

SEPTEMBER 2021—ISSUE 233

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK JAZZ RECORD

**HELEN
SUNG**
SUNG SONG

**JOSHUA
ABRAMS**

**CAROLINE
DAVIS**

**MIKE
NOCK**

**DEWEY
REDMAN**

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In our nearly 20-year history, one of the most gratifying progressions has been a musician graduating from our now-defunct Listen Up! column to being the subject of an Artist Feature to making it on to our cover. It has only happened three times so far – Mary Halvorson, Melissa Aldana and Tyshawn Sorey – but it speaks to the development of an artist over time, from scrappy to seeking to solidified. To this honored class we add pianist Helen Sung, who both celebrates her third album for Sunnyside at Flushing Town Hall and participates in Birdland's annual John Coltrane celebration.

Our other features cover a typically wide swathe of jazz stardom: bassist Joshua Abrams (Interview), active since the '90s and coming to Le Poisson Rouge in support of the newest album from his longtime vehicle Natural Information Society; saxophonist Caroline Davis (Artist Feature), who has her own third Sunnyside album to present at The Jazz Gallery; New Zealand-born, Australia-based pianist Mike Nock (Encore), who turns 81 this month and has been a major figure for over six decades; reedplayer Dewey Redman (Lest We Forget), who died 15 years ago this month but resurfaces with two new archival releases via former sidemen Mark Helias and Barney McAll; and Rataplan Records, led by drummer Devin Gray (Listen Up! in April 2012), which celebrates two new releases at Downtown Music Gallery.

Despite troubling trends in the course of the pandemic, more NYC clubs are opening, reflected in an ever-growing Event Calendar and CD Review section brimming with artists performing all over the city throughout the month.

On The Cover: Helen Sung (photo by Kathy Villacorta)

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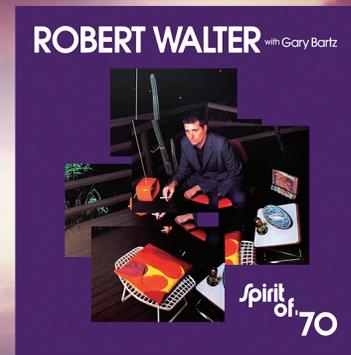
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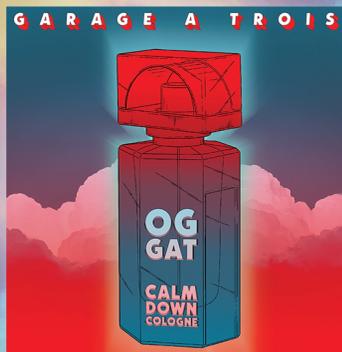
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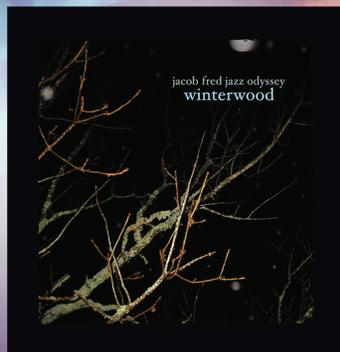
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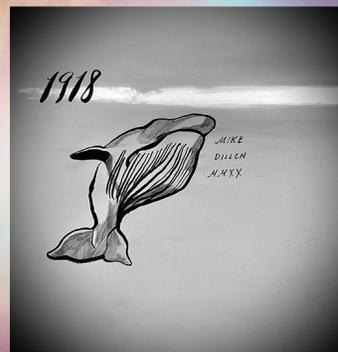
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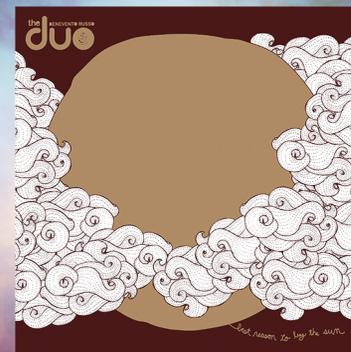
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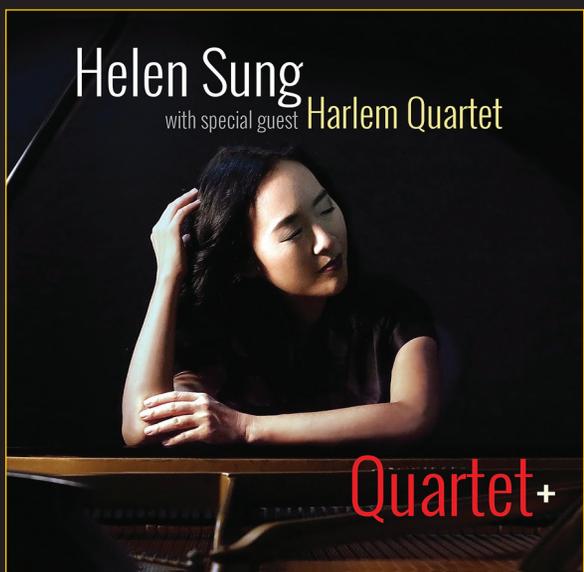
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MIKE DILLON
1918



BENEVENTO RUSSO DUO
BEST REASON TO BUY THE SUN



HELEN SUNG
QUARTET+

HELEN SUNG piano
JOHN ELLIS tenor, soprano, flute
DAVID WONG bass
KENDRICK SCOTT drums
(Special Guest) **HARLEM QUARTET** string quartet

AVAILABLE 9/17/21

Quartet+ is music composed and arranged by women, made possible by a NYC Women's Fund grant. Largely conceived during the Covid-19 pandemic, it celebrates the dynamic creativity of the city I call home, a place that I still find magical, where wonderful things can happen that probably aren't possible anywhere else – like this project! In addition to my compositions, I am delighted to present new arrangements of works by landmark women in jazz: Mary Lou Williams, Geri Allen, Marian McPartland, Carla Bley, and Toshiko Akiyoshi, true pioneers and giants all. I also loved writing for strings and recording in this "double quartet" format, getting the chance to draw from my years of studying classical violin. Looking back over the past year or so, if I remember anything, it will be the bittersweet reminder of the impermanence of all things. I imagine this is why musicians make records – in live performance once the last note is played, the moment is over and everyone moves on... at least until the next concert where we do it all over again. May there be many more such concerts, and let us keep coming together to share music whenever we can – hopefully in person again, very soon!

—Helen Sung (NYC, 2021)



Sunnyside

www.sunnysiderecords.com

Despite COVID-19's Delta variant, New Yorkers are cautiously congregating to absorb the healing powers of live jazz. In the balmy breeze of the Brooklyn Museum's rear courtyard (Aug. 7th), their equipment set up in front of a large blackboard on which children had chalked their names in bright pastel colors, **Brandee Younger's** trio with bassist Dezzon Douglas and drummer Marcus Gilmore, presented by Carnegie Hall, dispensed the salubrious vibrations that would slowly, surely cure the crowd of any lingering ailments. With a new album (*Somewhere Different*, Impulse!) about to drop, the harpist was eager to share her latest material, which included two floating modal numbers, "Tickled Pink" and "Love & Struggle"; pogoing/punky "Reclamation"; terse but alluring "Unrest: II"; and funky "Spirit U Will" (by Douglas) – the latter two premiere performances. To round out the set she added "Hortense" (from her 2011 EP *Prelude*) in reggae style and tributed heroes Dorothy Ashby and Alice Coltrane with a cover of the former's "Games" and a mash-up of the latter's "Journey in Satchidananda" with Mongo Santamaria's "Afro Blue". Though the loud, slightly distorted bass initially dominated the lower volume harp, the audio mix was soon rectified and the music likewise jelled, accruing a curative effect that bonded trio and audience. Most endearing of all was a preschool girl in braids and a colorful dress that stood transfixed before Younger for much of the set. A jazz harp maestra in the making? —Tom Greenland



Brandee Younger @ Brooklyn Museum of Art

Jazz on the Great Hill presented by Jazzmobile (Aug. 7th) offered three splendid hours of jazz, a feast after pandemic deprivation. Hosting was R&B, blues and jazz singer Alyson Williams, whose quick wit and verve kept the pace brisk. Part one belonged to saxophonist/vocalist **Camille Thurman** and the Darrell Green Quartet, featuring Wallace Roney, Jr. on trumpet. Thurman offered no vocalizing, but a full plate of prime bebop with Roney in top form. **Allan Harris**, an accomplished singer, guitarist and composer, brought a nonet to demonstrate why he's a great showman as well as storyteller. With music from his new concept album, *Kate's Soulfood*, Harris delivered plenty of rhythm, with a big, bright punch. Picking up the guitar only toward the end of the set, Harris excelled on "Run Through America", a protest song worthy of any of the classics of the genre. Wrapping up the day, the 17-piece Dizzy Gillespie Big Band offered a full-bodied tribute to the music of saxophonist Jimmy Heath, the former member of Gillespie's band and bebop composer who passed in January 2020. The players delivered a big, brassy sound with a lot of hipness in the mix. The appearance of singer Roberta Gambarini for a handful of tunes offered the perfect coda. A highlight: this amazing master of vocalese and scat powered through a staple of her own repertoire, a super-speed tempo of "Lover, Come Back to Me" (Sigmund Romberg, Oscar Hammerstein II), vocalizing like a bird in ecstatic flight. —Marilyn Lester



Allan Harris @ The Great Hill in Central Park

For three years before the pandemic, saxophonist **Stephen Gauci** hosted a Monday night improvised music series in the basement of Brooklyn's Bushwick Public House, a low-ceilinged space festooned with Christmas lights and graffiti, its walls checkerboarded with slatted black foam squares, its floor strewn with amps, drumkits and other equipment. Since July, he's back in action and your correspondent was (Aug. 9th) privy to five sets of free jazz. First up at was a trio of drummer Patrick Golden and reedplayers Daniel Carter and Jim Clouse, the set notable for the interplay between horns, Carter switching between trumpet, bass clarinet and alto, soprano or tenor saxophones, Clouse favoring soprano or tenor. Carter also featured prominently in the second event, quietly 'leading' the sextet (with Gauci, keyboardist Eric Plaks, guitarist Aron Namenwirth, bassist Charley Sabatino, drummer Colin Hinton) through a set intermittently galvanized by Gauci's kinetic interjections on clarinet or tenor. Gauci and Hinton reappeared in the third set with bassist Sean Conly, which alternated between drum and bass or trio exchanges, when Gauci delivered some of his most potent musical statements. Fourth was Adam Caine's two-guitar quartet with Bob Lanzetti, an edgy, loud, song-driven set boasting strong solos from both. Last came a sensitive quintet led by drummer Henry Mermer and bassist Henry Fraser, which was not afraid to explore lingering silences, gradually growing these into stirring climaxes. (TG)

There's very good reason that **David Hazeltine** is one of the most recorded contemporary jazz pianists of the modern era. He's a smart, articulate player delivering substantive, solid mainstream jazz and that's definitely cause for celebration. Reliability and authenticity are his strengths and assets. What Hazeltine also brings to the table is the ability to augment basically lyrical playing with a wide array of creative ideas that add to improvisation while close to the melody or away from it. In his show at The Django at The Roxy Hotel (Aug. 12th), Hazeltine offered one standard with a melodic through-line, "Smoke Gets in Your Eyes" (Jerome Kern), enhanced with the hint of a bossa nova beat. That number, along with Kurt Weill's "My Ship" and Thelonious Monk's "Ask Me Now", confirmed a vocalist's style of arranging: an establishing verse before launching into the equivalent of a chorus. Several numbers were his own compositions, notably a tribute to his mother, "Pearls", a joyful swing, and "Insight", the music flowing easily with an impressive balance of emotion and technique. Bassist Neal Miner delivered a likewise balanced and superbly deft support, sounding almost supernaturally attuned to Hazeltine, firmly centered in each and every creative turn on the keys. Drummer Joe Strasser, rooted in the primordial jazz ethos of Louis Bellson and Gene Krupa, demonstrated impressive technique, but was too assertive for Hazeltine's sensitive and elegant stylings. (ML)

Trombonist **Craig Harris** brought his Nation of Imagination band to Marcus Garvey Park (Aug. 13th) for a Nocturnal Nubian Ball for Conscientious Ballers and Cultural Shot Callers, co-presented by Harlem Stage and Jazzmobile. The group, with trumpeter Eddie Allen, saxophonist Jay Rodriguez, keyboard players Adam Klipple and Yayoi Ikawa, electric bassist Calvin Jones and drummer Damon Due White, got things started laying down a funky groove. Singers Carla Cook, Helga Davis, Sam McKelton and Du'Bois A'Keen danced on to the stage chanting the group's theme song, "CAB", exhorting "It's in the pocket, we just can't stop it!" Cook scatted on "Makanda" and got down on "Harlem". The mood mellowed for Davis' plaintive vocal on "On My Mind", then picked up with Jones' funky beat leading the band into "Ceddo". Cook brought the house down on "I Found God" and A'Keen's spoken words on "The Writer", "It all depends on the skin you're livin' in", elicited knowing cheers. Davis sang heavenly on "Lovejoy" and Cook tenderly on "Life". "Song For A Friend" had singers imploring "Take the time to be kind". Then Harris introduced 97-year-old Sun Ra Arkestra leader Marshall Allen, who played alto and EWI with youthful intensity on "Wildseed" and "Keep Your Razor Sharp" and ethereal exoticism on "Pleiades". The pair blew rowdily on Harris' "Ali Interpolations" and prettily on "Reminiscing". The band swung "Discipline 27" then ended funking out with "Deep Thought". —*Russ Musto*

Back some 90 years or so, **Arnt Arntzen** wouldn't be viewed as unique. Plectrum banjo players who could locomote a jazz band with the force of a drummer, play chordal melodies and vexing, stinging solos were common in the 1920s-30s. In some circles, they were even commodities (remember Johnny St. Cyr with Louis Armstrong's Hot 5?). But the growth of electric recording technology saw less need for the banjo's bite and it came to be replaced by the guitar. Time be damned. Arntzen is the would-be banjo king right now, bravely proving it within the stripped-down trio of Danny Tobias (trumpet) and Vince Giordano (bass and bass saxophone), at Barbès (Aug. 12th). Okay, so Giordano was near metronomic playing his low-boy sock cymbals even while switching instruments, but the drive, harmonies, passing tones and fills were emanated from Arntzen's period Vega. The instrument has probably seen many a stage, but this banjo player called on the ghosts of jazz past while never falling into Dixie hokum; the trio pumped with such intensity that the room soon filled with throbbing 20-somethings. Standards like "I'll See You in My Dreams", "Somebody Stole My Gal", "Black and Blue" and "Dinah" breathed new life as improvisational segments between bass saxophone and trumpet shattered the myths, propelled by Arntzen's quarter-note command and dazzling breaks. By set's end the room shook like the old Gennett studio each time the railroad whizzed by. Pass the hooch! —*John Pietaro*

WHAT'S NEWS

Tony Bennett has announced his retirement from live performance at 95 after August shows at Radio City Music Hall with Lady Gaga, capping a seven-decade career.

The **2021 Festival of New Trumpet Music** will take place virtually from Sep. 8th-15th with a theme of "Brass Without Borders" and including live-streamed performances from various countries and a special tribute to Randy Brecker. For more information and to live-stream, visit fontmusic.org/festival2021.

The **Robert D. Bielecki Foundation** has announced its latest round of grants recipients: Henry Threadgill, \$20,000 in support for "Immigration and the Return of the Cheap Suit", a multimedia project premiering at Roulette in May 2022; Artists Space, \$10,000 Exhibition/Performance Grant for "Milford Graves: Fundamental Frequency" Exhibition and Performance Series premiere in October 2021; Avreeayl Ra, \$5,000 Unrestricted Grant; Sun Ra House Part 2, \$4,000 Additional Repairs and Restoration; Nick Mazzarella, Ingebrigt Håker Flaten and Avreeayl Ra, \$1,000 Grant in support for a forthcoming recording on Astral Spirits; Phyllis Chen, \$500 Composition Commission in support for "Tone Grove", a piece for two music boxes based on the weavings of Bauhaus artist Anni Albers (in collaboration with LigoranoReese); and Dave Liebman/Adam Rudolph/Tyshawn Sorey Trio, \$1,000 Performance Grant in support of a performance at The Jazz Gallery in September 2021. For more information, visit rdbf.org.

The **Jazz Foundation of America**, in collaboration with Blue Note Records, Concord Music Group, Mack Avenue Music Group, Nonesuch Records, Universal Music Group, Verve Label Group and Warner Music Group, will release RELIEF, a compilation of previously unreleased music, on LP, CD and digitally (Sep. 24th), the proceeds of which will support ongoing efforts to aid musicians affected by the international shutdown of venues and other performance opportunities in the wake of the coronavirus pandemic. For more information, visit store.jazzfoundation.org.

The **Louis Armstrong House's** 2021 Virtual Gala, "Ambassador Satch", will take place Sep. 23rd at 7 pm. For more information, visit louisarmstronghouse.org/gala.

The complete output of two waves of commissions made during the pandemic through funding by **The Jazz Coalition**, are now available for viewing at jazzcoalition.org/commission-recipients.

Bassist and co-founder of ShapeShifter Lab **Matt Garrison** has produced an artist app available through the Apple Store, which includes albums, audio and video content, charts and scores, lessons and live-streams. For more information, visit apps.apple.com/us/app/matt-garrison/id1070972204.

The **Detroit Jazz Festival**, scheduled to take place Sep. 3rd-6th, has been transformed into a live-streaming event. For more information, visit detroitjazzfest.org.

Miller Theatre, as part of its "Live from Columbia" live-stream series, will present Arturo O'Farrill and The Afro Latin Jazz Orchestra Sep. 18th at 4 pm. For more information, visit millertheatre.com/events/arturo-ofarrill-the-afro-latin-jazz-orchestra-live-from-columbia.

The **Afro Latin Jazz Alliance**, in partnership with Lantern Organization and Mega Development the New York City Department of Housing Development and Preservation, has announced plans for Timbale Terrace, a 16,000 square feet Afro Latin Music & Arts Center along with 330 affordable housing units in East Harlem.

Submit news to ahenkin@nycjazzrecord.com



Craig Harris @ Marcus Garvey Park



Arnt Arntzen Trio @ Barbès

Allstar hardbopping septet **The Cookers** wasted no time firing up the Blue Note bandstand, kicking off the second set of its one-nighter (Aug. 3rd) with a piece from their forthcoming album, George Cables' "The Mystery Of Monifa Brown". The pianist's hard-hitting homage to the WBGO DJ recalled his days as a member of Art Blakey's Jazz Messengers, his insistent staccato percussive vamp and Billy Hart's propulsive drums driving extended incendiary solos by alto saxophonist Donald Harrison and trumpeter David Weiss, before Cables took his own turn. The band continued with Billy Harper's "Destiny Is Yours", an easy-grooving waltz featuring his dark sinewy tenor saxophone and Eddie Henderson's bright lyrical trumpet. Cables' fluid lines, buoyed by Cecil McBee's Spanish-tinged bassline and Hart's cadenced rhythms, introduced Harper's "Priestess", the horns playing the stirring melody in unison, after which the composer stepped out front, blowing bold serpentine lines prior to a spirited trumpet solo by David Weiss. The band slowed things down with McBee's lush ballad, "Close To You", a feature for newly minted NEA Jazz Master Harrison, who blew sweetly, ending with an impassioned four-plus-minute-long cadenza, earning him an extended ovation. The set closed out featuring the band's other 2021 NEA Jazz Master, Hart, on Freddie Hubbard's Jazz Messenger Civil Rights era anthem, "The Core", on which he soloed with unbridled intensity. (RM)

Chick Corea, lost six months ago but long before anyone could accept, remains legendary, alive within the hearts he so moved. Pianist **Dred Scott** celebrated the legend with an evening of performance and reminiscence at Mezzrow (Aug. 4th). The club's uber-hip vibe featuring modernist artwork and vintage jazz posters in addition to the classic silhouette of namesake Mezz, was a welcome home for such repertoire. Arriving early enough to catch the first set's encore—"Spain"—for this reviewer it was clear that Scott, to our gain, had been harboring this gig since February. The material, drawn from decades of Corea works, was balanced by both vintage and genre, Scott's dry banter acting as a welcome contrast to the performance intensity. Opening with 1983's "Quintet #3", the trio immediately danced over the pulsation, a sort of slow drag and samba mix, Scott's ringing parallel fifths enflaming the atmosphere under Matt Clohesy's broiling bass and drummer Diego Voglino's gallop. By the time "The One-Step" from 1978's *Friends* was heard, the familiar warmth built into the song became a communal experience, getting along famously with one's Manhattan. "There's a difference between a song and a piece," Scott reminded the tightly packed room just before launching into Corea's quite epic "Quartet #1". Opening with a piano solo screaming of Gershwin, Scott's hands blurred the grace notes taunting blue lines. "Humpty Dumpty" and "Matrix" also took flight, topping off a fitting homage. (JP)

PETER GANNUSHKIN/DOWNTOWNMUSIC.NET



JOSHUA ABRAMS

BY GEORGE GRELLA

Joshua Abrams is, assuredly, the only musician whose credits include *The Roots* – in that band’s early years – and an ensemble conducted by New York School composer Earle Brown. Despite the seemingly disparate worlds, that is an aesthetic that fits in well with jazz in general and Abrams’ own approach to the music in particular, which is to reach beyond the mainstream idea of jazz rhythms and song form, album tracks with heads and solos, via his *Natural Information Society*. That band, organized around Abrams playing guimbri (North African bass lute), pioneers a unique blend of traditional Gnawa musical ideas, large-scale form and an idea of improvisation that doesn’t parse between group and solo voices.

The New York City Jazz Record: How did you first pick up the guimbri?

Joshua Abrams: I first heard the instrument on [Moroccan Gnawa musician] Maleem Mahmoud Ghania’s legendary recording with Pharoah Sanders, *The Trance of Seven Colors*. I found Ghania’s sound and style completely enthralling. The guimbri’s tone reminded me of gut strings on a bass and I was mystified how it produced notes simultaneously with its percussive attack. I imagined it to be like a proto 808 [Roland drum machine]. Years later I got to hang out with Maalem Najib Soudani and he sold me my first instrument. My first recording playing the guimbri was at [drummer] Hamid Drake’s request on his album with [late tenor saxophonist] Fred Anderson, *From The River To the Ocean* [Thrill Jockey, 2007].

TNYCJR: Who is Soudani and how did you get together with him?

JA: He is a master musician of the Gnawa tradition living in Essaouira [port city on Morocco’s Atlantic coast]. I met him through saxophonist Patrick Brennan, whom I met through Hamid Drake. I got to see him playing the guimbri up close and that helped me begin to understand some of the fundamental technique involved in approaching the instrument.

TNYCJR: How did the *Natural Information Society* [NIS] come to be?

JA: I formed the group after the release of my first LP of the same name on Eremita [recorded in 2008-09]. I imagined an ensemble that combined the process of interwoven, slowly evolving music with propulsive rhythmic structures. Our first tour was as a trio with Lisa Alvarado and Mikel Patrick Avery in the fall of 2010. That tour also began our practice of incorporating Lisa’s large-scale free hanging paintings as sets and context-shifters. We crossed the border into Canada twice in my 1988 Volvo 240 wagon. The routing was a mess and my car broke down in nearly every city.

TNYCJR: What were Alvarado and Avery playing on

this tour? With the trio, could you still create the sound and force and textures of the *Natural Information* record?

