguers with Jeremy Peck, Ross James, Burton Kator, Peter Slavov, Doren Person and guest Drummist Dimitri Borda

- Swing Party With Evil Viner, Chas Lunsford, and Jon McPherson
- Raphael Duggir Trio +, Don Nylow 9:30 pm $35

**Downtown Music Gallery**
- The Music of Joseph Dailey: Dance Quintet with Antônio Viana 9:30 pm $15
- Yuki-Burns Quartet with Ari Hoenig, Daniel Gelin, Gergely Acsay, Steve Cardenas 10:30 pm $30

- Luiza Tofani with Yossi Fishman, Eric Wharton, Jonathan Michael, Aaron Marshall 9:30 pm $15
- Carmen Stafanou/Jordan 8PM $30

**Bar Next Door**
- Linda May Han Oh, Ganayon Kang, Dasby Smuinwif 10:30 pm $30

**Emmet Cohen Trio with Ron Carter, Evan Sherman**
- 8PM $20

Thursday, February 20

- Yinio Yoo Jin 1896 Eat. Wine Bar & Lounge 8 pm
- Adam Cordero Trio with Odi Scher, Henry Emeron, David Pietro Triathlon 8PM $25
- Ben Shanker's Fourth Dimension with Jonathan Goldberg, Sliti Santosoblo, Rob Goldstone, Lisa Goren 9PM $20
- Eshu Astate 9PM $25
- AGUA Trio, Omar Sosa, Vanian Céspedes, Gustavo Ovalles 9PM $20
- Joe Altman Trio with Nathaniel Schröder, Martin Patton 9PM $20
- Bill Frisell/Amбросio Akinmusire 9PM $20
- Jonathan Batten 9PM $20
- Francy J Davis “Dandy” Rodriguez 9PM $20
- Eli Wolfhagen and The Jazz Synagoguers with Alex Pope, Popa Chubby, Ronny Coss, James Kaczor, Peter Slavov, Doren Person and guest Drummist Dimitri Borda 9PM $20
- Sacha Dobson, Jackie Gage 9PM $20
- Postido Martino 9PM $20
- Aren't Jazz Festival: Bruce Edward's 9PM $20
- Yaya Iwakawa Trio with François Moschet, Darius Johnson, Kaori Kim 9PM $20
- Nicola Caminiti Quartet with Leo Chaves, Peter Kowald, Jonguk Kim 9PM $20
- Trio 3: Oliver Lake, Reggie Workman, Andrew Cyrille, and guest Matt Sayler 9PM $20
- Kansas Washington 9PM $20
- Cyraim Almeida with Ryan Hanler, Les Washburn, Michael Vattem, Dan Dano 9PM $20
- Michael Broadbent, Simon Wikler 9PM $20
- Masuoka and the Shukusen 9PM $20
- Bobby Prunty, Jamie Saff, Nels Cline 9PM $20
- Bill Frisell/Amбросio Akinmusire 9PM $20
- Michael Longo Quartet with Alex Askew, David Steinberg, Ben Faerman, Ben Frazzini 9PM $20

**Downtown Music Gallery**
- Keshia Green's Smooth Live with Darius Johnson 9PM $20
- Linda May Han Oh Quartet with Ben Wendel, Matthew Stevens, Fabian Almazan, Eli Dick 9PM $20
- Linda Pregrove Quartet with Stan Chovnick, Iris Orszy, Soli Choj 9PM $20
- Steve Weinthraub Tamhany with Lauren Brady, Kim Maltz, Aaron Alexander 9PM $20
- Jon X. Rothe Trio with Stefano Doglioni, Carol Monger 9PM $20
- Emmet Cohen Trio with Ron Carter, Evan Sherman 9PM $20
- So Brazil—A Tribute to Egypto Jeneiro: Valentina Anaxiata with Hector Martignon, Eduardo Boi, Paul Reid, Victor Jones and guest Alex Foster, Michael Vattem 9PM $20

**FEBRUARY 21**

**Anna Koichich/Linpo Yoo**
- 1986 Eat. Wine Bar & Lounge 9 pm
- Hendrix's Sounds of Cuba with Paul Roberts, Nicholas Payton, Russell Hall and guest Yaya Gossi, Chuck Paredes, Yoko Koda and guests Mr. & Mrs. Music Man 9PM $20

**Jazz at 9PM**
- Joe Ciglio Trio with Mario Panascia, Eric Peters 9PM $20

**AUGUST SERIES**:
- Omer Sosa, Vanian Céspedes, Gustavo Ovalles 9PM $30
- Jazz at 9PM ticket includes dinner
- Joe Altman Trio with Nathaniel Schröder, Martin Patton 9PM $30
- Bill Frisell/Amбросio Akinmusire 9PM $30
- Michael Longo Quartet with Alex Askew, David Steinberg, Ben Faerman, Ben Frazzini 9PM $30
- The New Drum Battle: Kenny Washington vs. Joe Farrarson with Jeremy Peck, Eric Almason, Mike Lockett, Joe Farrarson 9PM $30