JA: *Natural Information* is mostly composed of trio music with a few additional solo pieces so forming a trio to tour made sense musically and practically. On that first tour Lisa played electronics and percussion before switching to harmonium a few months later. Mikel played drums. We played some of the compositions from the album and some of the pieces that would later appear on the next record, *Representing*. I think of recorded music and performance as two very different experiences and am not too concerned with trying to duplicate a record. I am concerned with the music having vitality, the possibility of growth and being engaging.

TNYCJR: What are the qualities of the guimbri that you think make it right for music that has more to do with drone than song form or Western harmonies? Would the acoustic or electric bass work in the NIS? Would the guimbri work in a jazz group playing standards?

JA: I wouldn’t characterize NIS’ music as drone-based. That said, limitation can be a source of possibility. In case of the guimbri it is limited to three strings and one octave range. These limitations lend themselves to working with minimal music, where small changes are given room to be appreciated. I’ve considered *Natural Information Society* as a forum to create new settings for the guimbri. I’ve also recorded pieces with double bass on four of the group’s seven albums, one being a collaboration with Bitchin’ Bajás. I am much more fluent on the double bass than I am on the guimbri, but both instruments inform how I approach the other.

TNYCJR: Can you explain how that happens between the instruments? What does one bring to the other?

JA: When I started playing guimbri I approached it as a bassist but with time and experience it has become its own thing. I think the guimbri has a very vocal quality and that insight has changed my orientation when I play. Its sound cuts through other frequencies differently than a bass and it brings out a different relationship to the music’s rhythm. I think playing the guimbri has changed my outlook on how the double bass sits within an ensemble and can articulate melody. The bass is still my primary instrument and some of my technique and work exploring articulation has carried over to my approach to the guimbri.

TNYCJR: How ‘traditional’ – e.g., Gnawa – do you think the NIS is? Is it a hybrid of traditional and modern Western music?

JA: I don’t think of *Natural Information Society*’s

music as traditional in the sense you are implying. It is not a hybrid in that sense. It is music developed in Chicago. If NIS’ music draws on a tradition it would be my experiences playing at Fred Anderson’s Velvet Lounge or at venues throughout the city. Chicago has a long tradition of creative music-making, open ears and minds that create new forms.

TNYCJR: Okay, but in terms of musical form, a lot of NIS is non-Western. Let me put it a different way, is Chicago a good place to explore non-song form music-making?

(CONTINUED ON PAGE 13)

2021 - 2022 Season
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- Sept. 5th @ 6pm – Gene Pritsker @50 – DROM NYC
- Oct. 1st @ 7pm – CompCord & Entertaining Science – Austrian Cultural Forum
- Oct. 16th @ 7pm – Generations X – Goddard Riverside, Bernie Wohl Center
- Oct. 20th @ 7pm – Todd Rewoldt & Lesli Mei – Kostabi World
- Oct. 23rd @ 7pm – Swarmius – The Delancey
- Nov. 17th @ 7pm – Adam Holzman: Solo Piano – Kostabi World
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Dewey Redman – tenor saxophone
Mark Helias – double bass

Featuring Dewey Redman and Mark Helias in a live, previously unreleased duet performance. This set of pieces was recorded in 1981 by WCUW radio at the New England Repertory Theater in Worcester, Massachusetts. It is a rare example of Dewey Redman performing in an intimate duo setting. This is a showcase for the beauty of Dewey Redman’s tenor sound and the incredible stream of consciousness exhibited in his improvising.

Available for download in various high resolution formats at markhelias.bandcamp.com



CAROLINE DAVIS

BY JORDANNAH ELIZABETH

Saxophonist Caroline Davis has garnered recognition and attracted a number of opportunities to hone and refine her complex compositional fervor into an impressive catalogue of music since the release of her debut album, *Live Work & Play*, in 2012.

What makes Davis unique is that she researches and interprets her music through a scientific and psychological lens, studying, for instance, the physical behavior of the human heart in order to understand and wholly express her feelings about her father's diagnosis of heart arrhythmia for her 2018 album *Heart Tonic* (Sunnyside). The saxophonist's Ph.D. in Music Cognition roots Davis as an expert on "cognitive sciences, anatomical structures, trauma and the brain", undergirding her approach to outlining and writing her compositions.

"I've been thinking a lot about the practice of healing and how it's a metaphor for the work that I'm always doing, which is looking into science and data-driven fields of study," says Davis from her Brooklyn home. "But there's another side that is very much related to feeling and knowing intuitively. I've always been fascinated by people putting those two ways of being on opposite ends of the binary, but I don't really believe it's a binary. I feel it's more of a spectrum. So, science can be driven by intuition and vice versa. I create with those two aspects as a continuum."

For her newest album, *Portals, Volume 1: Mourning* (Sunnyside), Davis continues to explore her relationship with her father, now in death after his passing in 2019. "I went to a writing retreat at MacDowell artists' colony right after he died. It was so beautiful to be sitting there in nature and I came up with a bunch of sketches and I wrote a diary. I was thinking about all of the frequencies that are associated with grief."

Davis' exploration of vibrational frequencies she felt can be considered a positive way to stay grounded and in touch with the energetic working of one's body: "Is this a high frequency or low frequency or middle range frequency? I was asking myself that question every day I was there. That turned into a texture and my [musical ideas] transformed. I used that as a seed to design all of the music I was writing at the time. And over 2019 and 2020, I was writing and orchestrating the large ensemble with strings."

Portals marks an important milestone in Davis' career as she expanded her band beyond her regular quintet, comprised of trumpeter Marquis Hill, pianist Julian Shore, bassist Chris Tordini and drummer Allan Mednard, creating additional parts for a string quartet. Violinists Mazz Swift and Josh Henderson, violist Joanna Mattrey and cellist Mariel Roberts were all agents of manifestation as they joined Davis' large ensemble with the goal of recording a new type of work Davis had never previously attempted.

As a composer, she stretched herself to express her experience of grief and mourning by broadening her sound and creating an improvisational musical

structure that is multi-layered and constantly evolving. But the emergence of *Portals* didn't come without its difficult moments. "Through 2019, I struggled with finishing the pieces because of the grief and mourning. [My dad's death] was just so unexpected. It was like healing myself through his death."

Beyond the expansion of her compositional gifts as she embarked on composing for strings, Davis broadens her experience through work with women and non-binary musicians in jazz and creative music. She participated in Sara Serpa and Jen Shyu's Mutual Mentorship for Musicians program earlier this year, sharing experiences of human beings who traverse the landscape of the male-dominated jazz community. "I look forward to more representation at visible events. I'm seeing a lot of festivals and events coming back and a lot of my friends and colleagues are noticing that there's still an imbalance in reference to the programming and the curation of these events."

There is, of course, a long road ahead before jazz industry gatekeepers and programmers will actively include a diversity of artists. "There are so many women and non-binary and trans people who are doing work. I would like to see them on more programming, but we're seeing the pattern, which is slightly upsetting. It's not about having women in jazz or a gender-focused festival that is separate. I wish it would be more integrated and more visible for those humans who are expressing themselves in different ways and not just male energy everywhere."

When asked about a remedy, or rather, what male jazz musicians can learn from women and diverse composers, Davis spoke clearly about the attributes men glean from herself and her femme, trans and non-binary community. "Patience and growth. I mean that on the level of the music. It's not a generalization because I've heard plenty of music made by women, non-binary and other identities, and I sense growth in their music. It's not just high, fast and loud," says Davis. "I played a gig and it was this larger ensemble and there were two women on stage out of 21 musicians. The music was written in a certain way and the solos needed to be high energy, even if the song is slow, and it feels forced. I can imagine if it looked different and there were other people represented there. How would it sound different?"

Davis' music and presence are already different in that her unique mode of musical exploration and sound, derived from her individuality more than a reimagining of music already composed and performed, makes her an important part of the evolution of jazz and creative music.

She challenges the status quo and kindly offers herself to the world by bravely and honestly speaking about her experiences of illness, death and travel, finding ways to navigate and embed herself selflessly and legitimately in tight-knit musical circles. With time, Davis will be embraced and appreciated for her talent and vulnerable candor. ❖

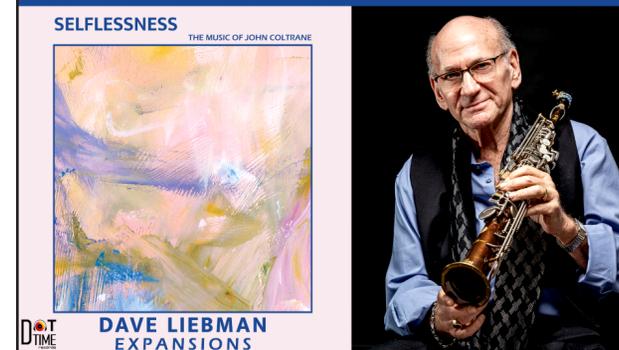
For more information, visit carolinedavis.org. Davis' *Portals, Volume 1: Mourning* project is at The Jazz Gallery Sep. 10th. See Calendar.

Recommended Listening:

- Zing! – *Magnetic Flux* (ears&eyes, 2007)
- Pedway – *Passion Ball* (ears&eyes, 2012)
- Whirlpool (with Ron Miles) – *Dancing on the Inside* (ears&eyes, 2014)
- Caroline Davis – *Alula* (New Amsterdam, 2017)
- Caroline Davis & Rob Clearfield's Persona – *Anthems* (Sunnyside, 2018)
- Caroline Davis – *Portals, Volume 1: Mourning* (Sunnyside, 2020)



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Dot Time Records is proud to announce the release of *Selflessness*, a new tribute to John Coltrane from NEA Jazz Master and Grammy nominated saxophonist **Dave Liebman**. Due out **September 3, 2021** - one day before Liebman's 75th birthday - *Selflessness* showcases nine newly-arranged and rethought Coltrane classics by Liebman and his forward-thinking working band, **Expansions**. Joining Liebman, who plays soprano saxophone exclusively on this recording, is alto saxophonist **Matt Vashlishan**, pianist **Bobby Avey**, bassist **Tony Marino**, and drummer **Alex Ritz**. This title will be available as a digital download, a CD, and a special edition hand-numbered vinyl LP.

Selflessness is the latest in Liebman's Coltrane-tribute catalogue which includes titles such as *Homage To John Coltrane*, *Compassion* (with Joe Lovano), *Joy* (with the Dave Liebman Big Band), *John Coltrane's Meditations*, and *Lieb Plays the Blues à la Trane*. He also has participated in various Coltrane tributes such as "Live Under the Sky", a famous concert in Tokyo with Wayne Shorter in 1987.

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HELEN SUNG

SUNG SONG

BY RUSS MUSTO



JOSEPH ROGGESE PHOTOGRAPHY

"God must have really wanted me to be a jazz musician because it's something I never would have thought of for myself," Helen Sung says with wonderment at how she has arrived at her place in the world of music, distant from where she could have envisioned herself ending up when she began classical music studies in her native Houston, Texas before the age of ten. A daughter of Taiwanese immigrant parents, she recalls, "I was trained by a very strict teacher from the Russian school who basically instilled in me that the only music worth listening to was classical music. So as a dutiful Asian student I followed her lockstep." She continued her classical piano studies at the prestigious Houston High School for the Performing Arts, then went on to earn undergraduate and graduate degrees in classical piano from the University of Texas at Austin's Butler School of Music.

It was while finishing up her studies at Butler that a seemingly ordinary event motivated the young student to veer from what had been her chosen path: "One day a friend of mine—we were typical classical music majors who spent most of our time in practice rooms and didn't know much else—she said to me, 'Harry Connick, Jr. is in town, let's go hear him.' I wasn't familiar with who he was, but she said, you'll really like him, so I said okay. He had his big band and that was very entertaining, but in the middle of the concert he sat down and played some solo piano pieces and I remember being so struck that I wanted to jump out of the chair and scream. Here's a guy playing the piano in a way I'd been taught never to do my whole life, almost attacking it. But the music was so alive, it grabbed me in a way no other music had before."

Sung began spending hours on end in the university library listening to all the jazz recordings she could get her hands on and investigating the university's fledgling jazz program, eventually enrolling in a beginner jazz piano course. While her friends thought that she was simply engaging in a "fun diversion", Sung quickly realized it was much more. Her musical path was about to take a serious detour, one that would bring her east to Boston when she was accepted into the inaugural class of the Thelonious Monk Institute at the New England Conservatory.

She described the program, where her teachers included the likes of Clark Terry, Jimmy Heath, Barry Harris, Jackie McLean, Wynton Marsalis and Jon Faddis, as "a really great kick in the pants." She notes, "Ron Carter was Artistic Director at the time and one of the things he told us was that if you want to find your own voice, you have to write music. As a classical music major growing up it was something I was never told to do...I never thought to do." Following her graduation in 1997 Sung gigged around Boston for a couple of years, leading her own trio and accompanying local singers before relocating to New York in 1999.

As the new century unfolded Sung began to gain greater notice through her work with Terry, a brief stint with Wayne Shorter and as a member of Jazz Messenger alum bassist Lonnie Plaxico's group. In 2004 she recorded at the International Jazz Festival of Bern with Terry's

Young Titans of Jazz Band. That same year she released her debut record, *Push*, finding her own voice by penning seven of the date's ten pieces, garnering Kenny Barron's praise as a "brilliant composer". Years later, her mentor Carter recalling a duo concert at Chelsea's Rubin Museum, noted, "I'd forgotten how good she plays. I always look forward to playing her songs because she's got some nice concepts that I should get more involved with in understanding why they work so well. They are specific to how she sees melodies and how she comps. She has a nice way of making the chords move that I don't normally see in playing other people's melodies. She earns those plaudits, man believe me."

On her sophomore release, *Helenistique*, Sung put her own stamp on Great American Songbook standards and jazz classics by Barron, Joe Henderson, Ellington and Monk, of which she's said, "That's something that I like to do, presenting really well known songs in unexpected ways." On 2007's *Sunbird*, she merged her classical background with her increasingly personal compositional voice on a program intermingling originals with solo piano interpretations of individual movements from Spanish composer Isaac Albéniz' "España, Op. 156". That same year she achieved greater international recognition as winner of the Kennedy Center's Mary Lou Williams Jazz Piano Competition.

Sung's burgeoning reputation found her increasingly busy, both as a leader and supporting player, recording with Ronnie Cuber, Joe Chambers and Terri Lyne Carrington. She says, "Every experience of listening to and playing with other people is vital. Some things might be personally more exciting or meaningful, but all of it is important because jazz is a music that really lives in the 'doing of' onstage, emulating those we admire and growing through both failure and success. I love what I heard Kenny Barron say about jazz: unlike classical music, which you perfect in the practice room before stepping on stage, with jazz music you step onstage to perfect it." One of her most consequential experiences has been her tenure with the Mingus Big Band. She asserts, "Mingus' compositions are a primer on fearless creativity, masterfully integrating different styles and genres, crafting unforgettable melodies and grooves. I also really admire how engaged he was with the times, powerfully speaking to societal issues through his art."

Sung's 2013 album *Anthem For A New Day* signaled her increasing confidence in her future as an important voice in the jazz community. "Lament for Kalief Browder," from her 2017 landmark collaboration with poet Dana Gioia, *Sung With Words*, is a dedication to the Bronx teenager who committed suicide after enduring three years of incarceration at Rikers Island without a trial. Her involvement with Carrington's Berklee Institute of Jazz and Gender Justice and Roxy Coss' Women In Jazz Organization has prompted her to speak out on issues facing female artists, something she had avoided in the past, and more recently she played an important role as pianist in Karrin Allyson's allstar female group on her 2019 release *Shoulder to Shoulder: Centennial Tribute to Women's Suffrage*.

Sung's forthcoming effort, *Quartet+*, pairing her band of saxophonist/flutist John Ellis, bassist David Wong and drummer Kendrick Scott with the strings of Grammy Award-winning Harlem Quartet, celebrates the work of five notable female jazz pianist maestras: Toshiko Akiyoshi, Geri Allen, Carla Bley, Marian McPartland and Mary Lou Williams, with original arrangements of one of each's classic compositions, alongside five of her own pieces. She stresses, "The women artists whose music I arranged for this album, their artistic achievements are incredibly inspiring and they are true pioneers. I love how diverse the musical selections are, showcasing the depth and range and utter creativity of these brilliant women. I am able to do what I'm doing today because of them. Their amazing lives and perseverance made room for women in jazz and I'm delighted to honor them on the album."

The date was co-produced with violinist Regina Carter who says, "Helen is such a thoughtful and conscientious person and it translates to everything she does. I was a second pair of ears for her, especially for the string parts she wrote, but she was very clear on what she wanted to hear. She asked me to read over her string parts before the recording, verifying that everything she had written made sense and was playable. She used to play violin so the string parts she wrote were very musical and also challenging, but it all made musical sense." Wong echoes that, saying, "Helen has such a clear sonic picture in her mind, so it's a joy and a challenge to bring some of that to life."

Sung confesses, "Making a new record is already a gargantuan undertaking, but to do it during a pandemic? Whew, it was epic. I have to thank my manager Kim Gumbel for being such a strong partner and advocate on my behalf. I couldn't have done it without her. The logistics alone were overwhelming with all the COVID-19 precautions and I had never recorded such a large ensemble before." Sung has produced a masterful work all the more impressive for the time in which it was created. The year 2021 is shaping up to be an even more memorable one for Sung with the awarding of a Guggenheim Fellowship in Music Composition. Asked how she reacted to the news, the now-renowned pianist/composer answered with characteristic humility, admitting, "I think it went something like this: total shock, followed by excitement and joy and then...uh oh, now I've got a ton of work to do!" ❖

For more information, visit helensung.com. Sung's Quartet+ project is at Flushing Town Hall Sep. 16th and she is also at Birdland Sep. 21st-25th. See Calendar.

Recommended Listening:

- Helen Sung — *Push* (Fresh Sound-New Talent, 2001)
- Brother Thelonious Quintet — *Eponymous* (Northcoast Brewing Co., 2009)
- Helen Sung — *re(Conception)* (SteepleChase, 2009)
- Helen Sung — *Going Express* (Sunnyside, 2009)
- Helen Sung — *Anthem for a New Day* (Concord, 2013)
- Helen Sung (with special guest Harlem Quartet) — *Quartet+* (Sunnyside, 2021)

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MIKE NOCK

BY JIM MOTAVALLI

“What’s jazz these days?” pianist Mike Nock asks from his home in Sydney, Australia. “I’d say a thousand flowers are blooming.”

Nock is actually a New Zealander, but the opportunities were in the U.S. and, for the past 35 years, Australia. His American period was extremely fertile, though his San Francisco band The Fourth Way doesn’t get the credit it deserves for being there at the creation of fusion. Or maybe the problem is that the group was essentially before fusion.

Nock began playing early, at 18, primarily in Australia. His trio toured England, but proved short-lived. Like many top foreign-born jazz musicians, Nock’s introduction to America was via a scholarship to Berklee College of Music, in his case circa 1961. He was 21. The problem was his scholarship was for only \$3,000, so he was essentially starving. “Three thousand dollars won’t buy a cup of coffee now and it basically didn’t back then, either,” Nock said. Even a job washing dishes didn’t pay all the bills.

“But after I’d been there a few months I was saved by an offer to play jazz piano four days a week at a club in Newton,” Nock said. “They even had a grand piano. Alex Cirin from Cincinnati was on bass. Chet somebody on guitar.” The breaks kept coming, because Nock was recruited for trumpeter Herb Pomeroy’s fantastic Boston-based big band, featuring at various times Alan Dawson, Hal Galper, Michael Gibbs, Dusko Goykovich and the great Sam Rivers. Nock and Rivers hit it off and they were soon doing gigs together, as varied as Provincetown and, with Dave Holland, Hong Kong. Nock describes Rivers, one of his favorite musicians, as “uncompromising”, which is probably why his gig with Miles Davis was so short.

Still a student, Nock met and played with a 15-year-old Tony Williams right before the aforementioned Mr. Davis called. “Tony was probably the biggest influence on me,” Nock said. “He changed the world I lived in.” Williams was soon to be a fusion pioneer himself, of course. As a teacher of kids the drummer’s age, Nock said he saw a lot of musicians who were virtuoso players but lacked the concomitant emotional commitment.

After getting married so he wouldn’t get deported, a phone call from Yusef Lateef abruptly ended Nock’s Berklee enrollment and Boston dalliance. “He said, ‘It’s Yusef, come to Washington tomorrow. We’re going on tour.’ I didn’t see my new wife for a year.” Nock was with Lateef from 1963-65 and has the highest praise for his former boss. “He was so committed to the music and I loved being around that,” he said. Nock is on Lateef’s *Live at Pep’s* and 1984 albums.

After leaving Lateef, Nock was living in New York when he got another call, this time from saxophonist John Handy. “He wanted me in San Francisco,” Nock said. “I was living on the Lower East Side and I’d had it up to here with the drugs there, so I was receptive. But after a festival in France, there basically were very few gigs with Handy. The money wasn’t there.” But Nock did play on Handy’s 1968 *Projections* album, which is where he met the violinist and future Fourth Way member Michael White.

Another call: from Dionne Warwick! “It wasn’t jazz, of course,” Nock said. “She was great and even let me open some of her shows. The money was good, but eventually I saw it as a trap—I wanted to play my own music.” Nock recruited drummer Eddie Marshall to play with Warwick and they talked about working together. That began with collaboration on Nock’s first solo album, *Almanac* (1967, released in 1977), which also had bassist Cecil McBee and saxophonist Bennie Maupin.

Nock said the first stray rays of fusion were around then, with one adherent being flute player Jeremy Steig, whose 1968 *Jeremy and the Satyrs* record had rock elements. Critic Ritchie Unterberger claims the music is “better on paper than in execution ... at times, about the only thing separating this from run-of-the-mill blues-rock or soul-rock was the very jazzy flute.” Still,

it started something. The Tony Williams Lifetime was still a year in the future and Davis’ *Bitches Brew* two years. That same year, 1968, The Fourth Way was founded, with Marshall, White and bassist Ron McClure (replacing James Leary, who was there for a minute). Perhaps improbably, the group was signed to Capitol and/or its subsidiary Harvest and put out three groundbreaking LPs. “At the time, being on a major label was pretty good for us,” Nock says. “There was a buzz in those days.” Nock was central to the band’s sound and a principal composer. He had met inventor Harold Rhodes, who introduced him to his revolutionary electric piano. “The Fender Rhodes made it happen,” Nock said. “It enabled the piano player to have an equal voice and a sustained note that could cut through. I loved it immediately and had to learn a new way of playing, using effects pedals and a ring modulator. At 80 now I don’t want to be carrying a Fender Rhodes around, but I still appreciate that special thing the early Rhodes pianos had.”

White wanted to do his own music and was soon making spiritual jazz albums for Impulse. That was the end of The Fourth Way. The group could have continued with other players and saxophonist Hadley Caliman did some gigs, but Nock says the four members had a unique chemistry and with anyone else it would have been something else.

Nock returned to Australia around 1985. “I felt that my destiny was to come back and share what I had learned in America,” Nock said. He was an artist in residence in Brisbane and then at the Sydney Conservatorium of Music until 2018. New Zealand? Well, he was appointed an Officer of the New Zealand Order of Merit for services to Jazz in 2003. But he is in Australia to stay.

Nock has made dozens of leader albums, as well as sideman dates with Handy, Lateef, Steig, Tal Farlow, John Klemmer, Eric Kloss and David Liebman. He points listeners toward *In, Out and Around* (1978) with Michael Brecker (“he played his ass off”), George Mraz and Al Foster (“the first time that rhythm section played together”) and *Ondas* with Eddie Gomez and Jon Christensen (“celebrating its 40th anniversary”).

(CONTINUED ON PAGE 13)

LEST WE FORGET



DEWEY REDMAN

BY ALEX HENDERSON

15 years have passed since the death of tenor saxophonist Dewey Redman, who was 75 when he died of liver failure on Sep. 2nd, 2006. He continues to be remembered as a master of the avant garde who was also quite capable of playing postbop and standards. Although the tenor was his main instrument, Redman also played alto, clarinet, musette and suona (a traditional Chinese double reed instrument).

Redman was born in Fort Worth, Texas on May 17th, 1931. His roots were bop but during the ‘60s he fully embraced the free jazz revolution. 1968 marked the beginning of his association with another Fort Worth native: pioneering alto saxophonist Ornette Coleman, one of the founding fathers of avant garde jazz. Redman remained with Coleman until 1972, continuing to perform with fellow Coleman sidemen after that. The ‘70s/’80s quartet Old and New Dreams united Redman with fellow Coleman alumni Don Cherry (trumpet), Charlie Haden (acoustic bass) and

Ed Blackwell (drums) and it was also during the ‘70s that he played extensively with pianist Keith Jarrett’s American Quartet.

The ‘80s-90s found Redman leading his own groups in addition to pursuing a variety of work as a sideman. Redman was employed by a wide range of players, from guitarist Pat Metheny on 1980’s *80/81* to drummer Paul Motian on 1988’s *Monk in Motian*. The saxophonist was also part of different lineups of Haden’s Liberation Music Orchestra, an adventurous band combining postbop and avant garde jazz with overtly political themes.

Two previously unreleased recordings by Redman have surfaced. Released by pianist Barney McAll in June, the digital-only *Live in Chicago* contains a performance from March 2002 with Redman leading a quartet of McAll, bassist John Menegon and drummer Matt Wilson. The group favors an inside/outside approach and includes some familiar standards such as Ray Noble’s “The Very Thought of You” and Axel Stordahl-Paul Weston’s “I Should Care”.

“Dewey used to say, ‘When you play free, play free. When you play bluesy, play bluesy—and just react, because it’s all music,’” McAll remembers. “He wasn’t concerned with genres or styles; he just was a deep-flowing river of sound and melody in whatever context he found himself in. He was one of the few that skirted the divide between free and more ‘inside playing’ but he was just a natural-flowing musician

who was playing in the present moment and really listening. So, what came out of his horn was real and people could feel how real it was. It was emotionally very powerful.”

McAll continues, “I like to say that his seemingly eternal flow of melody was anciently familiar. Like you have heard it before, but it’s also the first time you have heard it. He was also a virtuoso and could read well and could interpret melody in a very intuitive and deep way. If you listen to his work with Keith Jarrett’s groups, he is negotiating very complex musical equations with great ease and flow. And if you hear him with Ornette Coleman, it’s a whole other way of playing, but he is very much Dewey in both contexts because he had a rare blend of deep intellect, bluesy funk and a completely free approach. I don’t know many other musicians who had all these qualities so plentifully.”

The other posthumous release is the also digital-only *Pillars & Columns*, a duo with bassist Mark Helias recorded in 1981 at a time when Helias was part of a quartet that Redman was leading, the other members Eddie Moore on drums and Fred Simmons or Charles Eubanks on piano. “*Pillars & Columns* is from a duo concert that I remember booking with Dewey as part of a series in Massachusetts,” Helias notes. “It was the only duo gig we ever did, instead mostly playing in trio with Edward Blackwell or in Dewey’s quartet.

(CONTINUED ON PAGE 13)

RATAPLAN

BY JOHN SHARPE

Musician-run labels have gone from being an outlier to near ubiquitous. Certainly it's a course that drummer Devin Gray of Rataplan Records would advocate anyone to pursue, particularly if creative integrity is a concern. Gray recognized early, even before attending college, that he was embarked on a career where the rewards were likely to be aesthetic rather than monetary and that self-determination was the way forward. But once in NYC, taking his Masters at the Manhattan School of Music, Gray worked hard to establish himself on the scene, leaving no time to launch a label as well. Having financed the recording of his leadership debut *Dirigo Rataplan* by a heavyweight quartet comprising saxophonist Ellery Eskelin, trumpeter Dave Ballou and one of his mentors from Baltimore's Peabody Conservatory, bassist Michael Formanek, in 2012, Gray was struggling to get it out. Happily Chris Speed's Skirl imprint came to the rescue. Further albums ensued. But it wasn't until he had *Dirigo Rataplan II* in the can in 2018 that he took the plunge and established his own outlet. Gray lays out his rationale: "I was sitting there in Brooklyn thinking do I need to email more people? No, I'm going to start my own record label. No harsh feelings. Nothing about money or ownership. I can get my compositional approach out in a way I'm OK with, so I can get onto the next artistic thing."

Befitting a drummer-led outfit, the moniker of the

group derives from the Latin motto of his native Maine "dirigo", meaning "I direct", and the French "rataplan", an onomatopoeic word referring to an iterative percussive sound. It seemed an appropriate handle for the label too, especially so as Gray has been prominent on all nine releases to date in some combination or other. Each tends towards the imaginative and adventurous, with Gray's unpredictable charts interpreted by classy collaborators who vary from saxophonist Ingrid Laubrock and pianist Cory Smythe on *Cloud Sounds* to guitarists Ryan Ferreira and Jonathan Goldberger and bassist Chris Tordini on the odysseys of *Fashionable Pop Music*. Among the catalogue, two recent releases stand out. One is *Melt All The Guns* by another starry trio, completed by trumpeter Ralph Alessi and pianist Angelica Sanchez. Gray explains: "I wrote some music for them because there were some gigs I had and I wanted to play with them. Ralph's music has been such an influence on me over the years. The same with Angie. I wrote a book of music for them and then we ended up recording about half of it."

As is obvious from the thought that went into what to call his first band and then label, names are important to Gray. Where did the title come from? "I put a pretty strong political stance on it, because I was really feeling that at the time. I wanted to see what would happen if I said something that wasn't just an abstract jazz title, but was something with a little bit more weight. I think it went well. The label gives me that freedom to pressure myself into doing things, taking more chances even. It comes down to what are you trying to say as an artist, what's the message you're trying to get out there."

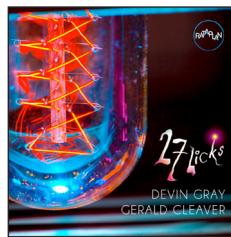
The second noteworthy recent release, *27 Licks*, a duet with fellow percussion maven Gerald Cleaver, showcases a series of joint improvisations, which demonstrate that instrumental focus is no constraint on invention and intrigue. "That's the accumulation of 10, 15 years of knowing each other." On one track Cleaver sustains a press roll for over three minutes, which pithily illustrates Gray's approach to framing music. "I think about the moments that are the most interesting and that's what I want people to hear. Instead of sitting there and listening to a 45-minute set, enjoying 15 minutes of it a lot and knowing it took the whole time to be able to do it, what if we grab those moments that I really like." As a result the duration of some of the label's releases is more EP than LP. For Gray it's all down to artistic imperatives. "Make the music the way you hear it. I think the shorter medium also fits the internet structures. I like experimenting with length in general anyway, with live gigs, even with vinyl records."

Gray has several other sessions ready to see the light of day. "I have about five records right now that I'm working on. I have a solo record, because I've never done that. It wasn't pandemic-inspired. It was recorded before but it's finished now and I'm trying to figure out what to do with that. There's a thing with [guitarist] Wendy Eisenberg and [violinist] Jessica Pavone. Also I did another record with [accordion player] Andrea Parkins and [reedplayer] Frank Gratkowski, that one's in the can. Another one with [cellist] Mariel Roberts and [saxophonist] Angela Morris in New York." Enthused by Speed's curation of Skirl, Gray also wishes Rataplan to serve as a platform for other

(CONTINUED ON PAGE 13)



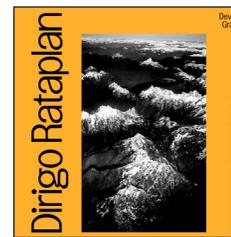
Melt All the Guns
Gray/Alessi/Sanchez



27 Licks
Gerald Cleaver & Devin Gray



Relative Resonance
Devin Gray



Dirigo Rataplan II
Eskelin/Formanek/Ballou/Gray



Fashionable Pop Music
Devin Gray

VOXNEWS

FOUND THINGS

BY SUZANNE LORGE

In the mid '70s, **Alice Coltrane**—both an in-demand musician and a keeper of her late husband John's legacy—began to remove herself from the hectic world of touring and recording, instead delving ever more deeply into the contemplative philosophies of Eastern spiritual traditions. By the early '80s, she had changed her name to Turiyasangitananda and founded an ashram northwest of Los Angeles. Rough recordings from that time, never widely distributed, reveal that her music had changed, too. In July, Impulse! Records/UMe released *Kirtan: Turiya Sings*, a 1981 recording of just Wurlitzer organ and voice, a first-ever such combination for the prolific multi-instrumentalist. Both John and Alice had released seminal recordings on Impulse!, so it's fitting that the legendary label would include this long-forgotten collection as part of its 60th anniversary celebration this year. On the nine tracks, Coltrane sings in Sanskrit, her voice reverential and chant-like as the organ holds blues and gospel chords underneath. On cuts like "Jai Ramachandra" and "Rama Katha" she uses simple repetition to create mood and wide spaces to generate tension; she doesn't move until the right moment arrives. Though you can

hear references to both American roots music ("Charanam") and European classical ("Yamuna Tira Vihari") in these meditative pieces, she doesn't improvise or ornament any of the passionately phrased lines in expected ways; the focus remains on the mantram, as fits her devotion. The purpose of this music is "to praise the name of the Supreme", writes saxophonist Ravi Coltrane, Alice and John's son. "On this album, your heart and spirit will be turned toward divine inspiration and appreciation."

There are other historic releases now on offer. This summer, BMG/ Montreux Sounds started releasing two-disc, live recordings of iconic singers who played the Montreux Jazz Festival over the years, part of the label's massive UNESCO-cited heritage collection. The first, *Nina Simone: The Montreux Years*, presents her full program from her first Montreux performance in 1968 and culls tunes from her subsequent four, 1976 through 1990. Schooled at Juilliard, Simone didn't like playing festivals much, but she used their spotlight to her advantage. Hear the 1976 version of "Little Girl Blue", with its altered lyrics about liberation and Langston Hughes' searing words on "Backlash Blues". The second release, *Etta James: The Montreux Years*, chronicles her first European concert in 1975 and five festival concerts from 1977 to 1993. The high-octane blues singer, backed by rock and jazz heavyweights of the day like pianist Rick Wakeman and saxophonist David Newman, sets the ear aflame with tunes like "Breakin' Up Somebody's

Home" and "Tell Mama". James' voice is simply irrepresible in these live performances.

Grammy-winning singer **Ledisi** recreates some of Simone's most powerful musical statements on *Ledisi Sings Nina* (Listen Back). These seven tracks pull the activist-singer's message into current musical parlance, integrating a large-ensemble sound with a modern R&B sensibility. Ledisi, who credits Simone's music with lifting her out of a debilitating depression, sings full throttle, in contrast with Simone's low-growling contralto. These two emotional powerhouses share a talent, though: the ability to slay with a song.

More historic recordings: The Lost Recording's *Sarah Vaughan Live at the Berlin Philharmonie 1969* has her still at her interpretive best on standards and pop tunes of the day by Burt Bacharach, The Beatles and Jimmy Webb. And this month Capri Records will release **Sheila Jordan's Comes Love: Lost Session 1960**, recorded at New York's Olmsted Sound Studios for the now-forgotten Chatam Records. The names of the players in the trio remain lost, but Jordan's innate bop perspicacity and confident charm are unmistakable. This record, predating Jordan's 1963 debut on Blue Note, is now her first known album.

As more performance spaces reopen and gigs return, it's important to turn out. Catch **Kurt Elling** and **Jazzmeia Horn** honoring Jon Hendricks' legacy at Dizzy's Club (Sep. 9th-12th); **Gregory Porter** at NJPAC (Sep. 24th) and **Duchess** at Birdland (Sep. 30th). ♦

RICK LAIRD

BY ANDREY HENKIN



COURTESY OF JANE MERYLL

Rick Laird, Irish bassist best known for anchoring the first iteration of the Mahavishnu Orchestra from 1971-73 but with an impressive jazz resumé on either side of that tenure and later a long career in photography, died Jul. 4th at 80 of lung cancer.

Laird was born Feb. 5th, 1941 in Dublin. He then moved to New Zealand at 16, followed by a couple of years in Australia (where he worked with another future-fusioner-in-America, The Fourth Way founder pianist Mike Nock) and then, in his early 20s, relocation to London. It was there that his jazz career took off and while Laird is not as celebrated as peers like Stanley Clarke or Miroslav Vitous or later genre players like Jaco Pastorius or Ralph Armstrong, he actually had a much greater jazz pedigree as part of the 1964-66 house band for Ronnie Scott's club, backing visiting Americans like Prince Lasha, Al Cohn/Zoot Sims, Annie Ross, Sonny Stitt, Wes Montgomery, Victor Feldman, Roland Kirk, Don Byas, Yusef Lateef, Ben Webster, Sonny Rollins and more. Laird then received a scholarship to study at Berklee College of Music and, in 1969, got his first major gig as part of Buddy Rich's big band.

In 1971, a connection from Ronnie Scott's, British guitarist John McLaughlin, already in New York and established through work with Miles Davis, called to include him in a new band inspired by Davis' jazz-rock explorations. That band was the Mahavishnu Orchestra (MO), originally completed by violinist Jerry Goodman, Czech keyboard player Jan Hammer and drummer Billy Cobham. Of all the bands to come out of the Davis circle, MO turned the brightest for the shortest period of time (though McLaughlin would keep using the name for other bands). MO released three albums in its lifespan—studio dates *Inner Mounting Flame* and *Birds of Fire* and live set *Between Nothingness and Eternity* (another studio session, *The Lost Trident Sessions*, was released in 1999)—and played over 300 gigs between 1971 and its disbandment after a final concert on Dec. 30th, 1973. Laird was the least flashy of the group (apart from his Ampeg Dan Armstrong Lucite bass), using his long experience as a rhythm section player to ground the proceedings for the pyrotechnics of his bandmates.

Laird stayed busy, working with Clive Stevens, Horacee Arnold, Eddie Jefferson, Richie Cole, Vic Juris, Eddie Daniels, Stan Getz and others. He also released his sole album as a leader, 1976's *Soft Focus* for Muse, a quartet date with tenor saxophonist Joe Henderson, pianist Tom Grant and drummer Ron Steen. But by the early '80s Laird shifted his "focus", hanging up his bass and devoting himself fully to photography, a side gig he had begun in the '70s. Laird's portraiture has graced albums by McLaughlin, Cobham, Nock, Sun Ra, Dave Liebman, John Abercrombie, Attila Zoller, Michael Brecker, Cindy Blackman, Larry Coryell, Lee Konitz, Jack DeJohnette, Bill Barron and many others.



JUNI BOOTH (Feb. 12th, 1948 - Jul. 11th, 2021) The bassist was active since the late '60s, working with Marzette Watts, Sonny Simmons, Shelly Manne, Gary Bartz, Larry Young, McCoy Tyner, Freddie Hubbard, Masabumi Kikuchi, Joe Bonner, Hamiet Bluiett, Elvin Jones, Chico Freeman, Junior Cook, Ernie Krivda, Steve Grossman, Beaver Harris, Sun Ra, Charles Gayle, Franklin Kiermyer, Ilhan Ersahin and others. Booth died Jul. 11th at 73.



DINO J.A. DEANE (Feb. 16th, 1950 - Jul. 23rd, 2021) The trombonist/keyboard player had collaborative albums on Dossier, Ear-Rational, FMP, Victo and Zerx with Bill Horvitz, Butch Morris, Lê Quan Ninh, Myra Melford and others to go along with credits under Morris, Jon Hassell, John Zorn, Wayne Horvitz and Stephanie Richards. Deane died Jul. 23rd at 71.



JERRY GRANELLI (Dec. 30th, 1940 - Jul. 20th, 2021) The Canada-based drummer, despite being best known for his work in 1965 on Vince Guaraldi's *A Charlie Brown Christmas* (for which he was initially not even credited), had a long career: with Guaraldi prior to *Charlie Brown* then Jon Hendricks, Denny Zeitlin, Mose Allison, Ralph Towner, Jay Clayton, Jane Ira Bloom, Lee Konitz, Robben Ford, Charlie Mariano and more to go along with albums since the '70s on Excalibur, JMT, ITM Pacific, Loveslave, Songlines, Veal, Addo and, most recently, Sunnyside. Granelli died Jul. 20th at 80.



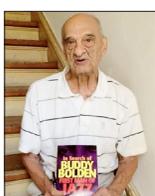
ANTTI HYTTI (Oct. 12th, 1952 - Jul. 3rd, 2021) The Finnish bassist/vocalist was a founding member of Piirpauke and worked with Tomasz Stańko, Edward Vesala, Juhani Aaltonen, Jone Takamäki, Iro Haarla and others. Hytti died Jul. 3rd at 68.



ELLIOT LAWRENCE (Feb. 14th, 1925 - Jul. 2nd, 2021) The pianist, though better known for his later career as a composer/arranger for film and TV, got his start leading dance bands in the '50s playing period jazz tunes for albums on Fantasy, Vik, Jazztone and Vogue and recording with the reunited Four Brothers and Manny Albam. Lawrence died Jul. 2nd at 96.



CLARENCE McDONALD (1945 - Jul. 21st, 2021) The pianist/keyboard player/producer recorded with Blue Mitchell, Sonny Criss, The Manhattan Transfer, Nancy Wilson, Freddie Hubbard and Stanley Turrentine among his many pop credits. McDonald died Jul. 21st at 75.



DON MARQUIS (??? - Jul. 29th, 2021) The jazz scholar, based in New Orleans since the '60s, published *In Search of Buddy Bolden: First Man of Jazz* in 1978 (and consulted on the 2019 film *Bolden*) and was integral in founding of the New Orleans Jazz Museum. Marquis died Jul. 29th at 88.



JOEY MORANT (1938 - Jul. 29th, 2021) The trumpeter/vocalist worked with Harlem Blues and Jazz Band, George Benson, Lionel Hampton Orchestra, Roy Ayers, Dizzy Gillespie, Benny Goodman, Benny Golson, Gene Ammons, Earl Bostic and others and released albums on Amy-Mala-Bell, Double L, SSS International and, in 2018, Blujazz. Morant died Jul. 29th at 82.



BENNY MUSTAFA (Sep. 22nd, 1939 - Jul. 2nd, 2021) The Indonesian drummer worked with Bubi Chen, Jack Lesmana, Ireng Maulana and others but his most notable credit was on Tony Scott and The Indonesian All Stars' 1967 SABA LP *Djanger Bali*. Mustafa died Jul. 2nd at 81.



VIC PITT (Sep. 26th, 1941 - Jul. 27th, 2021) The British bassist/tuba player, whose brother Tony was a guitarist and banjo player, was part of the U.K.'s trad-jazz scene with two of The Three Bs in Kenny Ball (1960-76) and Chris Barber (1979 into the new millennium) and also worked with Wally Fawkes, John Crocker, Ian Wheeler, Pat Halcox and others. Pitt died Jul. 27th at 79.

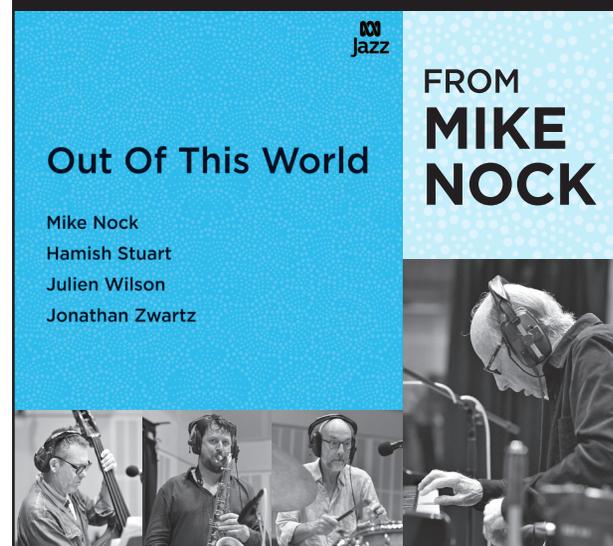


BILL RAMSEY (Apr. 17th, 1931 - Jul. 2nd, 2021) The singer, though born in Ohio, based his career in Germany after serving there with the U.S. Air Force, recording for Polydor, Columbia, Electrola, Cornet and Intercord, both as a featured performer and in collaboration with Paul Kuhn, Inge Brandenburg, Toots Thielemans, Dieter Reith and others. Ramsey died Jul. 2nd at 90.



SAM REED (Oct. 18th, 1935 - Jul. 7th, 2021) The stalwart Philly saxophonist worked with The Metronomes, The Ambassadors, Grady Tate and Sunship and was a longtime member of Odean Pope's Saxophone Choir, appearing on albums the band made for Soul Note in the '80s-90s. Reed died Jul. 7th at 85. ❖

Out Of This World New digital album



Pianist Mike Nock, known for his work with names like Michael Brecker and Yusef Lateef as well as his seminal 'Ondas' on ECM Records, is joined by masters of Australian Jazz - Julien Wilson, Jonathan Zwartz and Hamish Stuart.

Their latest offering 'Out of this World' presents original compositions by the group, recorded by ABC Jazz in Australia and available now.



(INTERVIEW CONTINUED FROM PAGE 6)

JA: That is a slippery statement to put on the group. I suppose it depends where you consider the invisible cultural borders between East and West to exist. What about North, South, Up, Down and Center? If you are trying to assert that the formal structure of NIS' music is lifted from traditional sources I would disagree and question what music you have in mind. If we played the same music arranged for violin, banjo and sousaphones would you make the same claim? Perhaps that is an association based on the group's instrumentation? Should music be categorized by its instrumentation or by how it sounds?

All that said, I tend to be musically omnivorous and am inspired by sounds from all over: traditional folk music, contemporary music, acoustic, electronic, sacred, secular etc. The influence of traditional folk musics on "Western" music could almost be considered a tradition in itself. I'm thinking about Béla Bartók, Igor Stravinsky or Don Cherry, to name a few. In different ways they all drew from the well of traditional folk musics. Does that make the music they influenced Eastern or Western? Hopefully through playing the guimbri in NIS I can respectfully point a few more ears to the vast musical contributions the Gnawa have shared with the world.

To get back to your question, Chicago is a fantastic place to explore all kinds of music-making, in part because there have and continue to be so many dynamic exploratory musicians who are willing to cross boundaries of genre and try to arrive at new sounds. Chicago's music scene has also remained fertile because there are venues and audiences that have historically supported and been engaged with that sort of exploratory trajectory—shout out to Constellation.

TNYCJR: Do you use microtonality or non-equal tempered tunings/scales in NIS?

JA: Not so much but it is an area that the music could explore in the future.

TNYCJR: NIS has an ensemble sound and aesthetic, at least to this listener. How do you incorporate a lead voice like Evan Parker into NIS' musical values?

JA: I'm glad that comes through for you. In July of 2019 we had two nights at Café OTO in London. Evan joined us the second night and we played a new composition that became the [new] record. Evan is a luminary of the music and his language is masterfully realized. I felt the two languages could interweave and run parallel effectively, if we left space for him to go where he wanted. Both approaches draw inspiration from the music of John Coltrane. I think both of our languages offer joy to those paying attention to the nuances.