**Jazz at the Appel Room**
- Jonathan Batiste 8PM $35
- Eli Wolfhagen and The Jazz Synagoguers with Jeremy Peck, Ross James, Burton Kator, Peter Slavov, Doren Person and guest Drummist Dimitri Borda

- Swing Party With Evil Viner, Chas Lunsford, and Jon McPherson
- Raphael Duggir Trio +, Don Nylow 9:30 pm $35

**Downtown Music Gallery**
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- Yuki-Burns Quartet with Ari Hoenig, Daniel Gelin, Gergely Acsay, Steve Cardenas 10:30 pm $30

- Luiza Tofani with Yossi Fishman, Eric Wharton, Jonathan Michael, Aaron Marshall 9:30 pm $15
- Carmen Stafanou/Jordan 8PM $30

**Bar Next Door**
- Linda May Han Oh, Ganayon Kang, Dasby Smuinwif 10:30 pm $30

**Emmet Cohen Trio with Ron Carter, Evan Sherman**
- 8PM $20

Sunday, February 23

**Jazz Concert Series**
- Sylvia Cuenca Trio with Paul Robberson, Jared Gold 9PM $30
- Jim Carmack/Steve Cardenas 9PM $30
- Tha Alpha Music Dance Quartet 9PM $30
- New Orleans Blind Grass Brunch 9PM $30
- Bill Frisell Quartet with Greg Tardy, Andrew Cyrille, Tony Scherr, Kenny Wollesen 9PM $30
- Dianne Reeves 9PM $30

**Jazz at the Appel Room**
- Jonathan Batiste 8PM $35
- Eli Wolfhagen and The Jazz Synagoguers with Jeremy Peck, Ross James, Burton Kator, Peter Slavov, Doren Person and guest Drummist Dimitri Borda

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**Bar Next Door**
- Linda May Han Oh, Ganayon Kang, Dasby Smuinwif 10:30 pm $30

**Emmet Cohen Trio with Ron Carter, Evan Sherman**
- 8PM $20
Monday, February 24

- Mike Stern 5:30 pm
- Helen Sung 8 pm
- Paræus Hartsanto Trio with Kimman, Munke Momstey, Emre Tolo Trio with Takahito Osaka, Yoshi Waki
- Jimmy Cobb and Friends with Christian McBride, Kevin Eubanks, Bob Sheppard, Steve Kuhn, Ornette Coleman
- Julian Amin Ensemble; Stephen Geoffrey, Kevin Eubanks, Kevin Eubanks, Kevin Eubanks, Kevin Eubanks
- Roberta Piet, Tony Malaby, Virginia Mayhew, Hilary Greer, Jean Paul Cain's Biggie's with Kinesh Johnson, Paul Kernan, Luke Henry, Rick Parker, Fransco Espinosa, Kenneth James, Wadada Calado, Caleb Wilcox, Jaminesh John, Webster, Seattle, Steve Kuhn, Christian McBride
- Buddy Bolden, Jazz Pioneer; Julius Kohn Ensemble led by Dr. Michael White
- JFA Jam Session; Bob Delios, Beth Gilson, Steve Latham, Patrick Green
- Jonathan Barber; Sean Murray, Alton Takahashi, Jeff Wagenmaker, Jody Beauty, Andrew Furlong Ensemble
- Caleb Wheeler, Lim Yang, Colin Hinton; Andrew Furlong Ensemble

Tuesday, February 25

- Dan Weiss Quartet with Nate Wooley, Christian McBride, Chris Monster
- Andrew Creme Christmas Trio with Guy Barash, Maximale Cheddar, Andrew Furlong Trio with Barry Statton, Curtis Cowan
- Michael Attes and Friends
- Jane Monheit Quartet
- Jimmy Cobb and Jazz by 5 with Jason Jackson, Randy Brecker, George Cables, Budler Williams, Benny Green
- Pasquale Dorse solo
- Jeffery Miller/Peabody with Marko, Marcus Mills, Dustin Smith, Kenji Saito, Rollin Brown
- Micah Thomas
- John Oliva; Eliseo Briz and Lucia Medina
- Saul Rubin Zabel, Isidora Kotsa and the Extended John B. Boy
- Peter Watrous Group with Chad Rodriguez, Harlem, Emo Epperson, Cameron Rothwell, Jesse Simpson, Ed Cherry, Gary Wang, Diego Vidal