TNYCJR: How much of the music is notated and how much comes out of spontaneous moments in concert?

JA: *descension (Out of Our Constrictions)* is composed of 12 sections of completely notated, interlocking material. The more the group becomes familiar with the material the more malleable it becomes. We look to find new possibilities each time we play and sometimes we revisit what we find and then proceed further. Adding Evan to the mix supercharged our exploration. We were running in parallel with a master improviser. It is about learning to listen and respond together.

TNYCJR: In performance, is there a leader, or can various musicians indicate cues for changes or movement to a new section or idea?

JA: I guide the group through the sections and pacing, sometimes by cue, sometimes through introducing musical material.

TNYCJR: Is the NIS abstract music in the Western sense, or social music in a more traditional sense?

JA: NIS looks to break down those dichotomies. Abstract music is social music.

TNYCJR: What for you is the social purpose or ingredient of abstract music?

JA: Perhaps we have semantic differences but take the most 'abstract' concert you can think of, it still is a social experience, right? Or looking at it from another perspective, isn't all recorded music abstracted from the musicians and situations where it was created? Bebop isn't typically thought of as dance music. But I remember the great pianist Jodie Christian telling me about a club that he used to frequent in Chicago. There were three rooms for dancers divided into beginner, intermediate and advanced skill levels. And in the room for the most advanced dancers the musicians played bebop. In the late '90s-00s Jeff Parker and I would DJ at a tavern called Danny's. And we would have the crowd dancing to all kinds of music. One time when John Coltrane's birthday fell on a Saturday night Jeff put on *A Love Supreme* and the dance floor was rocking to "Acknowledgement". So to me it is less about whether music is straightforward or abstract and more about music's living exchange with the listener.

TNYCJR: Do you make music in NIS with any non-musical goal in mind?

JA: I think music is a conduit for shared energy. I try to make music that feels vital.

TNYCJR: How well do you think the NIS fits into jazz venues, with audiences in seats or at tables? What's the ideal performing situation for NIS?

JA: Our music fits well where people feel like listening. How people listen is their choice and experience. They could be dancing or sitting very still. We have played concerts at jazz clubs, rock clubs, concert halls, festivals, churches, cemeteries, museums, meeting halls, cinemas, fountains, boats, The Henry Miller Library, parks and parking garages... ❖

For more information, visit joshuaabramsmusic.com. Abrams' Natural Information Society with guest William Parker is at *Le Poisson Rouge* Sep. 27th. See *Calendar*.

Recommended Listening:

- Joshua Abrams—*Cipher* (Delmark, 2002)
- Mike Reed's Loose Assembly—*The Speed of Change* (482 Music, 2007)
- Joshua Abrams—*Natural Information* (Eremit, 2008-9)
- Nicole Mitchell's Ice Crystals—*Aquarius* (Delmark, 2012)
- Dave Rempis/Joshua Abrams/Avreeayl Ra + Jim Baker—*Perihelion* (Aerophonics, 2015-16)
- Natural Information Society with Evan Parker—*descension (Out of Our Constrictions)* (Eremit-Aguirre, 2019)

(ENCORE CONTINUED FROM PAGE 10)

In Australia, Nock had a long stint running the Naxos Jazz label, putting out albums by the New York Jazz Collective, singer Jackie Allen, Donny McCaslin and dozens more. The label owner, whose experience was in classical music, sent him 10 albums he'd put out. And when Nock told him exactly what was wrong with them he got the gig. "I didn't go looking for it, it came to me," he said. "We sold more than half a million records before he pulled the plug."

Secure in Sydney, Nock says he's "been lucky,"

even though he had a long recovery after a truck ran over him. "Jazz has been good to me," he said. ❖

For more information, visit mikenock.com

Recommended Listening:

- Yusef Lateef—*1984* (Impulse!, 1965)
- The Fourth Way—*The Sun and Moon Have Come Together* (Harvest, 1968)
- Mike Nock Quartet—*In Out And Around* (Timeless, 1978)
- Mike Nock—*Ondas* (ECM, 1981)
- Mike Nock Trio—*Not We But One* (Naxos Jazz, 1996)
- Mike Nock/Dave Liebman—*Duologue* (Birdland, 2004)

(LEST WE FORGET CONTINUED FROM PAGE 10)

Upon listening to the tape, I felt it was a great example of Dewey's improvisational approach and flow. I thought it should be heard." Helias stresses that whatever type of jazz he was playing, Redman was quite recognizable. "I think it is more germane to discuss the uniqueness of Dewey Redman's sound and form of musical expression," Helias observes. "He was very original in his voice and approach... I would say that Dewey always found a way into the music, whatever it was, to broaden it and make it better. He came into my first Enja recording and put a stamp on the session with a kind of lyricism and energy that still rings so true to this day, a wonderful, funny and gentle man of the highest integrity."

15 years after Redman's death, McAll still has fond memories of the years they played together. "Dewey was rare," McAll says. "Dewey related to me that he was from a line of griots stemming back to Africa and I certainly feel that is true. And when you listen to him play, you know it's true in your very soul." ❖

Recommended Listening:

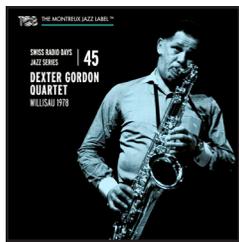
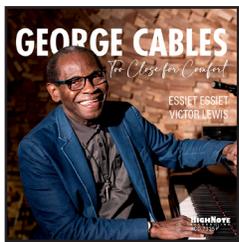
- Dewey Redman—*Look For The Black Star* (Fontana, 1966)
- Ornette Coleman—*New York Is Now* (Blue Note, 1968)
- Keith Jarrett—*Backhand* (ABC Impulse!, 1974)
- Don Cherry, Dewey Redman, Charlie Haden, Ed Blackwell—*Old And New Dreams* (ECM, 1976)
- Dewey Redman/Ed Blackwell—*Communication* (Black Saint, 1980)
- Dewey Redman—*Live in Chicago* (Extra Celestial Arts, 2002)

(LABEL CONTINUED FROM PAGE 11)

artists as well and has been actively soliciting submissions. "I'm listening for the thing that I'm really going to connect with, that I really want to put what I have behind."

Gray doesn't have a fixed schedule for releases. "Because it's me doing it and it also depends on if the bands can play. But quarterly maybe is the answer." Although a grind, Gray is clear that the route offers its own recompense: "To me it's really liberating to have complete control over the whole process, especially compositionally. I don't think at this point that anyone's going to come along and give me \$10,000 to do my record in the way I want it done. That's not a negative statement; it's actually a really positive statement, where people have more resources than ever to be able to think creatively for themselves. I do want to encourage other musicians, maybe the next generation younger than me, to keep going and to trust if they have an idea, they should trust in themselves to follow through." ❖

For more information, visit rataplanrecordsnyc.bandcamp.com. A *Rataplan* showcase is at *Downtown Music Gallery* Sep. 25th. See *Calendar*.



Too Close for Comfort
George Cables (HighNote)
Willisau 1978 (Swiss Radio Days Jazz Series 45)
Dexter Gordon (TCB)
 by Ken Dryden

George Cables has rebounded with a vengeance following a scary health challenge that temporarily sidelined the pianist prior to the COVID-19 epidemic. *Too Close for Comfort*, his seventh CD for HighNote, features him leading a trio with bassist Essiet Essiet and drummer Victor Lewis, in-demand veterans who have been his regular collaborators for years.

Cables mixes in several standards on this studio session, beginning with an angular romp through the Jerry Bock-George David Weiss-Larry Holofcener title track, jokingly referring in his liner notes to the social distancing suggested to slow the spread of the virus. His lyrical, deliberate setting of J. Fred Coots-Sam M. Lewis' "For All We Know", played as a duet with Essiet, reinforces his reputation as a masterful ballad interpreter, as their intimate dialogue brings out new facets of this time-tested favorite.

A prolific composer who has a knack for creating catchy melodies, Cables introduces several new works in this outing. "Circle Of Love" is an upbeat, breezy jazz waltz infused with the pianist's creative spirit. The Latin-tinged "This Is My Song" is even livelier, as the composer's bright melodic line reflects his positive outlook, even in the midst of dealing with the seriousness of his recent illness. Yet it is his poignant miniature, the ballad "A Valentine For You", which packs the most emotional punch. This solo piano feature seems destined to become a frequent request during his live sets, ranking alongside his beloved "Lullaby".

Cables took part in numerous recordings by the late vibraphonist Bobby Hutcherson during the '70s-80s and Hutcherson recorded many of Cables' works, so it isn't surprising that Cables returns the favor with two of the jazz master's compositions. The intense samba setting of "Rose Poses" glistens with Cables' strident, rich chords while the twisting treatment of "Teddy" showcases Lewis' deft touch.

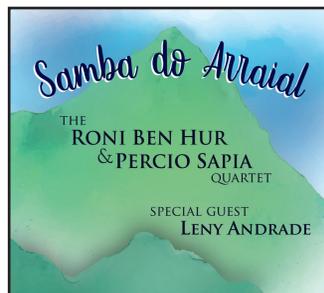
Fellow pianist Tadataka Unno brought his "Crazy Love" to Cables' home and asked him to give it a title. Cables was immediately drawn to it and dives head first into this demanding, constantly shifting vehicle, a duet, featuring Lewis' hand percussion.

After spending over a decade living and working in Europe, Dexter Gordon came home to the U.S. to play at the Village Vanguard in 1976, resulting in critical accolades and a huge boost to his career. By the following year, he had hired both Cables and bassist Rufus Reid while Lewis, on loan from Woody Shaw, soon returned to the trumpeter and Eddie Gladden was his recommended replacement. Cables remained a fixture with Gordon through the end of 1978. This rhythm section performed and recorded frequently with Gordon in the late '70s and a number of previously unissued live recordings have been released since the tenor saxophonist's death in 1990.

This 1978 concert from Willisau is typical for this late period in Gordon's career, full of extended forays. His big toned-blowing incorporates more than a few humorous quotes worked into his solos, the solid rhythm section driving him. While Gordon takes most of the solo space, he allows plenty of room for his band. Cables' comping is first rate, as he is a capable soloist and takes advantage of the spotlight. The Bronislaw Kaper-Ned Washington warhorse

"On Green Dolphin Street" features Gordon's playful side, with Cables' intricate improvisation showing the wide scope of his fertile imagination. The Willard Robison-Dedette Lee Hill standard "Old Folks" opens with Reid providing Gordon's sole backing, though Cables' glistening, spacious chords and lyrical, understated solo stand out. Even better is Cables' long feature in Horace Silver's "Strollin'", with his rapid-fire right hand making full use of the upper half of the keyboard. Reid and Gladden make a formidable team supporting Gordon and Cables. This 1978 broadcast by Swiss Radio, sourced from the station's tapes, has excellent fidelity. While there are a lot of later period Dexter Gordon live CDs available, this long hidden gem is worth the investment.

For more information, visit jazzdepot.com and tcb.ch. Cables is at Birdland Aug. 31st-Sep. 4th as part of the Strata-East 50th Anniversary Celebration. See Calendar.



Samba do Arraial (special guest Leny Andrade)
Roni Ben-Hur/Percio Sapia Quartet (Tratore)
 by Marilyn Lester

It's easy to understand why bebop-trained guitarist Roni Ben-Hur gravitated to Brazilian samba music early in his career. His new CD with the Percio Sepia Quartet is an ode to the legacy of Tropicália, the revisionist movement of the '50s-60s in Brazil, which not only upended traditional styles—as bebop did here in the U.S.—but caused some of its luminaries, such as Caetano Veloso, to flee the country for a time.

One of Tropicália's leaders was guitarist João Gilberto, who pioneered a 'radical' approach to his instrument, *violão gago* or slamming guitar, with its changing patterns and syncopated swing. It's a technique Ben-Hur shows off splendidly in "Bebê" (Hermeto Pascoal), flying through the piece like a speeding train, finally building a dramatic arc to a fierce conclusion with percussionist Sepia and his quartet. This modern arrangement of "Bebê", a political statement about consumerism, is quite different than the original, sung by Gal Costa and arranged by Rogério Duprat as a pseudo American-style pop standard. Ben-Hur, with all the stops pulled out, also demonstrates his virtuosic and creatively limber picking and fret work with a modernized "Bala com Bala" (João Bosco). The original, a vocal by Elis Regina, featured the singer shooting out the lyric in an amazing and impressive rapid-fire vocalese.

A highlight of *Samba do Arraial* is a fairly traditional "Berimbau" (Baden Powell), with its capoeira samba beat and happy-making tempo. The progress of the tune gives all players ample opportunity to shine within its swinging rhythmic style. On the opposite side of the coin is a tricked-out "Sabiá" (Antônio Carlos Jobim-Chico Buarque). Here, instruments such as agogo bells, reco-recos, berimbau, whistles and rainsticks intrude on the musical integrity of the number with jarring unpleasantness.

Four of the ten tracks include vocals by Brazilian superstar performer Leny Andrade, who, at 78, lacks the vocal clarity and strength of her youth. But what certainly remains strong and has deepened with age is her interpretive ability, wrapped in immaculate phrasing and delivered with perfect timing. Torch song "Medo de Amar" (Antônio Carlos Jobim-Vinicius de Moraes) is a master class for vocalists. Even without an understanding of Portuguese, the raw emotion and

meaning of the tune—"no fear of loving"—comes flying across. In each of Andrade's numbers, Ben-Hur takes on a supportive role, providing exactly what she needs to attain her musical goals. Quiet, contemplative moments are achieved in "Caminhos Cruzados" (Antônio Carlos Jobim-Newton Mendonça) but perhaps the holistic spirit of *Samba do Arraial* is best captured in "Coisa Feita" (João Bosco-Aldir Blanc-Paulo Emilio), a lively, jaunty bossa nova reflective of the happy life-loving Brazilian people, perfectly voiced to lift the spirits.

For more information, visit tratore.com.br. Ben-Hur is at Soapbox Gallery Sep. 1st. See Calendar.

Upcoming releases

AUTO74 ANASTASIOS SAVVOPOULOS "AZURE"

Convex Mirrors

AUTO75 DUO SUTERA NOVALI S/T

AUTO76 GÜNTER "BABY" SOMMER / FABRIZIO PUGLISI

Duets

AUTO77 LUCA PERCIBALLI

ORGANIC GESTURES

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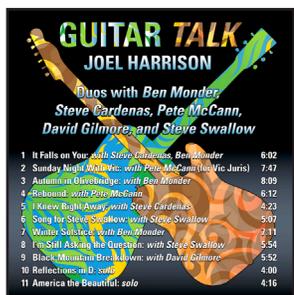
RECOMMENDED NEW RELEASES

- Ray Anderson Pocket Brass Band – *Come IN (Double Moon)*
- Jane Ira Bloom/Mark Helias – *Some Kind of Tomorrow (Radiolegs Music)*
- Christer Bothén 3 – *Omen (Bocian)*
- Blossom Dearie – *Little Jazz Bird (1952-1959) (Fremeaux & Associes)*
- Frank Kimbrough – *Ancestors (Sunnyside)*
- Jeff Lederer Sunwatcher – *Eightfold Path (little(i)music)*
- Francisco Mela (featuring Matthew Shipp and William Parker) – *Music Frees Our Souls, Vol. 1 (577 Records)*
- Mankwe Ndosi and Body MemOri – *felt/not said (Auspice NOW)*
- Angelika Niescier/Alexander Hawkins – *Soul in Plain Sight (Intakt)*
- Jaleel Shaw – *Echoes (s/r)*

Laurence Donohue-Greene, Managing Editor

- Martin Archer/Charlotte Keffe/ Martin Pyne – *Hi Res Heart (Discus-Music)*
- Tony Coe/John Horler – *Dancing in the Dark (Gearbox)*
- Paul Dunmall, Keith Tippett, Philip Gibbs, Pete Fairclough – *Onosante (577 Records)*
- Satoko Fujii Tokyo Trio – *Moon on the Lake (Libra)*
- Arturo O'Farrill/The Afro Latin Jazz Ensemble – *...dreaming in lions... (Blue Note)*
- Evan Parker ElectroAcoustic Ensemble (with Sainkho Namtchylak) – *Fixing the Fluctuating Ideas (Les Disques Victo)*
- William Parker – *Mayan Space Station (AUM Fidelity)*
- Rich Perry – *Happy Destiny (SteepleChase)*
- Mattias Risberg – *Still (Kullen Reko)*
- David Sanford Big Band – *A Prayer For Lester Bowie (featuring Hugh Ragin) (Greenleaf Music)*

Andrey Henkin, Editorial Director



Guitar Talk
Joel Harrison (AGS Recordings)
by Robert Bush

Guitarist Joel Harrison has been quietly assembling a stellar body of work since his debut in 1996. 20 albums later, Harrison is back with a riveting collection of duets with four fellow guitarists (Ben Monder, Steve Cardenas, Pete McCann and David Gilmore) plus the electric bass of Steve Swallow.

In his liner notes, Harrison states that he had been avoiding the writing of simple, instrumental melodies in favor of other challenges, but had come back to the concept for these sessions. The album is dedicated to the memory of Vic Juris, for whom Harrison penned the memorable “Sunday Night With Vic”, hoping to include him on the date. McCann spells Juris on this one and returns on “Rebound”, which could refer to the prodigious amounts of delay/reverb both employ. It swings in its own sweet way and McCann is a definite keeper. Monder and Harrison are a solid match, illustrated on the swelling, orchestral “Autumn in Olivebridge” and “Winter Solstice”, the latter an exercise in melodic clarity. The default motif is probably the pensive ballad that kind of hangs in the air, as in the duet between Harrison and Cardenas on “I Knew Right Away”. The tunes with Swallow are especially potent. On the first, Harrison’s solo is chock-full of Pat Metheny-esque double-stops while Swallow’s contribution explores aggressive counterpoint. The second, “I’m Still Asking the Question”, is a loping, bluesy groove reaffirming their ties to the jazz tradition. “Black Mountain Breakdown” with Gilmore has a more baroque, on the beat feel to it. At times, these duets recall the spirit (if not the letter) of *Sargasso Sea*, the 1976 ECM masterpiece by John Abercrombie and Ralph Towner.

In an album devoted to the art of the duet, what is most striking is the penultimate tune, a solo guitar exploration of Duke Ellington’s “Reflections in D”. It is gorgeous and timeless and Harrison’s interpretation continues to linger in the ear.

For more information, visit agsrecordings.bandcamp.com. This project is at Soapbox Gallery Sep. 2nd. See Calendar.



Managing the Mask
Craig Harris (Aquastra Music)
by George Kanzler

Trombonist Craig Harris creates a varied tonal landscape with an innovative tentet on this ambitious album, which includes everything from funky, hip-hop inspired rhythms and collective improvising to mildly didactic vocals and fetching ballads.

Harris makes especially good use of flutes, as all three reedplayers double, often in striking ensembles. Muted brass and flutes dominate “Wildseed”, from its rubato opening to cushioning solos from Jay Rodriguez (bass clarinet) and Harris. A high-register trumpet solo follows as flutes give way to communal improvising

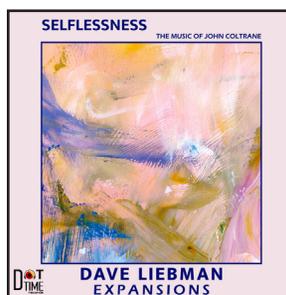
by trombone, trumpets, bass clarinet and saxophones. Flutes are also prominent in ensemble voicings on “Keep Your Razor Sharp”, “Take the Time”, “Song for a Friend” and “Lovejoy”.

The rhythm section is also distinctive, not only for its use of martial and hip-hop patterns and odd meters like 7/4, but also a heavily electronic cast. Electric keyboards (Yayoi Ikawa or Adam Kipple), save for a B3 style organ solo (Kipple) on “24 Days an Hour”, and electric bass (Calvin Jones) create expansive aural textures over the patterned drumming of Tony Lewis. There is an ethereal feel under Harris’ most emotive, tender solo on elegy “Requiem for Fred Hampton” and Jones creates a throbbing pulse on the dramatically building “Makanda”, flute and brass-led ensemble figures jabbing and probing behind flute, alto and baritone in tandem and trumpet (Eddie Allen) solos.

4 of the 14 tracks include Harris’ vocals, sermon-like intonations for short, repeating lyrics/phrases. The longest lyric, on “Deep Thought Music”, asserts “We just wanna play the real soul music” and “We just wanna play the great Black music / Yes the world could really use it”. Others are just the title, sometimes slightly expanded, as in “Take the Time”: “Take the time to be kind, help someone in a bind”.

Harris is the main soloist. He has a deep, burnished tone and skews to the middle and lower registers of the instrument, delivering long, resonant phrases. An exception is “Lovejoy”, wherein he unleashes more avant techniques while ascending to stratospheric registers.

For more information, visit craigharris.com. Harris is at Greater Calvary Baptist Church Fridays. See Calendar.



Selflessness
Dave Liebman Expansions (Dot Time)
by Scott Yanow

Dave Liebman, who celebrates his 75th birthday this month, first saw John Coltrane perform in 1962 when he was 15 and considers him his most important musical influence. While one can hear that in his playing at times, Liebman has had an original voice on his instruments (tenor and soprano saxophones and flute) since at least the early ‘70s when he worked with erstwhile Coltrane drummer Elvin Jones.

Liebman has paid tribute to Coltrane with individual songs, special concerts and such recordings as *Homage To John Coltrane*, *Compassion*, *Joy*, *John Coltrane’s Meditations* and *Lieb Plays the blues à la Trane*. For *Selflessness*, he utilizes his group Expansions, a quintet with alto saxophonist Matt Vashlishan, pianist Bobby Avey, bassist Tony Marino and drummer Alex Ritz and himself sticking to soprano (other than one spot on flute). But although they perform eight pieces that Coltrane recorded during 1960-66 (plus “Lazy Bird” from 1957), at no time does Liebman’s quintet sound imitative.

Uptempo blues “Mr. Day” has inventive solos from Vashlishan and Avey even if their contributions are eclipsed by the fiery Liebman, who displays his own approach to sheets of sound. He is melancholy on the mildly unsettling “Compassion” while accompanied by Vashlishan’s wind synthesizer. An introspective piano introduction leads to an unusual version of “My Favorite Things”, recast in 4/4 time instead of as a waltz. Both of the saxophonists make impressive statements although the song loses a bit of its personality in this time signature. “Olé”, which features

Liebman’s wooden flute, Vashlishan’s clarinet and Ritz on frame drums, is given a very atmospheric treatment while “Lazy Bird” is reinvented with a completely different set of chord changes. Avoiding performing Coltrane’s warhorses, Liebman and his group conclude by reviving such relatively obscure numbers as spiritual “Peace On Earth”, passionate “One Up, One Down”, the futuristic title track and somber “Dear Lord”.

Liebman and Co. succeed at updating Coltrane’s music to the 21st century without losing the essence of the vintage material.

For more information, visit dottimerecords.com. This project is at Dizzy’s Club Sep. 4th-5th. See Calendar.

UNEARTHED GEM

Antibes '75
Billy Harper Quintet (Sam)
by Andrey Henkin

Jazz à Juan, held since 1960 on France’s Côte d’Azur, is one of Europe’s most venerable jazz festivals: Charles Mingus had a legendary performance there in 1960; Archie Shepp and The Full Moon Ensemble released two volumes of their 1970 concert on BYG-Actuel; and a 2002 reissue of John Coltrane’s *A Love Supreme* included the only live performance of that music from the festival’s 1966 edition.

Added to those and documented appearances by Miles Davis, Duke Ellington, Dizzy Gillespie and Ella Fitzgerald is this newly unearthed set by tenor saxophonist Billy Harper, waxed on Jul. 24th, 1975 as part of the 15th anniversary festivities in a triple bill with Mingus and German pianist Joachim Kühn.

This LP contains two-thirds of Harper’s presentation—as recorded by Radio France—in nice packaging with an insert of photos and essay by French music journalist Bernard Loupias. The leader is accompanied by trumpeter Virgil Jones, pianist Joe Bonner, bassist David Friesen and drummer Malcolm Pinson. This is the same band that had recorded Harper’s *Black Saint* a few days earlier (inaugurating the Italian label of the same name) and comes two years after Harper’s leader debut, *Capra Black*, for Strata-East. “Croquet Ballet” comes from that *Black Saint* album and “Cry of Hunger” appeared on *Capra Black*, while the not-included “Priestess” would be officially recorded two years later for Harper’s Denon LP *Love On The Sudan*.

It was inevitable for Harper, coming up in the years after Coltrane’s death, to be assigned the mantle as one of his successors. There is merit to that, as he shares an ecstatic quality, one that takes the saxophone out of the club and brings it into the church, using it to channel greater truths. The two pieces are lengthy workouts, drawing from ‘60s energy music but tempered with a more insistent rhythmic underpinning, courtesy of Pinson, who would continue to work with Harper through the end of the decade. Jones is a nice foil, pushing the band like Harper during his solo turns, and Bonner’s work with Pharoah Sanders prepared him well for these kinds of forays.

For more information, visit samrecords.fr. Harper is at Birdland Aug. 31st-Sep. 4th as part of the Strata-East 50th Anniversary Celebration. See Calendar.

GLOBE UNITY



LOI
Raf Vertessen Quartet (El Negocito)
Wall
Dabin Ryu (s/r)
Spirit Song
Simon Moullier (Outside In Music)
by Tom Greenland

A debut record as leader, a ‘maiden voyage’, is an exciting moment when most personal musical visions can be laid bare. Reviewed below are such voyages, each a hint of what earful surprises the artist may bring with future expeditions.

Ever since Belgian drummer Raf Vertessen relocated to our city in 2016 he has circulated in creative company: his quartet is tenor saxophonist Anna Webber, trumpeter Adam O’Farrill and bassist Nick Dunston and his inaugural album, *LOI*, was mixed and mastered by Jaimie Branch and Eivind Opsvik, respectively. The hour-long suite was recorded in Köln’s LOFT after a two-week tour. While the leader is certainly active, his playing vibrant, his tuneful yet elastic compositions the focal point, his input is nevertheless subservient to the overall sound, which has remarkable dialectic exchanges between Webber, the most adventurous of the four, and O’Farrill, who, despite his laid-back persona, exudes the ebullience of a latter-day Clifford Brown. Dunston, least audible of all, is nonetheless an essential cornerstone, completing the synergism of this delightfully listenable outing.

Still in her 20s, Korean pianist Dabin Ryu has trained for two decades in classical and jazz. *Wall* symbolizes (she writes) the fear an artist must overcome to “fully express” herself. One listen to this impressive debut, which she composed, arranged and produced, leaves no doubt that she scaled that “wall”, fully expressing herself with animation and finesse in myriad styles and formats. On “Stillborn” we hear her pensive, intelligent soliloquy; on the title track (Pt. I) she duets with vocalist Anthony Marsden, comping in a contemporary classical vein; on “Taxi Driver” (with bassist Benjamin Young and drummer Willis Edmundson) she stretches out in a progressive R&B style; on the title track (Pt. II) and “Suspicion” her two-alto quartet (with Nathan See and Zoe Obadia) navigates quirky but catchy phrases with pinpoint accuracy; and on “The Light”, arranged for nonet, she evokes a big(ger) band sound through clever, spot-on arranging.

French vibraphonist Simon Moullier’s approach to *Spirit Song* is more prescriptive than Vertessen, less mediated than Ryu, but rather a forum for his alluring melodies and showcase for his liquid but fiery playing style. Like Joel Ross, he is pushing the instrument’s boundaries, developing distinctive tones and textures even as he is finding ways to supplement and augment his musical *mise en scène*; on two tracks he employs a custom chromatic balafon, creating a dense polyphonic canvas on “Bala” via electronic looping. The project, from two sessions (in 2017 and 2020), with bassist Luca Alemanno and drummer Jongkuk Kim, pianists Simon Chivallon or Isaac Wilson and tenor saxophonists Dayna Stephens or Morgan Guerin, is unified by Moullier’s idiosyncratic style: floating yet funky, layered yet transparent, syncopated yet smooth, ecstatic yet subdued, rigorous yet accessible.

For more information, visit elnegocitorecords.com, dabinryumusic.com and outsidainmusic.com



Virtual Birdland
Arturo O’Farrill/Afro Latin Jazz Orchestra (ZOHO)
...dreaming in lions...
Arturo O’Farrill/The Afro Latin Jazz Ensemble (Blue Note)
by Russ Musto

Shortly after its two-and-a-half-decade-long Sunday night residency at Birdland shut down in the spring of 2020 due to COVID pandemic restrictions, Arturo O’Farrill and the Afro Latin Orchestra took to cyberspace and began a weekly series of virtual performances streamed on Facebook and YouTube. Painstakingly assembled from the individual tracks laid down in isolation by each of the band’s 18 musicians and some guests from locations near and far, the resultant music is a powerful testament to resiliency.

The ten pieces on *Virtual Birdland* are among the best of the more than 100 recorded as part of the series. The orchestra’s horn sections and soloists are propelled by the driving polyrhythmic underpinning provided by the pianist/bandleader and his rhythm section mates, bassist Bam Bam Rodriguez, drummer Vince Cherico, conguero Keisel Jimenez and bongocero Carly Maldonado. Things begin with O’Farrill’s “Gulab Jamón”, a bubbling melting pot of influences, including not only the Indian and Latin referenced in its title, but also European classical and American blues.

The multi-layered French language vocal of guest Malika Zarra is heard on Kali Rodriguez-Peña’s arrangement of her “Pouvoir”, a lilting affair in the festive Moroccan Chaabi rhythmic tradition, which also features the melodious trombone of Mariel Bildsten and a climactic Jimenez conga solo. Jerusalem-born trombonist Rafi Malkiel’s “Desert” is an engaging quintal-metered excursion soundly conjuring the imagery of a Middle Eastern caravan with fluent solos by the composer (quoting Ornette’s “Lonely Woman”) and trumpeter Seneca Black (referencing John Coltrane’s “Impressions”). Barcelonan Miguel Blanco’s beautiful arrangement of the Larry Willis Fort Apache Band classic “Nightfall” provides rich harmonic support for lyrical improvisations by trumpeter Rachel Therrien and tenor saxophonist Ivan Renta.

“Ana Mashoof” by Kuwait’s Ghazi Faisal Al-Mulaifi, arranged by Belgian trumpeter Rémy Labbé, reflecting the Middle Eastern roots of AfroCuban jazz, features the guitarist/composer’s Arabic vocal and Kuwaiti percussion ensemble Boom.Diwan. The music travels to Brazil via Chico O’Farrill’s orchestration of Paquito D’Rivera’s “Samba For Carmen”, composer and Adam O’Farrill wailing on alto and trumpet, respectively, and Letieres Leite’s “Alafia”, a percussion-driven Candomblé tour de force with a roaring Larry Bustamante baritone saxophone solo. The date concludes in more típico fashion with bolero “En La Oscuridad”, featuring Renta’s ardent tenor; Papo Vazquez’ “Cimarron”, a propulsive bomba jazz masterwork; and Tito Puente’s rousing Palladium Ballroom-era classic “Para Los Rumberos”.

O’Farrill’s Blue Note debut, *...dreaming in lions...*, has him on piano and electric keyboards leading the smaller Afro Latin Jazz Ensemble: Rodriguez, drummer son Zack with Cherico, who doubles on African percussion in the section with Maldonado and conguero Victor Pablo Garcia Gaetan; Malkiel (euphonium and trombone); other son Adam (flugelhorn and trumpet); Alejandro Aviles (saxophones and flute); and Travis Reuter (guitar). The program is comprised of two suites composed for Cuba’s Malpaso Dance Company. The music traverses a variety of moods, tonal shades and textures and rhythmic modes

designed to accompany and inspire dancers.

The opening five-movement suite, *Despedida*, reflects on sensations associated with saying goodbye and the finality of farewell. The first movement, “Del Mar”, begins with delicate subtlety. “Intruso” follows, generating agitated rhythmic intensity and swelling dynamics. “Beauty Cocoon” is exotically flavored while “Ensayo Silencio” rocks bluesily before the suite closes with the tango-tinged “La Llorona”. The title suite, in 13 movements, was inspired by the vivid imagery of Ernest Hemingway’s *The Old Man And The Sea* and more expansively exhibits O’Farrill’s virtuosic command of the orchestral harmonic palette and polyrhythmic versatility in an ambitious masterpiece.

For more information, visit zohomusic.com and bluenote.com. The Afro Latin Jazz Ensemble project is at Birdland Sep. 7th-11th. See Calendar.



Tinctures In Time (Community Music, Vol. 1)
Steven Bernstein’s Millennial Territory Orchestra
(Royal Potato Family)
by Tom Greenland

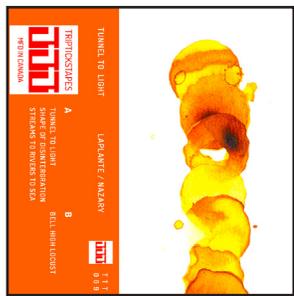
Like so many musicians sequestered by the pandemic, slide trumpeter/arranger Steven Bernstein put his extra time to good use, composing and recording a series of four albums – all recorded live in a Brooklyn studio over four days in early 2020 – with his Millennial Territory Orchestra (MTO). The first to be released (this fall), *Tinctures of Time*, is the only one in the group’s catalog to include all original repertoire.

The prime strength is the improvisatory interplay encouraged by the arrangements, allowing the voluble musical personalities of the leader’s ‘posse’ (many of whom have been playing with him for decades) to arise and shine. Examples include clarinetist Doug Wieselmann’s gentle, deeply soulful work on “Quart of Relativity” and “Angels”; Curtis Fowlkes’ molten trombone and Charlie Burnham’s conversational wah-wah violin on “The Gift”; Eric Lawrence’s barnstorming baritone saxophone on the boogalooing “High Light”; and Peter Apfelbaum’s King Curtis-meets-Charles Gayle tenor saxophone solo on “Satori Slapdown” and his even more unique Ornette Coleman-esque outré melodicism on “Angels Too” (the second of two takes on this Americana hymn).

The pieces are generally slow, often minor keyed, many tracks grounded in one of Matt Munisteri’s guitar patterns, soon anchored by Ben Allison’s incisive acoustic bass and Ben Perowsky’s supple but solid drums, the charts designed to leave ample space for individual interpolation, each voice shifting between fore- and background in the manner of a collectively mixed reggae dub track.

Unfortunately, the project obviates one of the MTO’s core strengths: idiosyncratic interpretation of well-known popular songs with hummable melodies. So while Bernstein’s originals boast persuasive shapes and flow, they lack the hook-laden familiarity of the group’s previous cover songs, which allowed listeners to compare something they already knew with something they’d just discovered: the surprise and delight of hearing how Bernstein and Co. can reimagine and ‘trance-mogrify’ a tune like The Beatles’ “All You Need Is Love” or Sly Stone’s “Everyday People”.

For more information, visit royalpotatofamily.com. This project is at City Winery Sep. 8th. See Calendar.



Tunnel To Light

Travis Laplante/Jason Nazary (Tripticks Tapes)
by George Grella

Travis Laplante is one of the most physically dynamic saxophonists in contemporary music. He's a master of circular breathing and he uses that as an expressive tool to channel a palpable force of musical intensity through his tenor. You can feel sinew and muscle and lung in his playing. That strikes the listener immediately with the opening title track on this new duo album with percussionist Jason Nazary.

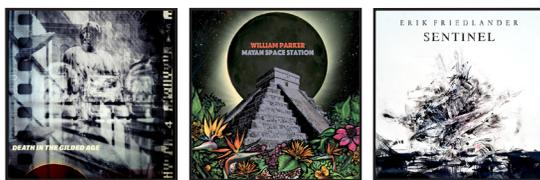
"Tunnel to Light" is full of that force and exciting intensity; it sounds like the musicians are indeed digging their way out of hardship to a better place. Coming first, it promises a lot about the record, but the following tracks don't all fulfill that, or match the grip of the opener. Issued on cassette, with an A- and B-Side, the album is split between three acoustic improvisations and a single long piece on the B-Side, "Bell High Locust". The dichotomy in the music mirrors that of the two sides, the success of the foaming dialogue between the two stands apart from the meandering solipsism of the second side.

Blame circumstances. Side A is Laplante and Nazary playing together. Side B is a construction made remotely during the pandemic, Nazary first

improvising with percussion and electronics, then passing the audio to Laplante, who plays through and over it. There is a lot of activity between the two, but absolutely no bond. Laplante follows the electronics, but he's responding to events, not another person. Nazary's palette of sounds is also limited and mostly dull, lots of shiny clicks and clichéd synthesis, with some interesting close-mic'd acoustic instruments. Where the two together are disciplined and meaningful, apart there's a kind of slowly moving ADHD, too much happening too slowly, nothing established.

Stick with Side A for some exhilarating playing, not a single dull moment and dramatic shape. Then hit rewind.

For more information, visit triptickstapes.bandcamp.com. This project is at The Record Shop Sep. 9th. See Calendar.



Death in the Gilded Age
Gabby Fluke-Mogul, Matteo Liberatore,
Joanna Mattrey, Ava Mendoza (Tripticks Tapes)
Mayan Space Station
William Parker (AUM Fidelity)
Sentinel
Erik Friedlander (Skipstone)
by Stuart Broomer

California-raised, Brooklyn-residing guitarist Ava Mendoza has made a significant imprint across a broad musical spectrum in the past decade, whether leading Unnatural Ways or collaborating with a range of musicians who include Nels Cline, Fred Frith, William Hooker, Jon Irabagon, Nate Wooley and John Zorn. These recent recordings demonstrate some of her eclecticism, from free improvisation to a kind of jazz power trio to tightly organized, composition-focused music. It's also a series of engagements with those other kinds of strings: violin, viola, cello and bass.

Death in the Gilded Age, a cassette release, presents a free-improvising quartet consisting entirely of strings: electric guitar with Gabby Fluke-Mogul's violin, Matteo Liberatore's acoustic guitar and Joanna Mattrey's viola. There is a nest of divergent sounds, the opening "Cadre" matching slack strings, whistling harmonics, pizzicato strings and guitar scrapings, all moving fluidly from omni-directional to near rhythmic unison. The longest track is "Country Lullaby" at 5:27. Though freely improvised, it sounds initially like it was hatched on a hilltop in Appalachia with the sun shining. Gradually bits of concordant noise emerge, one vaguely like a sawmill. The piece drifts to a free ensemble, each musician finding their own path, but it maintains a sense of organic reflection for all of its alternative directions. Demonstrating a masterful economy, the shortest track is "Two-Faced"; a very fast passage of clipped picking for electric guitar and strings, it is a subtle fusion of amplified and acoustic sounds until guitar adds reverb and then it all disappears in little more than a minute.

William Parker's *Mayan Space Station* has been heralded as the eminent bassist's first album with a trio including electric guitar in a jazz-rock mode, with Mendoza joining Parker and drummer Gerald Cleaver. Parker, however, is no stranger to pressing his music in mainstream directions, including his exploration of Curtis Mayfield's music. It's not that much of a stretch to the improvisatory flights of Jimi Hendrix or Eddie Hazel or the energized feedback that Sonny Sharrock brought to free jazz. *Mayan Space Station* foregrounds Mendoza's spiky clarity of line in a trio of special rhythmic force, a group with a narrow timbral range, which delivers an hour of intense music, developing continuously and finding new dimensions in Parker's compositions. Parker and Cleaver are a brilliant

rhythm team, whether it's the latter aligning a drumbeat with the former to create a hybrid bass sound or the two creating a perfectly synced rhythmic acceleration. The title track, first recorded by Parker's Little Huey Orchestra, emphasizes Mendoza's ability to develop a long, engaging solo while "The Wall Tumbles Down" is a highlight, gradually expanding from an intense dialogue into a sonic invention in which Mendoza's extended glissandi become sirens in the kind of disturbing mimesis that distinguished Hendrix' "Machine Gun".

Cellist Erik Friedlander's *Sentinel* presents both a new trio of that name, with Mendoza and drummer Diego Espinosa, and a program of Friedlander's compositions, with strong melodies and often forceful rhythmic impetus. It suggests a jazz group with roots in rock, emphasized by the hard-edged, sometimes overdriven sound of guitar and strong cello ostinatos. Friedlander picks up on resonances and techniques from a broad geographic swath, from the Middle East for the extended "Ember" to the American West with "Feeling You", Mendoza finding her inner Bill Frisell in its near-country lyricism. The rhythmic emphasis is everywhere, with the brief "Bristle Cone" a feature for Espinosa's inventive percussion. Apart from a series of engaging themes, what makes the music so successful is the balance achieved by Friedlander and Mendoza: each moving in and out of the foreground, providing shifting sounds, strong foundations or sudden virtuosic bursts, whether sudden guitar chords or cello's corresponding arco wails.

For more information, visit triptickstapes.bandcamp.com, aumfidelity.com and erikfriedlander.com. Mendoza is at Green Lung Studio Sep. 11th as part of The Whatever Guitar Festival. See Calendar.

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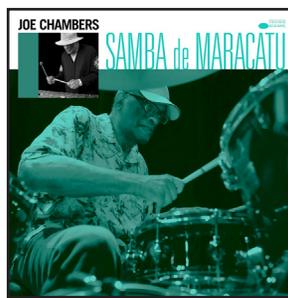
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Samba de Maracatu
Joe Chambers (Blue Note)
 by Francesco Martinelli

Joe Chambers returns to Blue Note with *Samba de Maracatu*, reaffirming his stature as a composer, vibraphonist and drummer. Chambers' career spans six decades, from early associations with some of the most forward-looking musicians of the '60s like Wayne Shorter, Joe Henderson, Bobby Hutcherson and Andrew Hill, to Max Roach's percussion-only ensemble M'Boom and his own albums since 1974's groundbreaking *The Almoravid*. A specialist of AfroBrazilian rhythms with a long-standing interest in West African music, Chambers, in the tradition established by Sidney Bechet's 1941 "Sheik of Araby", dialogues with himself on drums and vibraphone accompanied by pianist Brad Merritt and bassist Steve Haines.

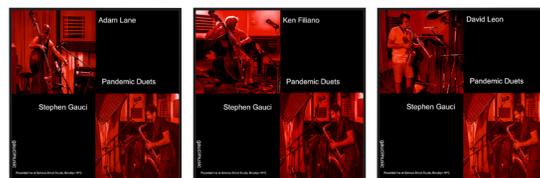
All the references to such an illustrious career are, however, transformed for the current times, without a speck of nostalgia. "Circles" was written for M'Boom in the '70s, reinterpreted in contrapuntal style on Chambers' 1998 Blue Note date *Mirrors* and now energized by a samba/baion rhythm while Shorter's "Rio", itself another Brazilian tribute, takes a bossa nova inflection and the title track is a reference to the AfroBrazilian music of the state of Pernambuco.

Besides new interpretations of standards like Arthur Schwartz-Howard Dietz' "You and the Night and the Music" and Jay Livingston-Ray Evans' "Never Let Me Go", the latter with vocalist Stephanie Jordan, the album features a glowing tribute to Hutcherson with his mesmerizing "Visions", recorded with Chambers in 1968, and a reworking of "Ecaroh" by Horace Silver. "Sabah al Nur" sounds quite exotic but it means merely "Good morning" (literally, morning light) and you hear the salutation frequently in Arabic-speaking countries. In this case it's the title of an evocative tune by Austrian jazz guitarist Karl Ratzer.

DJ Premier sampled Chambers' 1977 "Mind Rain" to construct Nas' classic "New York State of Mind" in 1994 and outstanding "New York State of Mind Rain" brings the process full circle with MC Parrain narrating in verse the history in between and up to now.

Absorbing, varied and above all resolutely contemporary, this is the offering of a true master.

For more information, visit bluenote.com. Chambers is at Governor's Island Sep. 11th. See Calendar.



Pandemic Duets
Adam Lane/Stephen Gauci
Ken Filiano/Stephen Gauci
David Leon/Stephen Gauci
 (Gaucimusic)
 by John Sharpe

When everything shut down in March 2020 due to COVID-19, New York City native tenor saxophonist Stephen Gauci initiated what he thought would be a set of five duet recordings in a refusal to be cowed by the lack of performance opportunities. In fact, the download-only collection ran to some 19 albums over that summer, combining seasoned performers with newer voices. Each partners with Gauci's distinctive

amalgam of falsetto squeal, meaty bottom register, gruff overtones and unpredictable syntax in a series of spontaneous inventions, exposing different facets of the saxophonist's craft.

Bassist Adam Lane has been a cornerstone of Gauci's Trio/Quartet, which has acted as the house band at his Bushwick Improvisers Series at Bushwick Public House since its inception in 2017, but prior to that he helmed a string of fine releases for variously-sized ensembles back in the early 2000s. The upshot is that he is an accomplished improviser, with a strong sense of form, singularly well equipped to meld with Gauci's striking conception. In fact, the eight cuts here constitute one of the best recent showcases for Lane's nimble, nuanced work. But although brief unaccompanied interludes emerge it is largely an intense two-way stream of consciousness affair. A palpable bond exists between the two, nowhere better exemplified than in the second half of "#2", Lane extemporizing a deep dirge-like melody, accompanied by sombre, prolonged, but subtly shaded, saxophone yowls. Elsewhere Lane creates a framework that varies from choppy pizzicato to slippery arco, which buoys Gauci's fluid corkscrewing lines. But even at pace, there's a measured cohesion to their interaction, which makes this one of the most satisfying entries in the series.

Bassist Ken Filiano also shares history with Gauci, appearing with him in assorted configurations between 2006-11. Having first come to prominence in the company of West Coast reedplayer Vinny Golia, Filiano has since become a mainstay of the NYC scene, highly appreciated for his robust tone, whether plucked or bowed, supple swing and flair for drama. In tandem the pair hew close to the free jazz template on "#5", where muscular saxophone skronk draws a vigorous bass rejoinder, making clear the connection by echoing the saxophone's machine gun stutter at one point; even so the piece ends with Filiano laying down a tolling note, eliciting a near ballad response from Gauci. On "#7" Filiano repeatedly mirrors Gauci's angular phrases in a fugue-like start, then, before it wears thin, they shift into freewheeling discourse. Sitting alongside such anticipated fare are more challenging situations, as Filiano utilizes electronics, loops and what sounds like an octave divider as well as thumb piano and chimes. Gauci responds obliquely, often with a wavering altissimo, in murmurs and blurts, in what suggests a voyage of discovery for both participants.