Wednesday, February 26

- Paul Joost; Dezee Douglas
- Samara Sanchez Quartet with Christiaan Vanschaken, Lupe Fiasco, Rick Rosato, Daniel Dor
- Elric Johnson Trio with Lisa Barlow, Studio Green, Carvin, Carvin
- Jane Monheit Quartet
- Jazz Vocal Mania; Jane Monheit and Lauren Kinhan with John DiMartino, Boris Kozlov, Jane Monheit, Hammond, Brian Blade, Brian Blade, Brian Blade, Brian Blade, Brian Blade
- Kind of Blue; Jimmy Cobb with Javon Jackson, Eddie Henderson, Donald Harrison, JD Allen Trio with Ian Kenselaar, Nic Cacioppo, Malik McLaurine
- Pasquale Grasso solo

Thursday, February 27

- Jingho Yousu Tour: Faye Vicar
- Ryan Hernandez Trio with Matthew Boss, Jeff McCarthy, Uyervun Trio with Matthew Boss, Donnie McCaslin, Mark Davis
- Randy Ingraham Trio
- Jane Monheit Quartet
- Pete Mallemani Trio
- Naucmag Vom; Vom Ziemers, and the Tonic at Red Rock
- Imani Ubi's Conjure Woman
- Cynthia Bibb's Gospetto Lata with John Lee, Felix Horst, Etiene Belo, Gil Olivera, Chico O'Neal, Philip Morrell
- Micah Thomas
- Jethro Miller Quintet; Jesse Fischer Group with Sarah Elizabeth Charles
- Pedrito Martinez
- Artjazz Festival; Camille Garner Jones
- At the New York Jazz Standard 5 pm 6:30 pm, 8 pm

Friday, February 28

- Annie Keilson/Jungo Yoo 9 pm
- Kendra Signe 8 pm
- Pasquale Grasso Trio with Andy Bey, Kuba Kaka
- Jane Monheit Quintet
- Wen Wolfe Duo with Gregor Giften, Sean Mason, Donald Edwards
- Matt Wilson Leap Day Trio with Jeff Lederer, Ming Joon
- Barbara Martin
- Vito Wooten
- Fats Waller with Mike Durbin, Ginger Bethie, David Brubeck, John Coltrane, Donal Haggerty, John Coltrane, John Coltrane, John Coltrane, John Coltrane
- Michael Thomas
- John Fenner; Hudson Horns
- Nic Cacioppo
- Jane Monheit Quintet
- José Rodriguez Group with Cara Un, Carolyn Jackson, Jacob Harnden, Nelly Yohoghan
- JD Allen Trio with Jan Knezal, Nellie Mckle, Nellie Mckle, Nellie Mckle, Nellie Mckle, Nellie Mckle, Nellie Mckle, Nellie Mckle, Nellie Mckle, Nellie Mckle
- 2pm Factor; Jon Irabagon, Jon Irabagon, Jon Irabagon, Jon Irabagon, Jon Irabagon, Jon Irabagon, Jon Irabagon, Jon Irabagon, Jon Irabagon, Jon Irabagon
- Tim Hagans
- Coco Mclaurin Solo and Alex Cameron, Chad Burch, Robin Foster, Koko Ogawa
- Ten Rogers, Joel Frith, John Morgan
- Zürcher Gallery 8 pm $20

Saturday, February 29

- Rumi Suga the Arkestra Chamber plays Scott Gartex, Michael Nicole, Abby Dobson, Julie Brown, Mikel Banks, Bruce Mack, Lewis ‘Flip’ Barnes, Sara Schoenbeck, Nathan Koci with guests Jon Irabagon, Brian Marsella
- The Cosmic Synthesis of Sun Ra and Afrofuturism; Nona Hendryx and Shaft

Sunday, March 1

- Noah Garabedian Jam
- Joel Forrester solo
- David Budweiser Trio
- Uri Caine
- The Jazz Bastards
- Terry Waldo Gotham City Band
- Richard Clements/Murray Waller Theater 11th Street Bar 8 pm
- Bobbi Hansen and Friends
- Stan Killiam and Friends at Broadway Bar $8
- Mike Taligron
- Mingus Big Band Standard 7:30, 9:30 pm $25
- Lovely Louise at Last $10
- The Stone at The New School 8:30 pm $20
- Sergio Mendes and Friends
- John Benitez Latin Bop
- Swingadelic
- The Village Vanguard $30 10:30 pm
- The Ear Inn $20
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UNDER THE DIRECTION OF MARSHALL ALLEN

&

WILLIAM PARKER'S INSIDE SONGS
OF CURTIS MAYFIELD

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