Cuban-American saxophonist David Leon furnishes Gauci with a less familiar sparring partner. Although only at the start of his career, Leon already embraces a variety of modes. While he won the 2017 ASCAP Herb Alpert Young Jazz Composer's Award and subsequently appeared at the Newport Jazz Festival, this duet gives him the chance to air his experimental side. He brings alto and soprano saxophones, flute and piccolo to the session and the cover shows him blowing the first two simultaneously, an effect which he uses sparingly only on the opening track. Gauci meanwhile expands his arsenal to encompass clarinet and flute, meaning that the ten improvisations feature a wide range of textures, broadened yet further by the extended techniques both employ. When alone Leon favors reiterated motifs, like the cycle of squiggling figures he establishes on "#5", which Gauci embellishes further before they embark on a passage of intertwining multiphonics. Those moments when both hurtle in a welter of split tones, false-fingered distortion and dissonant wails, like a single 20-digit virtuoso, are among the highlights. Nonetheless, with its change of tack, the overlapping sustains and carefully controlled harmonics of "#9" represent yet another strong suit to be explored.

For more information, visit gaucimusic.com. Gauci and Leon are at Downtown Music Gallery Sep. 11th and Gauci and Lane are at Bushwick Public House Sep. 13th, 20th and 27th. See Calendar.



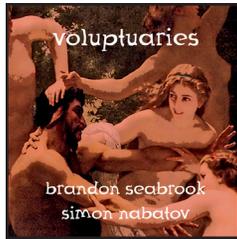
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Stove Top
Three-Layer Cake (RareNoise)
Voluptuaries
Brandon Seabrook/Simon Nabatov (Leo)
 by John Pietaro

As per *Webster's Dictionary*, onomatopoeia is "the use of words whose sound suggests the sense". This definition seems to contain the boundlessness appropriate to the universe of sound emitted by electric guitarist/banjo player Brandon Seabrook. Stretching considerably beyond musical scales and tunings, his music would best be described in terms onomatopoeic. His work with Anthony Braxton, Bill Laswell, Gerald Cleaver, Marco Cappelli and Jessica Lurie, as well as within his own ensembles, speaks for itself. Seabrook's mix of learned post-punk, free improvisation and sound art is evident in most every stroke and on these releases his manic engagements only thrive further.

The trio Three-Layer Cake is something of a Downtown prophecy come to fruition, fulfilling the promise of that moment in time when punk aesthetics painted raw experimentalism and free jazz liberation. Electric bassist Mike Watt is best known as a founder of Minutemen and FIREHOSE, through which he increasingly demonstrated the chops and concepts to drive punk's ethos into daring challenge. Taking it a step further, Watt's partnership with Black Flag bassist Kira Roessler cast the uniquely dark harmonies of Dos and he's since gone on to compose three punk operas. It seems natural that he would coalesce with Seabrook and drummer/percussionist Mike Pride, another Braxton associate whose CV includes Butch Morris, Nels Cline, Sonny Simmons, Marc Ribot, Nona Hendryx, William Parker and Tim Dahl. Pride is also a proponent of something called "death free jazz", which this writer means to seek out next. True to form, *Stove Top* kicks off with "Beatified, Bedraggled and Bombed", a gripping, vexing work featuring streams of rapid tremolo lines by flat-picked tenor banjo. Seabrook's very physical approach to technique is near matched by Watt, whose free-reining bass is wrapped in a sheath of driving industrialism. And Pride, moving between full throbbing drumkit and shakers, fills the atmosphere with electric organ, blending with Seabrook's tapes and bowed banjo, the overdrive of which hangs in the pot of his Bacon & Day Silver Bell banjo. The heart of the album, "Tiller", features an angular melody pairing banjo with Pride's overdubbed marimba to an utterly alluring outcome. The effect is only bested by the two collectively improvising in contrasting directions as distorted guitar, gargantuan bass and explosive drumming push relentlessly. But it doesn't stop there. "Big Burner" is reminiscent of Massacre's best (remember "Legs"?), the guitar's searing effects echoing for long moments after the listening. But then "Luminous Range - Anxious Valve", a postmodernist suite filled with spy guitar, glockenspiel, roving bass and free drumming, may just be the last word on jazz-cum-no-wave, among the height of this sacred anti-genre.

The layers propelling *Stove Top* are enacted as real-time duet on *Voluptuaries* by Seabrook (here only on electric guitar) and pianist Simon Nabatov. Leading with the crashing, tearing "Daggers", the pair improvise their way through a dozen titles, calling on the many facets of free music, at points all in the same phrase. But even on the motion-filled opener, Seabrook and Nabatov's coda stops time, allowing the reverb of both instruments to linger ominously as Seabrook manipulates his volume knob and Nabatov his sustain

pedal. Similarly, on "Who Never Dies", after burning through rapid-fire runs, the pair shifts dynamics considerably and the piano's lower strings are plucked, the effect somewhat reminiscent of Harry Partch's percussive metallic tubing. "Dust Storms", however, is the piece that lures the ear, a moving evocative piano melody, at once modern and romantic, colored by open chording, tremolo bar and volume manipulations, as well as use of detuning the instrument's low E string to fathoms below. "Grospeak" contains the same evocative power, more so, though here the masterful, dark piano playing recalls a distant howling on a starless night. The duet itself—its levels and sympathetic interplay—seems to have reached its zenith on this piece, with the piano's maximalism both thwarted and advanced by the electric bite of guitar.

For more information, visit rarenoiserecords.com and leorecords.com. Seabrook is at Barbès Sep. 12th as part of *The Whatever Guitar Festival* and Barbès Sep. 22nd with Henry Fraser. See Calendar.



Sky Stories
Emily Kuhn (BACE)
 by Anna Steegmann

Trumpeter Emily Kuhn moved to Chicago in 2016 and soon made a name for herself as a bandleader, arranger, sidewoman, composer and educator. *Chicago Jazz Magazine* noted her "charismatic style and a sophistication that belies her youth" and she was nominated "Best Jazz musician" in *The Chicago Reader's* 2020 poll.

Kuhn's debut album *Sky Stories*, her love letter to her adopted home, merges folk, Latin, world and classical music in a program of mostly originals. These various threads flow freely between improvisation and orchestration. The album features two bands. Helios is a chamber jazz group with vocals by Mercedes Inez Martinez, Max Bessesen (alto, tenor and soprano saxophone), Evan Levine (bass), Gustavo Cortiñas (drums), Ben Cruz (guitar), Myra Hinrichs, Lucia Thomas, Ochin Pakhi and Erendira Izguerra (violins), Christine Fliginger (viola) and Danny Hoppe (cello). Three of the ten tracks are by a jazz quartet made up of Kuhn and fellow trumpeter Joe Suihkonen, bassist Katie Ernst and drummer Nate Friedman.

"Horizon" and "Anthem" are introspective with distinctive melodies over pulsing, repetitive basslines. "Fit" is an avant garde jazz composition reminiscent of Ornette Coleman featuring Friedman and Kuhn's persuasive playing. "Beanstalk" showcases hard-hitting, explosive, lively rhythms. "Catch Me" shines with its sophisticated instrumentation. "Roses" starts with Martinez' otherworldly dazzling singing and turns into a bossa nova, heartfelt trumpet captivating the listener. "Queen for an Hour" is high-spirited with playful melodic lines, flamenco rhythms and abundant space for improvisation. "Jet Trails and Shooting Stars" again features Martinez and great plucked basslines to accompany the violins. *Sky Stories* fluctuates between contemporary sounds and string arrangements evocative of classic jazz recordings, such as Kuhn's slow and steady take on the Johnny Green-Edward Heyman-Robert Sour-Frank Eyton standard "Body and Soul".

This is an outstanding debut and Kuhn is a musician to pay attention to as her career unfolds.

For more information, visit bacerecords.com. Kuhn live-streams Sep. 13th at [facebook.com/festivalofnewtrumpetmusic](https://www.facebook.com/festivalofnewtrumpetmusic).

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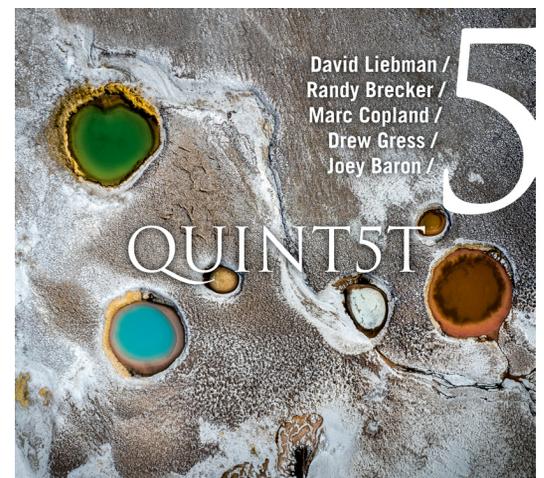


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ON SCREEN



Summer of Soul

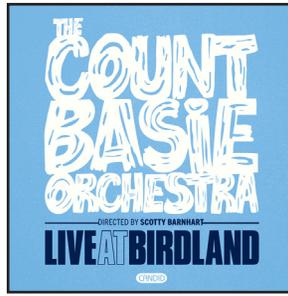
Directed by Ahmir "Questlove" Thompson (Hulu)
by Kevin Canfield

Max Roach isn't in *Summer of Soul* for very long, but the late musician's brief appearance is a prime example of what Ahmir "Questlove" Thompson's documentary does so well. First, we see Roach seated at his drums before a wall of colorful parallelograms. This is the stage backdrop for the 1969 Harlem Cultural Festival and Roach is zipping through "It's Time", the title track from one of his signature albums. Next, we hear from Raoul Roach, who tells Thompson about the racial consciousness informing his father's music. This is followed by an archival interview with the drummer himself, who stresses the importance of Black-owned music businesses. Finally, we return to the 1969 festival, where Roach and wife Abbey Lincoln perform an exuberant version of John Coltrane's "Africa". In a two-minute montage, Thompson gives us vibrancy, history and biography.

Summer of Soul chronicles a concert series held 52 years ago in Mount Morris Park (now Marcus Garvey Park). The multi-weekend Harlem Cultural Festival, organized by promoter Tony Lawrence, drew a primarily African American audience of about 300,000, who saw Mahalia Jackson, Stevie Wonder, The 5th Dimension and many others perform at the foot of rocky hills near 120th Street in Manhattan. Hal Tulchin, a TV producer, filmed the proceedings but couldn't persuade white entertainment executives to release it. The reels sat unseen until the 2010s, when Thompson learned of their existence. His film celebrates the dynamism of performances providing entertainment and catharsis to festivalgoers coping with the recent assassinations of Black leaders, needless deaths of thousands of African American soldiers in Vietnam and countless instances of state-sanctioned discrimination.

Attendees say the shows were beautiful, inspiring events. The footage backs this up. As vibraphonist Roy Ayers and flutist Herbie Mann play a buoyant "Chain of Fools", Thompson cuts to a little girl in a pink dress, dancing with a hand in the air and delighting the audience. We see Jackson, Mavis Staples and saxophonist Ben Branch team up for a rousing "Precious Lord"; the song, a favorite of Martin Luther King, Jr.'s, has particular resonance given that, as the Rev. Al Sharpton tells Thompson, King spoke his final words to Branch. Several of the performances are backed by thumbnail history lessons. The Staples Singers' appearance gives Thompson a reason to reflect on gospel's roots in Black churches. Thompson's interview with writer Greg Tate, who discusses the late '60s "embrace of neo-super Blackness", dovetails with footage of Sly Stone, fearless and charismatic in purple satin and black fringe. When trumpeter Hugh Masekela takes the stage, the conversation turns to South Africa's brutal Apartheid regime. This is an ambitious, intelligent, enthralling film, a documentary capturing the vitality of an important, underappreciated chapter in music history.

For more information, visit hulu.com



Live at Birdland Count Basie Orchestra (Candid) by Pierre Giroux

Count Basie's "Atomic" band was recognized for its great soloists (trumpeter Thad Jones and saxophonists Frank Foster and Frank Wess), great arrangers (Neal Hefti/Ernie Wilkins/Quincy Jones) and perhaps the best rhythm section in jazz (guitarist Freddie Green, bassist Eddie Jones and superb drummer Sonny Payne). On Jun. 27th-28th, 1961 the band recorded *Basie At Birdland* for Roulette Records, one of the most enjoyable recordings the band made during this period.

Count Basie Orchestra (CBO) directed by Scotty Barnhart came to Birdland from Jan. 15th-18th, 2020 to record this live session and honor that aggregation in a most fitting way. Over two CDs, many of the touchstones of the Basie book are played, including five numbers from the original *Basie At Birdland* album.

CBO is a disciplined organization, dedicated to continuing the tradition of exceptionalism that drove the formative iteration of this band. It swings with a natural jauntiness and provides solid footing from which soloists can create their expressive statements.

The Foster composition "Easin' It" is a good jumping-off point, a midtempo swinger with a strong intro from pianist Glen Pearson filled with single-note lines and two-handed block chords. Keeping everything straight, both the trumpet and trombone sections demonstrate cohesion following the arrangement.

On the Wilkins number "Basie", the band is in full throttle uptempo mode with tenor saxophonist Doug Lawrence riding fearlessly over the band, propelled by drummer Robert Boone, Jr. For a change of pace, the Jones opus "I Need To Be Bee'd With" has a solid groove with a stellar intro from Pearson showing excellently crafted chords and thoughtful lines. Then trombonist Clarence Banks jumps in using his plunger mute to create sounds that have a sly warmth and crying tone.

There are many other whipsmart performances including "The Kid From Red Bank", "Kansas City Shout" and "Moten Swing" (featuring a soulful trumpet solo from Barnhart), as well as a classy version of "Shiny Stockings" that has former Basie drummer Butch Miles (1975-79) and then with the ghost band from 1997-2007) showing he still has game. Both discs close with the Basie theme "One O'clock Jump", which brings to mind the old saying "often imitated, never duplicated".

For more information, visit candidseptreleases.pages.dev. This band is at Birdland Sep. 14th-18th. See Calendar.



Heritage/Evolution, Volume 2 PRISM Quartet (Xas) by Jim Motavalli

The second album in the *Heritage/Evolution* commissioning series brings together three stellar

saxophonists—Ravi Coltrane, Joe Lovano and Chris Potter—as guests of the PRISM Quartet. The first volume came out in 2015 and had contributions from Dave Liebman, Rudresh Mahanthappa, Greg Osby, Tim Ries, Steve Lehman and Miguel Zenón.

Without being in any way commercially compromised, the music on this disc—and there's a lot of it (76:20 to be specific)—is very accessible. It's challenging without being difficult, if that's a thing. The album recalls *Charlie Parker with Strings* (1950), an album most scorned for decades before being acknowledged for its brilliance.

Readers of this gazette will know the jazz guys, but maybe not the saxophonists who make up the PRISM Quartet: Timothy McAllister (soprano), Zachary Shemon (alto), Matthew Levy (tenor) and Taimur Sullivan (baritone). Like the Kronos Quartet, they're an adventurous group who stray far from their classical roots. The quartet has commissioned hundreds of works and is already planning a third edition, also with Zenón.

"Forbidden Drive", by Levy, features a full-bodied Lovano on tenor. The piece is a lengthy written score, over which Lovano freely improvises. Trumpeter Randy Brecker works with European orchestras on music like this and it's as if they were born to play this way. The piece moves through both bright and somber passages.

Potter's work, "10 Improvisations", includes interludes and improvisations that constitute a slightly edgier listen than Levy's piece. There are even hints of minimalism in the sections and *In C* composer Terry Riley would approve. Potter is featured with Coltrane and the short "Interlude 1" appears to be those two 'talking' to each one another in a remarkable dialogue. "Improvisation 2", without the guests, is movie music for a night scene. "Improvisation 3", with Potter and great work from Sullivan, is lovely and almost swings.

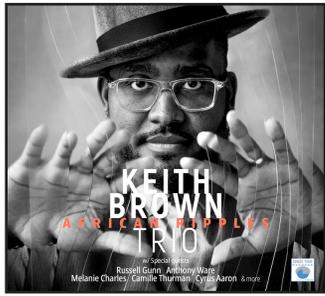
Lovano's own piece is "Super Sonix", from 2017, in seven sections. He cites Third Stream pioneer Gunther Schuller, as well as Ornette Coleman, as influences. The music is loosely structured, with plenty of space for improvisation. "Following the Sound" includes bells and gongs out of the Art Ensemble of Chicago. Lovano picks up the soprano for "Natural Beauty" and dialogues in fits and starts with the Quartet. On "Sound Sculpture" there's some collective improvisation that never gets dissonant. It's a wild listen on headphones. "On a Roll" has an ensemble part that splinters into individual statements against the group's cushion before resurfacing. The melody is memorable. "On Hipsters & Flipsters", Lovano is at the drum kit, which gives the section an initial jazz feel before the train departs, destination out.

Coltrane's composition is "Tones for M" (for his aunt, Mary Lysterly Alexander, the "Cousin Mary" of dad John's tune who died in 2019) and it provides a somewhat somber ending for the record. The composer is on soprano and Potter is on bass clarinet. The pair improvise collectively on these instruments, as the tension builds, and respond to each other in colorful exchanges. It's over too soon.

Classical music has almost never mixed well with rock, but the sound of an improvising saxophone against the warm pillow of an orchestra will never get old. Four saxophones does not an orchestra make, but PRISM's work with these first-rank jazz improvisors is truly remarkable and will endure.

Hearing *Volume 2* will make listeners want to seek out *Volume 1* and also to attend some of the live concerts that PRISM is doing with jazz artists.

For more information, visit prismquartet.com. This project is at The DiMenna Center Sep. 15th with guests Melissa Aldana, Terrell Stafford, Chris Potter and Rudresh Mahanthappa. See Calendar.



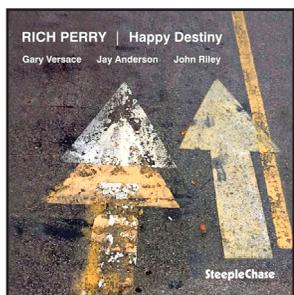
African Ripples
Keith Brown Trio (Spacetime)
 by Dan Bilawsky

Autobiographical and universal elements are at play in this album's sophisticated and profound sounds. Pianist Keith Brown wrote and packaged this work with the express intention of presenting and exploring his "personal experiences through Black music and how it has rippled out in so many different directions." But that's not to say this project is an endeavor of self-involvement. In fact, anything but. As Brown is quick to note, these ripples fan out to all of us, highlighting the many and varied connections common to our existence.

Teaming up with bassist Dezron Douglas and alternating drummers Terreon "Tank" Gully and Darrell Green, Brown delivers his own modernistic take on the piano trio format with captivating originals and the occasional choice cover fitting the theme. Shifting tides keep ears on their toes during "Truth and Comfort". Uncertainty gives way to propulsive rhythm on the punchy "NAFID". A frenetic energy seemingly speaks to city life's pace on "118 & 8th". And a relatively reflective glide, stylish bounce and downshifted exit groove share space on "What's Left Behind". Add to that a hip update on Jesse Greer-Raymond Klages' "Just You, Just Me" and two different trio angles (out of four takes in total) on the Fats Waller title track and you begin to see just how much (common) ground this crew is capable of covering.

Though the trio has top billing and makes a significant splash with its standalone performances, Brown brings numerous guests into the fold. Trumpeter Russell Gunn and tenor saxophonist Anthony Ware make for a stellar pairing on several tracks, including the hip and cooled-out "512 Arkansas St." and powerfully seductive "Song of Samson". Camille Thurman delivers wordless wonders on Brown's uplifting "Queen" and Melanie Charles soulfully sings her way through Stevie Wonder's "Come Back as a Flower", both with backing vocal support from Tamara Brown. Nêgah Santos adds percussive color and character with(in) her two appearances. And Cyrus Aaron contributes moving spoken word art to the "African Ripples Epigraph" opener and penultimate "Prayer for My Nephews". All of these visitors, working cooperatively with the core trio, ably assist Brown in bringing his beautifully connective vision to life.

For more information, visit facebook.com/spacetimerecordsmusic. Brown is at Mezzrow Sep. 17th. See Calendar.



Happy Destiny
Rich Perry (SteepleChase)
 by Marco Cangiano

Rich Perry is a well-known entity in modern jazz. A pillar of both the Vanguard and Maria Schneider Orchestras, since 1993 he has recorded 26 CDs for SteepleChase and worked with artists ranging from

Paul Bley to George Mraz. He is a highly appreciated interpreter of jazz standards but also an original voice around which the likes of Schneider can tailor complex compositions capable of leveraging his somewhat dark yet lyrical sound and unhurried phrasing.

This is Perry's second CD of his compositions and it is a beauty, moving seamlessly from one piece to the next while conveying Perry's emotions and feelings. The band, as on the earlier originals CD *Other Matters*, is Gary Versace (piano) and Jay Anderson (bass) — both in the Schneider Orchestra — and John Riley (drums).

Quite a few pieces come across as free-flowing improvisations, leaving ample space for the leader but also Versace ("Iron Buddha, Pt. 2", in particular) to explore directions their emotions lead them. The two immediately establish a close dialogue, in great evidence on pieces like "Rebellion Dogs" and the two versions of the title track. The almost minimalistic "Plant Based" showcases Perry's more hard-edged sound, buoyed by essential piano. Anderson and Riley provide tasteful and steady support throughout.

Happy Destiny sounds more consistent than *Other Matters* but still delivers a fair amount of diversity across the pieces, from the understated funkiness of "Everything Hurts", underlined by Versace's tangent reference to Monk's "Misterioso", to the somewhat ethereal "Luft", reminiscent of Miles Davis' "Nefertiti" atmosphere.

For more information, visit steeplechase.dk. Perry is at Smalls Sep. 17th with Mark Soskin. See Calendar.



The Deceptive 4 - Live
Tim Berne's Snakeoil (Intakt)
Spiders
Tim Berne/Matt Mitchell (Out of Your Head)
 by Robert Iannapolo

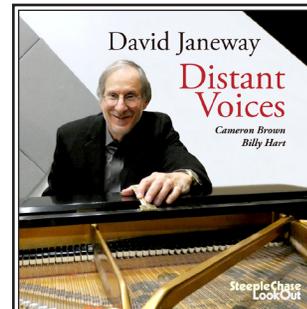
The link on these two albums lies in both alto saxophonist Tim Berne and pianist Matt Mitchell. The release of Berne's first album (*The Five Year Plan*, 1979) promised great things, something he has consistently delivered for the past 40 years, in composition, improvisation and through a series of well-conceived bands. Perhaps the most successful has been the quartet Snakeoil, which, since 2013, has released five albums on ECM and Intakt. Initially a quartet of Berne, Mitchell, clarinetist Oscar Noriega and drummer/vibraphonist Ches Smith, it expanded to a five-piece with the addition of guitarist Ryan Ferreira.

For *The Deceptive 4 - Live*, they've reverted back to the original lineup and that's not a bad thing. Snakeoil is known for its high-energy performances of complex compositions. While there's a lot to absorb throughout this double-disc set of music taken from shows at Firehouse 12, Ibeam Brooklyn and Roulette, it's the atypical moments that stand out. "Spare/Citta" begins in a misterioso quiet mood, gradually accruing momentum and energy, yet the initial impression lurks in the background throughout. The brief (only six minutes) "Scanners" has a jaunty, playful quality right up to its abrupt conclusion. "Deception" contains an unusual duet between Mitchell and Smith. Noriega is an excellent foil for Berne and Smith drives the ensemble with complex rhythms built into the compositions. The lack of bass has never hampered the group and actually gives it a lighter, more nimble sound, making the complexity seem natural, less obtrusive. *The Deceptive 4 - Live* is a strong release and bodes well for the band's continued future.

Over the past decade, Mitchell has been one of Berne's most frequent collaborators. They've produced

a series of duet albums demonstrative of their bond. The pianist seems to relish his parts in Snakeoil, but operates with a little more freedom in the duo. On *Spiders* he breezes through the themes yet it's during Berne's solos where Mitchell clearly shines. Harmonically he anticipates where Berne is heading. "Julius" is rife with surprising detours but when they arrive at the final theme, stated in unison, it's an arresting moment. *Spiders* shows they still clearly still have plenty to say to and with each other.

For more information, visit intaktrec.ch and outofyourheadrecords.com. Berne and Mitchell are at Soapbox Gallery Sep. 4th. See Calendar.



David Janeway Trio
Appearing:

September 5th, from 8-10 pm
Jazz Forum Jam Session
 Tarrytown, NY
Jazzforumarts.org

September 10th, from 8-9:30
Maureen's Jazz Cellar
 Nyack, NY
Maureensjazzcellar.com

November 3rd,
 two sets at 7:30 and 9 pm
Mezzrow, NYC
Smallslive.com

"...Janeway is not afraid to experiment in the moment and has a range of technique that allows him to test the waters fearlessly... he is constantly evolving, and I have never heard one player have so many different ways of texturizing." (Monique Avakian, The Patch)

"David Janeway is an extraordinary pianist with great facility and a wealth of ideas. He exhibits maturity and depth in his playing." (Eddie Henderson)

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Listen to Track 1 here: http://steeplechase.dk/sample/716043314522_01_001.mp3

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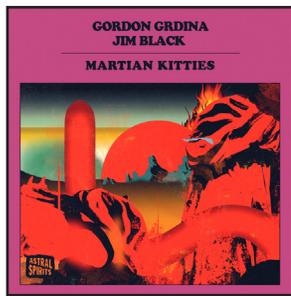
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Martian Kitties
Gordon Grdina/Jim Black (Astral Spirits)
by Kira Grunenberg

Martian Kitties, the duo debut of guitarist/oud player Gordon Grdina and drummer/electronics player Jim Black, projects an aura equal parts zany and sophisticated. The surface imagery is that of juvenile science-fiction, an easily envisioned combination of two concepts: space aliens and cats. However, when considered in the context of a grander creative work like a novel, film or, in this case, an album, this subject holds vast and intriguing potential surrounding the deeper layers of interpretation achievable through extensive world-building and/or detailed conceptualization.

The LP provides plenty of the sonically unexpected, thanks to the tonal versatility shared between Grdina and Black's four-instrument toolkit and uninhibited nature of the 13 compositions, whose attributes, including rhythmic balance, melodic solidity and duration, vary throughout. The latter quality goes to extremes, with six tracks running less than two minutes while also going to great lengths to ensure every moment within is kept active with as much performative activity as possible.

One could hope to find predictable, conceptual respite in "Short Scale", yet, past the

intermittent, rapid, step-wise oud flourishes, there is little stability to be had. Black's snare hits, loud and crisp, clash with the tempo and rhythm of Grdina's passages, forcing the listener to remain alert to the changes. A similarly restless flow arises on the longest track, "Brushes with Death", but the imbalances are presented through a more mentally forgiving ebb and flow of tonal freneticism and deliberation of tempo, giving the music a more approachable stride.

The sheer potpourri of timbres is too dense to count but much like the busyness of an abstract expressionist painting or the grandiosity of space, the bigger picture leads to an inspiring setting worth repeated, profound rumination.

For more information, visit astralspirits.bandcamp.com. Grdina is at Ibeam Brooklyn Sep. 25th. See Calendar.



Mirror Mirror
Eliane Elias (Candid)
by Ken Dryden

Since immigrating to the U.S. from Brazil in the '70s, accomplished pianist Eliane Elias has explored postbop, classical, fusion and more in addition to the music of her homeland. These sessions feature her playing duets with two giants of piano, the late Chick

Corea and Cuban master Chucho Valdés. With their shared interests, creativity and versatility, Elias meshes well with both, as their collective gifts of inventive improvising, strong rhythm and anticipating each other's direction makes them much more than a "gimmick", as the late pianist Tommy Flanagan once described piano duo recordings.

The performances are reminiscent of some of the best episodes of Marian McPartland's *Piano Jazz* NPR radio series, minus the occasional vocal responses by one pianist to another's lick. The songs featuring Elias and Corea are more widely known, beginning with an invigorating workout of his "Armando's Rhumba", a piece he recorded numerous times yet never in a duo piano setting. Kenny Dorham's "Blue Bossa" has long been a jazz standard and the players excel at finding new paths within it. Corea's "Mirror Mirror" dates from the late '70s, recorded in a duet with vibraphonist Gary Burton and as a sideman with tenor saxophonist Joe Henderson. The most straightforward performance is the rollicking treatment of the standard "There'll Never Be Another You", where they just don't seem to want to stop.

Elias suggested songs by Spanish and Mexican composers to Valdés, all tunes that he knew but was surprised at her familiarity. Brazilian and Cuban rhythms blend perfectly in their interpretation of "Esta Tarde Vi Llover" and the setting of "Corazón Partío" becomes very intense while retaining the romance of its infectious theme. The introduction to the subtler ballad "Sabor A Mi" brings to mind Bill Evans' arrangement of Leonard Bernstein's "Some Other Time" before its elegant theme is revealed.

For more information, visit candidseptreleases.pages.dev. Elias is at City Winery Sep. 15th. See Calendar.

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Songs From Other Places
Stacey Kent (Candid)
by Marilyn Lester

Vocalist Stacey Kent, like many entertainers denied the joy of live performance, searched for ways to express her gifts during the pandemic lockdown. What she (and others) found was that still being able to make records offered a creative lifeline. The result is *Songs From Other Places*, an eclectic romp through the geography of the mind, the map and emotion. The connective tissue of this landscape is the Blossom Dearie-esque voice of Kent—light and girlish—and how she uses it carefully to craft each tune she sings.

A Brazil-ianized opener, “I Wish I Could Go Traveling Again”, was written for Kent by Kazuo Ishiguro and Jim Tomlinson; its double-entendre lyric of personal and philosophic desire sets the tone of the album’s through-line of exploration. This same quality closes the album, with an intensely reflective interpretation of Stevie Nicks’ “Landslide”, underscoring another quality Kent brings to the music. In addition to an innate feeling for jazz, she possesses the ethos of a folk singer, a sensibility that certainly applies to her way with vocal narrative. She’s a fine storyteller.

Two originals by Ishiguro and Tomlinson, “Craigie Burn” and “Tango In Macao”, spotlight Kent’s strength in lyric interpretation, particularly in telling a story economically. The latter number is also a lot of fun, revealing the singer’s ability to put across humor and wit successfully.

Antônio Carlos Jobim’s “Imagina”, sung in excellent Portuguese, allows Kent to use her vocal flexibility way into high notes that dance lyrically to a solid vocal choreography. In “Les Voyages” (Raymond Lévesque), sung in French, an air of Edith Piaf is invoked with a poignancy that could be considered a true tribute to the late icon.

These two numbers are enhanced by flute and musette accordion, respectively, but all other songs on *Songs From Other Places* have only the piano of Art Hirahara, whose airy style perfectly matches Kent’s vocalizations. It is a partnership so satisfying that the addition of any other instrument would almost be an intrusion.

An especially evocative piece is Kurt Weill’s

“My Ship”, written for the 1941 Broadway musical landmark *Lady in the Dark*, which, in this dreamy rendition, is so very reminiscent of Gil Evans’ 1957 haunting arrangement for Miles Davis. The slow tempo also gives Kent ample opportunity to focus on the lyric to imbue it with meaning. For those whose preference is for a deeper, more robust vocal tone, Kent makes the case for a different approach to jazz interpretation and enjoyment.

For more information, visit candidseptreleases.pages.dev. This project is at Birdland Sep. 28th-Oct. 2nd See Calendar.



Sounds from the Ancestors
Kenny Garrett (Mack Avenue)
by George Kanzler

Alto saxophonist Kenny Garrett taps deep roots on *Sounds from the Ancestors*, an all-originals album redolent of ritual, repetition and rhythm. Augmenting his quartet of pianist Vernell Brown Jr., bassist Corcoran Holt and drummer Ronald Bruner with percussionist Rudy Bird, as well as adding voices, other percussionists/snare drummers and a trumpeter on various tracks, Garrett often achieves an incantatory feel on these eight tracks.

“It’s Time to Come Home” opens and closes the album, the opener augmenting the quintet (including Bird) with the voice of Jean Baylor and bata drum and vocals of Dreiser Durruthy. The closer, dubbed the “original” version, is just the quintet. The piece is built on a sinuous, repetitive polyrhythm mining AfroCuban and West African roots, under an insinuating yet simple, repeating melody.

Garrett, with his muscular tone and forthright attack, which pares away most of the arpeggios and fleet runs we have come to expect from modern alto players, has mastered the art (sometimes associated with Minimalist classical composers) of incrementally enhanced or evolving repetition. On “It’s Time to Come Home” his solo builds slow, legato lines, eventually blending into a second theme with (on the opener) saxophone joined by Baylor’s wordless vocal. It concludes with a rap-like incantation from Durruthy in a Cuban dialect of Yoruba, accompanied by his bata drum.

Two tracks pay tribute to deceased musicians with whom Garrett has worked. “Hargrove”, for trumpeter Roy, adds trumpeter Maurice Brown as well as three singers, Linny Smith, Chris Ashley Anthony and Sheherazade Holman, to the quintet. A midtempo shuffle with a backbeat, it interpolates parts of John Coltrane’s “A Love Supreme”, including the singers intoning the title phrase behind trumpet, alto and tandem solos. “For Art’s Sake” pays tribute to drummer Blakey, with Bruner and Bird prominent, the theme augmented by electric piano (Garrett) and Fender Rhodes (Johnny Mercier) as well as piano.

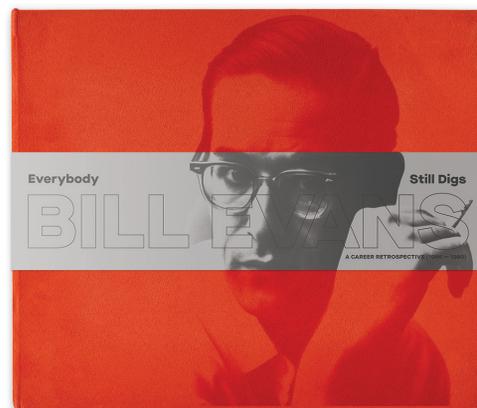
Snare drums come to the fore on the longest and one of the most arresting tracks: “Soldiers of the Fields/Soldats des Champs”. Lenny White is added as a second snare drummer alongside Bird, their paradiddles and intertwined rhythms generating tremendous momentum under solos from alto and piano, including, in the second part, Garrett’s most intense, ecstatic statement on the album.

For more information, visit mackavenue.com. Garrett is at Blue Note Sep. 9th-12th. See Calendar.

BILL EVANS

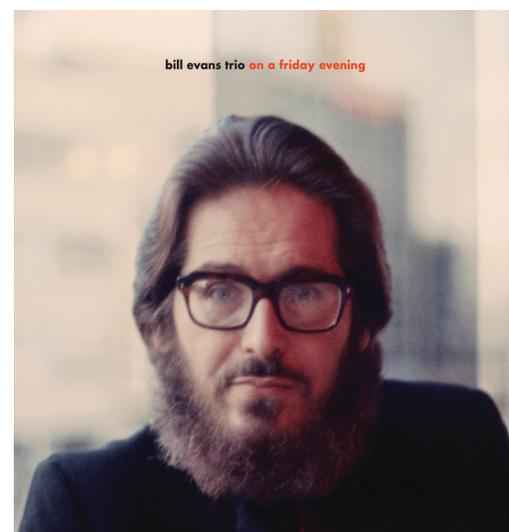
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Live From Lockdown
Champion Fulton (s/r)
 by Scott Yanow

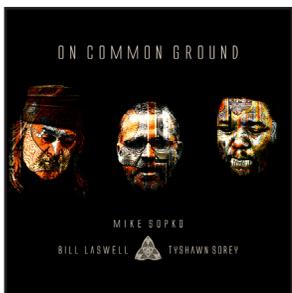
During the worst days of the pandemic, it would not be an understatement to say that jazz musicians had a very difficult time. Even the most fortunate, those who had savings and/or could teach and occasionally perform online, missed live audiences and interacting with other players. If one played the 'wrong' instrument (nearly everything except piano and guitar) and did not have a family member who was skilled on a complementary instrument, the options were much more limited in live-stream performances and live (as opposed to overdubbed) recordings.

Champion Fulton was more fortunate than most since she is a self-sufficient pianist-singer who has often performed solo, including on her weekly webcast *Live From Lockdown*. With her strong left hand, mastery of swing standards and distinctive singing, which, while not derivative, could fit easily into '40s-50s jazz, one never misses other instruments when she performs by herself. She has helped keep a tradition alive not by copying the past but by simply being herself.

Live From Lockdown is a duet album with her father, the excellent flugelhornist/trumpeter Stephen Fulton. Inspired by the sound, swing and wit of Clark Terry, the elder Fulton has his share of solo space while often being in a supportive role behind his daughter's powerful playing; his double time runs on "What Is This Thing Called Love" are particularly impressive.

Recorded on Nov. 13th, 2020, a few months before COVID vaccines became available, the music on *Live From Lockdown* is quite optimistic and an escape from the world's problems. The Fultons' performances of such timeless numbers as "I Hadn't Anyone Till You", "Moonglow", "I'm Forever Blowing Bubbles" and "Look For The Silver Lining", plus a couple of themeless blues, lets one know that, with luck, the world is not coming to an end. One just has to play the music louder and continue being patient.

For more information, visit champion.net. Fulton is at Mezzrow Sep. 8th. See Calendar.



On Common Ground
Mike Sopko, Bill Laswell, Tyshawn Sorey
 (MOD Technologies)
 by George Grella

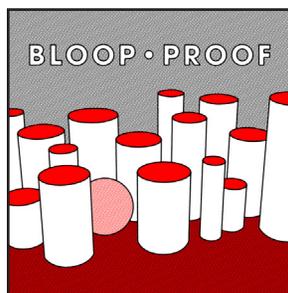
Bill Laswell has a devoted following, but this reviewer has always found him to be a frustrating of beguiling musician. His bass playing and the production work he does for himself and other musicians from behind the mixing board have distinctive and prominent styles. For many listeners that's more than sufficient. But for at least one, the long chain of music through the decades—various iterations of Material; albums of world music put out on his Axiom label; ambient records—has been forged with links of style that shine

with brilliance but don't seem to have the heft or strength to pull along anything of real significance.

This new album is another link. Credited to the trio of guitarist Mike Sopko, drummer Tyshawn Sorey and Laswell, this is very much a Laswell production. From the start, the sound is a dead giveaway. There are multiple instrumental colors that lie in a sonic emulsification placing everything not only on the surface but seemingly in the same location. It's not stuffy, but there's too little air and light in between the instruments to allow for anything other than a mellow hue. One expects musicians to come pouring out of the speakers, but instead the playing seems to collapse to some inward point that never escapes the studio confines.

The sonic homogeneity reflects what's going on musically. There are five tracks, a total duration of 55 minutes, and just not enough variation to sustain the whole experience. Energy is the primary focus, with Sopko scrabbling around the fretboard, Laswell throbbing underneath, Sorey filling up every other space. There's little in the way of specific rhythms or riffs; Sopko works with sound as much as notes, Laswell plays some riffs but mostly via rubato and Sorey undertakes what is essentially an extended solo. Individual moments are interesting, but the musicians themselves seem little interested in details. It's monotonous and slightly snobbish, like high-end furniture that looks sleek and can't be sat on.

For more information, visit modreloaded.com. Sorey is at Scholes Street Studio Sep. 18th with Stephen Gauci, *Le Poisson Rouge* Sep. 26th with Vijay Iyer and *The Jazz Gallery* Sep. 30th with Dave Liebman and Adam Rudolph. See Calendar.



Proof
Bloop (Lumo)
 by Stuart Broomer

Over the past two decades, trumpeter Lina Allemano has established herself as a key figure in jazz in Canada, an essential component in several bands and, since 2005, the leader of a stellar quartet with a subtly conversational dynamic all its own.

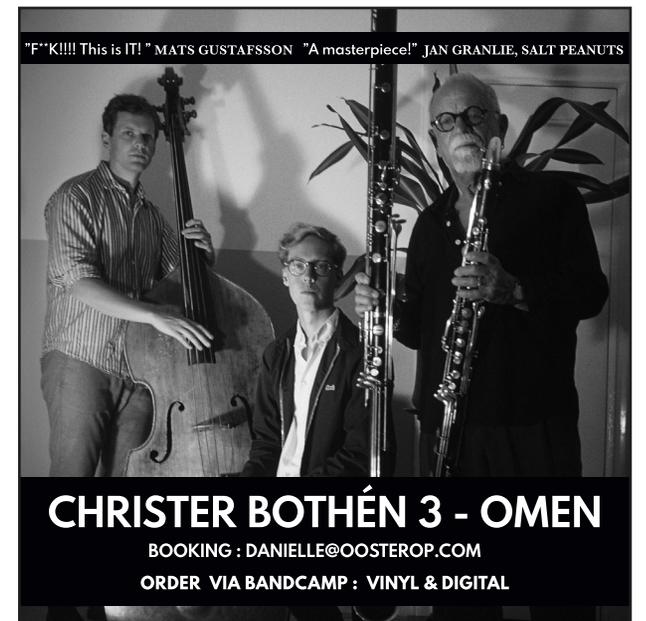
In 2013 she began to study extended techniques with Axel Dörner while dividing her time between Toronto and Berlin. The results can be heard on last year's *Glimmer Glammer* (Lumo), a solo recording ranging from stark bugle calls to circular breathing and multiphonics, and its exploratory spirit is further developed with *Bloop*, a Toronto duo with Mike Smith contributing live processing and electronic effects to transform the trumpet.

Allemano is a master of sonority, capable of dry lyricism and fire and that range has only expanded through the application of extended techniques and use of multiple small percussion instruments. Smith's processing, from loops to marked mutations and multiplications, makes Allemano a virtual orchestra. The duo's subtlety is apparent in the opening "Enchantments", from the initial wind-chime-like percussive rattle of tin and/or glass, with phrase endings that reveal processing. The initially doubled trumpet sound further blurs the question of extended technique or signal processing in a dream-like piece in which trumpet voices are gradually added electronically.

The mix of acoustic and electronic mutation continues in "Decanted", with rapid flurries of muffled

notes, and in the sometimes pointillist, sometimes garbled explosions of "Recanting". That titling complements the creative ambiguities of the music, extending from these punning mysteries that link wine-making and changed beliefs to prophetic mushrooms. On "Oracle of Chanterelle" Smith processes Allemano's warm flugelhorn-like tone into a drone and duet. "Cremini Oracle" presents a solemn choir of muted and open trumpets of sufficiently stark grandeur to suggest the electronic medieval.

For more information, visit linaallemano.com. Allemano live-streams Sep. 12th at [facebook.com/festivalofnewtrumpetmusic](https://www.facebook.com/festivalofnewtrumpetmusic).



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Remedy
Thomas Heberer/Joe Fonda/Joe Hertenstein
(Fundacja Sluchaj)
 by John Sharpe

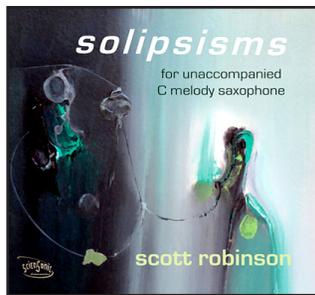
During lockdown the trio of trumpeter Thomas Heberer and drummer Joe Hertenstein, Germans who split their time between New York and their homeland, and bassist Joe Fonda, worked up the exploratory repertoire heard on *Remedy*. Each brings pieces to the party, but authorship is less important than the comprehensive group spin they put on them. Thus every track on the hour-long program comes packed with engaging incident.

Even though there are only three of them, they think orchestrally. So the frequent drum breaks in the splendid opener "The Closer You Are, The Further It Gets" consolidate and further the writing rather than being just 'solos'. Here and elsewhere Hertenstein's fluent amalgamation of crisp execution and savvy tonal organization recalls the great Ed Blackwell in his pomp. Similarly Heberer, a superb technician exhibiting unhurried control, finesses the thematic materials and unleashes a panoply of assorted textures in the ensuing interplay, using switches in tone, from dirty growl to tightly muted, as markers of structural change. Then, to round off the package, there's Fonda's richly voiced arco or vibrantly kinetic pizzicato, moving between

astute counterpoint and propulsive swing.

Imaginative arrangements further advance the cohesion, like the buzzy trumpet drawl and percussive flurries inserted behind Fonda's twisting plucked feature in the final part of the multifaceted "You Are There-Roadmap 616-James J.". Incidental flashes of wit illuminate the album, as when bugle-reveille interjection elicits an immediate drum-corps-type response during a passage of bass and drum interaction on "Zebra". Among many highlights, Fonda's "For Wadada Leo Smith", which appears in two versions, feels like something its dedicatee could have penned with its lightly elegiac air and ordered use of space.

For more information, visit fsrecords.net. Heberer is at *Bushwick Public House Sep. 20th*. Fonda is at *The Loft at 100 Greene Street Sep. 19th*. See Calendar.



Solipsisms (for unaccompanied C melody saxophone)
Scott Robinson (Sciensonic)
 by Dan Bilawsky

When multi-instrumentalist Scott Robinson organized his 12-set residency at The Stone in 2016, it was shaped as a story of development in size and scope. Duos gave way to trios and quartets. An evening of interstellar engagement with saxophonist Marshall Allen (in

quintet and dectet settings) upped the ante. And the steady buildup culminated with the debut of the outsized Orchestra of the Impossible. There were other high points along the way but not to be lost in the mix was the one show that found him all by his lonesome.

Starting off the week with nothing but a C melody saxophone in his hands, Robinson broke new ground in his storied career. Delivering the first unaccompanied show he's ever performed on a single instrument, he willingly let himself go while taking a mildly (and understandably) solipsistic approach. Blocking out the exterior and focusing on the moment, he miraculously created a world through himself. Preserved and presented here exactly as it happened, save for some applause removed to minimize distraction(s) and maintain artistic continuity, that show is now an opportunity for listeners to get lost in their own spaces.

With the exception of a relaxed and elegant, mid-set reading of "I've Got the World on a String", all of the sequentially numbered performances are improvisations. "Solipsism #1"—the longest at just under eight minutes—sells mystery with long tones, space and lines of intrigue and "Solipsism #3"—the shortest, at around two-and-a-half minutes—delivers pops, clipped notes, squawks and tremolo(s) with taste and tension fixed into its figure(s). The rest make vastly different impressions: "Solipsism #4" uses extended techniques and found sounds in finding its footing; wildly offbeat "Solipsism #8" plays like the tale of a revving and sputtering engine; and, perhaps most striking of all, "Solipsism #9" interrupts refined expression(s) with thorny asides. Direct, curious, edgy and honest, it simply doesn't get any more real than this set.

For more information, visit sciensonic.net. Robinson is at *Smalls Sep. 29th*. See Calendar.



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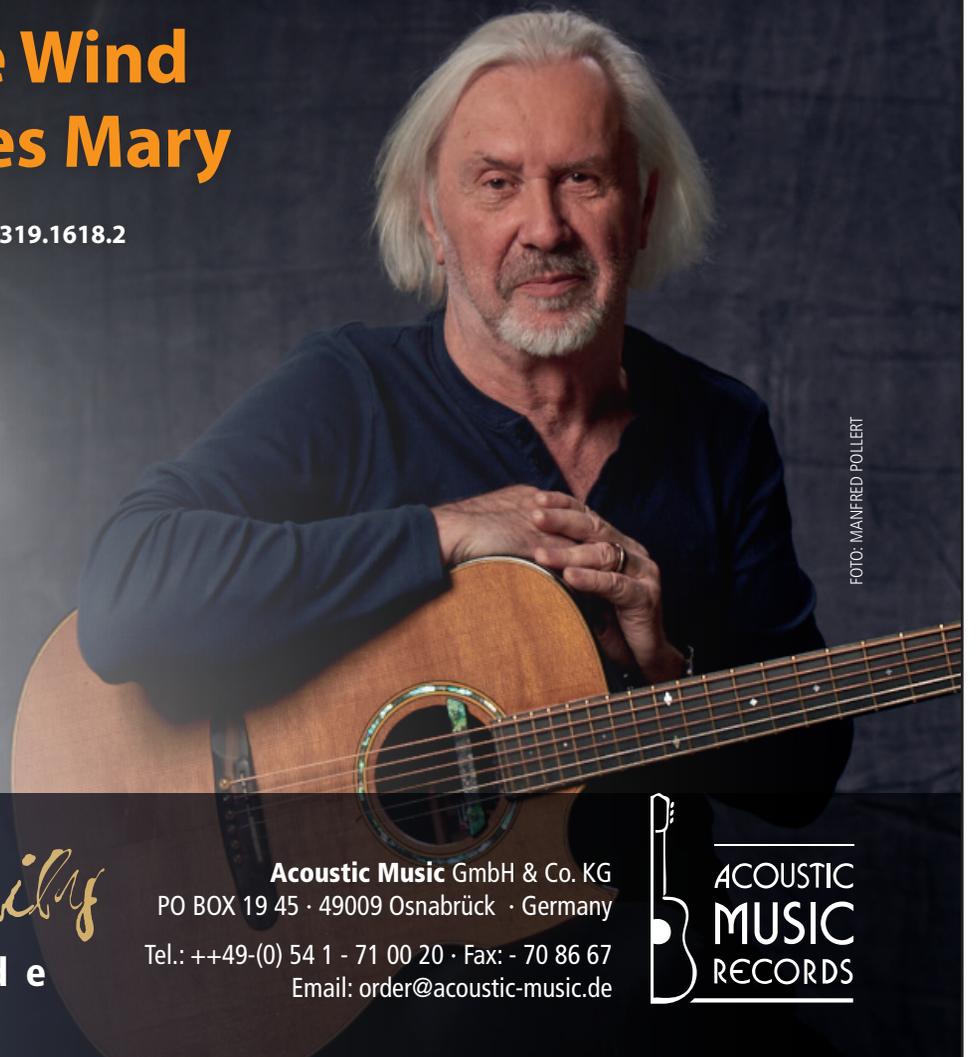


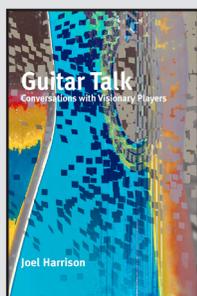
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IN PRINT



Guitar Talk: Conversations with Visionary Players
Joel Harrison (Terra Nova Press)
 by Robert Bush

Every year it seems, there are scores of books that flood the jazz lexicon, mostly about instrumental technique, with the occasional biography tossed in for good measure. A book of interviews with top musicians conducted by a significant player, however, only comes along once in a blue moon. The obvious prototype is the monumentally hip *Notes and Tones: Musician-to-Musician Interviews*, published in 1977 by the iconic drummer Art Taylor.

Why there aren't a plethora of books in that vein is anyone's guess. *Guitar Talk* by Joel Harrison goes a long way toward righting that wrong. Harrison conducts interviews with 27 of the most important guitarists in the jazz field over the course of this 300+ page book. Like *Notes and Tones*, this is a document that the interested reader can return to repeatedly.

This writer found *Guitar Talk* to be an absolute page-turner, basically staying up most of the night to consume the whole thing in one sitting. A large part of its charm lies in the fact that Harrison has an obvious affinity for every one of the players, which enables him to ask pointed and intelligent questions.

Where else would one discover that Ralph Towner played at the original Woodstock with folkie Tim Hardin? Apparently, the gig didn't go that well, because Towner is grateful that no tapes exist. Harrison's conversation with Pat Metheny rightfully centered on the importance of melody, which Metheny hears everywhere. He also reveals that he will often play a new tune hundreds of times to determine if it can take the nightly pounding of a world tour.

Many people are aware of Michael Gregory Jackson's time with Oliver Lake and other members of the Black Artists Group but his days in a three-piece punk band that gigged at CBGB's was a gem typical of what these interviews reveal.

Bill Frisell emphasized the importance of James Brown, The Beatles, Wes Montgomery and John McLaughlin to him as a younger player. It was his anecdote about losing all of his guitar pedals to the airlines on his way to a gig, however, which proved most inspiring (turns out he didn't need all of the gear to sound like Bill Frisell after all).

Nels Cline recalls being on the verge of taking another day-job when he got the call from Wilco that would change his life. Vernon Reid riffs on the importance of instrumental pop music and the longevity of Living Colour. Brandon Ross stresses the importance of Joni Mitchell to his early development.

Another highlight is Harrison's conversation with Mary Halvorson, who could just be the most dangerous player in the book. She gets into her time with composer/multi-instrumentalist Anthony Braxton and how his approach and encouragement continues to inspire her to this day.

Anyone interested in the state of jazz guitar needs to grab *Guitar Talk* in a hurry. Hopefully a sequel is on the way.

For more information, visit terranovapress.com



Omen
Christer Bothén 3 (Bocian)
 by Andrey Henkin

Swedish bass clarinetist Christer Bothén, who turns 80 this month, has been having a bit of a late-career renaissance, mostly through work with younger countryman Mats Gustafsson's large ensembles of the past decade Fire! Orchestra and NU Ensemble. The latter (who wrote the liner notes herein) is a champion of a particular generation of avant garde players (Joe McPhee, Akira Sakata, et al.) and with Bothén there is not only the shared origins but also Bothén's early work with Don Cherry—a major Gustafsson influence—during the trumpeter's '70s Scandinavian sojourn.

That is not to say that Bothén has not been busy over the decades. Some of his work has been in what can broadly be classified as world music, as practiced with Cherry and informed by his own travels and collaborations where he plays instruments like the donso n'goni and guimbri alongside his clarinets, while other efforts are more within an avant garde realm in groups of varying sizes and instrumentation, including a quintet for five contrabass clarinets.

Omen is a compelling trio date, which begs for Bothén to have a greater reputation outside of Sweden. The LP, released by Poland's Bocian imprint and originally with Bothén's individual artwork before Gustafsson's notes were added for later pressings, finds the leader on both bass clarinet and contrabass clarinet with bassist Vilhelm Bromander and drummer Konrad Agnas, 46 and 48 years younger, respectively and the former a regular collaborator. Bothén wrote the five tracks and his playing has a range and depth that makes the unusual format seem quite varied, whether he is soaring alto-like over perky rhythms, adding malevolent undercurrents to arco basslines or caterwauling through mechanized hardbop.

For more information, visit bocian.bandcamp.com



Live in Chicago
Dewey Redman Quartet (Extra Celestial Arts)
Pillars & Columns
Dewey Redman/Mark Helias (Radiolegs Music)
 by Duck Baker

Dewey Redman never got the recognition he deserved during his lifetime and unfortunately that has not changed since his passing 15 years ago this month. Ornette Coleman devotees do appreciate all the great work Redman did in Coleman's groups and with Old And New Dreams and many Keith Jarrett fans regard the American Quartet with Redman, Charlie Haden and Paul Motian as Jarrett's best band. But Redman's own records as a leader have not gotten enough attention, not even the two masterpieces on Impulse (*The Ear of the Behearer* and *Coincide*). One supposes that none of this is going to change anytime soon, but at least listeners who appreciate this giant's contributions can take solace in the fact that recordings like the two under consideration here are being put before us.

Both come from the archives of sidemen who worked with Redman, but while both are very valuable, they are also very different. *Pillars & Columns* was recorded in a concert setting and both the program and the sound quality reflect this. *Live in Chicago*, on the other hand, is a club date where Redman and his working band of pianist Barney McAll, bassist John Menegon and drummer Matt Wilson stretch out at length in a more informal setting and while the sound quality is not bad, the balance is not all we would wish. One imagines that a record of the best tracks, possibly with some editing, might have made a stronger impression, but McAll decided to release what one assumes is everything that was recorded, which is fully two and a half hours of music! Redman is in superb form throughout, whether playing standards ("I Should Care"), straight-ahead blues ("Blues for J.A.M.") or his own challenging originals ("Walls - Bridges", "i-Pimp", "Le Clit"). Was there ever another major post-free tenor stylist who could blow the earlier modern style so convincingly? Possibly, but not many come to mind. If there is a criticism of this release, it's that some of the soloing by the sidemen on the standards and blues sound a bit generic, in contrast with the great support they give on Redman's more modern originals (Redman and Wilson are a terrific pairing). But what's to criticize? McAll is making all this music available on Bandcamp on what is a "donate what you can" basis and every track has magic moments. All this reviewer can say is thank you.

Pillars & Columns is a more focused performance. Though bassist Mark Helias no longer remembers why this was a duo concert (at the time he was in Redman's working quartet, along with pianist Fred Simmons and drummer Eddie Moore), hearing Redman in this context just deepens our appreciation of his genius. In fact, the music here seems even more focused than not only other live dates featuring Redman but many of the studio albums; anyone would think it was planned long in advance. The concert opens with Charlie Parker's "Dewey Square", a good way for the players to get into things and also pay homage to their musical ancestors. Each of the remaining tracks is a world unto itself, from the beautiful way "Daystar Nightlight" unfolds (it's even stronger than the original) to the masterful "Gotta Get Some Sleep", on which Redman seems to play inside and outside at the same time while Helias stays right with him, as if it's all perfectly normal. The bassist's gorgeous solo on "Daystar" deserves special mention, as does his solo piece "Albert". Redman saves his most extroverted blowing for the closing "Rush Hour", which includes some of his trademark vocalizing through the horn.

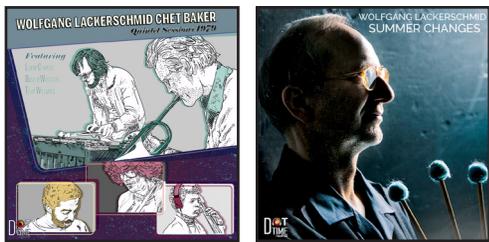
For more information, visit extracelestialarts.bandcamp.com and markhelias.bandcamp.com

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Quintet Sessions 1979
Wolfgang Lackerschmid/Chet Baker (Sandra-Dot Time)
Summer Changes
Wolfgang Lackerschmid (Dot Time)
 by Jim Motavalli

It's surprising these 1979 quintet sessions, released as a German LP back then, aren't better known. They represent a super session of sorts, teaming German vibraphonist Wolfgang Lackerschmid (who turns 65 this month) in a Stuttgart studio with an allstar group from the U.S.: Chet Baker (trumpet), Larry Coryell (guitar), Buster Williams (bass) and Tony Williams (drums). Lackerschmid was in Baker's band at the time and the pair played duos, preserved on the successful *Ballads for Two* recording. Coryell, then playing with Sonny Rollins, wanted to make it a trio. Baker didn't think they needed a rhythm section, but his agent did and the resulting sessions are what we have here.

It's a nice record overall, but suffers from its hasty organization. Coryell (who has four compositions) and Lackerschmid are both featured and Baker (mostly) holds up his end. Nothing need be said about the peerless contribution from the two Williamses, who flew in and didn't get much rehearsal time. "Mr. Biko", a Tony Williams tune, is a modern postbop swinger, with guitar, trumpet and vibraphone tripling on the head. It's fusion- and ego-free, with all the players serving the tune.

There are two takes of Lackerschmid's moody "Balzswaltz", with the second one existing because Tony Williams exclaimed that the composer's solo was "bad". Lackerschmid was not versed in this jazz lingo, so he insisted they take the tune again. Buster Williams sounds particularly good on the second version and Baker more probing. But the first take includes Baker singing wordlessly, perhaps making it up on the spot.

Coryell's "The Latin One" has Baker up front but sounding a bit tentative. The composer is a bit better, but also seems to be finding his way through it. Lackerschmid shines in support, but maybe this is the one that needed a second take.

Baker and Coryell are fortunately more caffeinated for another midtempo Coryell tune, "Rue Gregoire du Tour", and the former's lovely tone is on display. Coryell displays the mainstream chops he was only sporadically featuring at the time, with fusion burning hot. And Lackerschmid, who doesn't solo as frequently as he could, is briefly wonderful here, as is Buster Williams. The latter's reentry into the tune is a master class.

All these musicians would have played the sole standard, "Here's That Rainy Day", a zillion times and it's taken as a very slow ballad. Kudos to Buster Williams for his ultra-sensitive work. Baker is OK, but not exerting himself and he and Coryell seem to be having trouble getting into sync.

Buster Williams' "Toku Do" is probably the liveliest tune on the album, with Baker sounding much more energized than elsewhere. Was a cattle prod involved? Coryell also takes his strongest solo of the album. And all the while, Tony Williams is audibly pushing the band forward. The program is rounded out with a rehearsal take of "Rue Gregoire".

A much more recent look into Lackerschmid's work, which deserves more exposure in the U.S., is afforded by *Summer Changes*. It was recorded in 2018 with another all-American band: Mark Soskin (piano), Jay Anderson (bass) and Adam Nussbaum (drums). It's a better feature for the leader and—it has to be said—a more rehearsed and effective record than

Quintet Sessions 1979. Comparisons to Gary Burton (Coryell's onetime boss) are probably apt.

This group really jells in the studio, playing the leader's tunes (plus Krzysztof Komeda's "Rosemary's Baby" and Nat Simon's "Poinciana"). Piano and vibraphone are a natural combination and these two had been playing together in several contexts. The title track is particularly pretty, with Lackerschmid and Soskin in control.

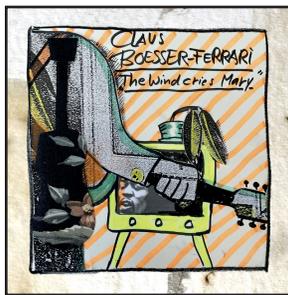
"Lemon Moon" is both lively and lovely, with an almost Motown undertone. It should be better known. Soskin really plays brightly on it and he and Lackerschmid weave colorful tapestries when they groove together. Dig the jet propellant that is Nussbaum on this one.

The ballad "Mother's Dream", given its first outing, is a showcase for vibraphone and bass. "We Ain't No Magicians" is a tribute to the late Bobby Hutcherson, a onetime collaborator of Lackerschmid, whose best playing is here, in a loping, gently glowing solo. Soskin follows, inspired by the boss to play a building solo that culminates in a luminous crescendo. A highlight of the album.

"Rosemary's Baby" is from the movie of that name and grooves along, with Nussbaum enjoying a compact solo spot. "Poinciana" has Anderson and Soskin locked in, Lackerschmid stating and embellishing the memorable melody. Vibraphone and piano once again knit to bring the venerable warhorse fully home. "Studenwatzter" ends the album on an up-note, with Anderson displaying why he is a first-call bassist.

Even if you've never heard of Wolfgang Lackerschmid, take a chance on this one. It will reward repeated listening.

For more information, visit dottimerecords.com



The Wind Cries Mary
Claus Boesser-Ferrari (Acoustic Music)
 by Elliott Simon

Although there is not a Fender Stratocaster in sight, German guitarist Claus Boesser-Ferrari tackles aspects of The Jimi Hendrix Experience's well-known early catalog on *The Wind Cries Mary*. Right before his death 51 years ago this month, Hendrix was moving away from his classic psychedelic blues/rock trio formula and heading in a more free direction. Boesser-Ferrari gives that a nod and deconstructs and reconstructs these well-known songs using parlor, resonator, 6-, 7-, 8- and 12-string guitars in combination with octave pedals, overdrive, reverb and hand percussion. Pieces like the title cut are spontaneously expanded and explored to make them unrecognizable but on other cuts the tune rediscovers itself and the signifier becomes the focus.

A cross-medium music/dance improvisation gave rise to some of these cuts and in this milieu, interpretation coexists with performance. Boesser-Ferrari is very comfortable there, for example spending an extended period of time probing tempo changes to the opening of Bob Dylan's "All Along the Watchtower". After listening to these 'analyses', the originals will not be 'experienced' in the same way and the session supports the assertion that the best way for a listener to get inside overly familiar music is to hear another musician play it.

As Boesser-Ferrari teases out themes for exploration, he clearly dominates these classics and the

tension with the original bubbles below the surface. He takes over "Fire" with explosive percussive techniques, finds the hidden flamenco aspect of "Hey Joe" and then uses searing guitar licks to revamp it to birth "Little Joe". However, not surprisingly, Hendrix rises up and meets Boesser-Ferrari as an equal on "Third Stone from the Sun" for a program highlight. A beautiful reimagining of Albert Ayler's "Ghosts" and a cleverly juxtaposed "Third Wind" ("Third Stone From the Sky" and "The Wind Cries Mary"), round things out. It is not too much of a stretch to say that if Hendrix had lived, this is the kind of music he would have been making.

For more information, visit acoustic-music.de

ON SCREEN



FIRE MUSIC

DIRECTED BY: TOM SURGAL

FEATURING: Ornette Coleman, Cecil Taylor, John Coltrane, Albert Ayler, Sun Ra, Eric Dolphy, and many more.

DOCUMENTARY • 88 MINS • USA
 OFFICIAL SELECTION: NEW YORK FILM FESTIVAL

Fire Music
 Directed by Tom Surgal (Submarine)
 by Kurt Gottschalk

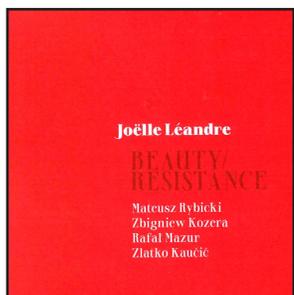
The easy criticism of documentary *Fire Music* is that it imagines New York as the wellspring and eternal font of free improvisation, which, apparently, isn't. In its 88 minutes, about 5 minutes are given to Chicago and another 5 to Europe. The rest is tightly focused not just on the city but also on the fairly brief span of 1956-70. If we take that as a given, however, rather than a criticism, it proves to be the strength of the film, allowing the narrative to go deep without getting bogged down and, hopefully, without losing the uninitiated.

Director Tom Surgal knows the ground he's covering. His work as a drummer includes projects with Nels Cline and Thurston Moore (both credited as executive producers) and his duo White Out with Lin Culbertson, who serves as co-producer. That familiarity with form is evident in the way he assembles the film and the subjects. The story orbits around the greats—Albert Ayler, Karl Berger, John Coltrane, Don Cherry, Ornette Coleman, Eric Dolphy, Charles Mingus—but told by an impressive roster of players. With no voice-over narration, we get plenty of history and perspective straight from the mouths of Carla Bley, Dave Burrell, Oliver Lake, Evan Parker, Prince Lasha, Ingrid Sertso, Sirone, John Tchicai, Sonny Simmons and many others. Through original and archival footage, more than three dozen musicians are represented, discussing the pivotal years in free, and Black, musical expression.

All the unfiltered talk points to what might be taken as a second criticism: while the film is laced with music, familiar themes laid under the artists being discussed, there is not much by way of performance footage. Those who aren't familiar with the history will be left with a strong feeling of the times and the movement, but may not take away from it names of musicians they want to hear more. 20 or 25 minutes of the fire which gave the film its name would have still kept it under the two-hour mark while striking the heart as much as the head.

But as it is, it is also a smart and satisfying overview, with nice camerawork and artful montages and editing. *Fire Music* does a fine job at framing a particular and shining moment in American music, the vibrations of which we are still feeling today.

For more information, visit firemusic.org. This film premieres at Film Forum Sep. 10th. For more information, visit filmforum.org.



Beauty Resistance
Joëlle Léandre (Not Two)
 by John Sharpe

French bassist Joëlle Léandre, turning 70 this month, is a consummate improviser allying unrivaled facility to boundless imagination. As such, she has become a fixture in the annual Jazz Autumn in the Polish city of Kraków, regularly gracing the stage of the legendary Alchemia club. Her residency at the 2019 edition was captured and is presented as a handsome three-CD set (though it would easily fit on two discs), which slots into a discography with over 200 entries since 1981. While youthful contact with American expatriate free jazzers like Frank Wright, Bobby Few and Alan Silva in Paris fired up her passion and independent spirit, many of her early recitals were in new music, particularly works by two of her major touchstones, John Cage and Giacinto Scelsi, who both composed specifically for her. But it wasn't until she played with iconoclastic English guitarist Derek Bailey in New York in 1982 that her dedication to free improvisation took flight. Léandre has long since outgrown explicit influences, but they still inform her authoritative tone, ecstatic and incantatory phrasing and adventurous outlook.

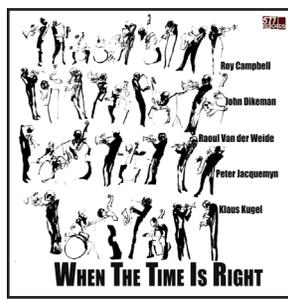
On the first CD, Léandre forms part of a quartet completed by a pair of Poles, clarinetist Mateusz Rybicki and another double bassist Zbigniew Kozera, and Slovenian percussionist Zlatko Kaučič. Staccato pulses, separated by silence, begin the piece, as if they are collectively taking stock and preparing the next move. Standard fare for what is likely another first-time meeting for Léandre, among a lengthy catalogue of such events. It must be a challenge for another bassist to partner with the Frenchwoman, but Kozera makes a sterling effort, often adopting oppositional stances: arco versus pizzicato, high against low. Nonetheless it's Léandre's contributions that make the music seem whole, her entrances transforming monochrome to color. Highlights include a wonderful passage of overlapping sustained notes in which the pitches oscillate between dissonance and harmony and later a series of intersecting repeated figures from bleating clarinet and sawn and plucked basses, punctuated by Kaučič's astutely-judged thuds.

For Léandre the duet is the format that has seen some of her most extraordinary performances, as evidenced by encounters with Anthony Braxton, George Lewis and India Cooke. Fortunately this collection includes two further examples of this most responsive and mercurial art. Disc 2 contains a 24-minute set of Léandre and Kaučič. The latter can be as much a visual as sonic presence and he conjures a raft of unconventional textures, papery rustles, zither string glissandos, sudden bangs and what sounds like his voice through water. Léandre pitches her reactions in terms of corresponding dynamics, rather than any attempt to mirror the sounds. She too integrates theatrical aspects into her presentation, using her voice to complement or subvert. At times she wheezes and groans like someone unwell, then counterpoints her assertive bowing with a sweet melody.

A striking facet of Léandre's resumé has been the number of occasions she has doubled up with another bassist, William Parker, Barre Phillips and Barry Guy being notable colleagues. There's another to add to this list, as the pick of the three discs is the 37-minute final CD, Léandre in consort with the customized acoustic bass guitar of Rafał Mazur. As one of his country's

foremost improvisers, Mazur has collaborated with almost every overseas visitor. Whether with bow or fingers he extracts a distinctive dry woody timbre from his instrument, supplemented by buzzing swooshes as he slides along the fingerboard. Both go at it full tilt in an intense set of five spontaneous pieces ranging from nervy caffeinated collisions of sharp attacks and angular slurs to exchanges of ringing harmonics interposed amid space via explosive thrums and trills. At the end of the third number, Léandre thanks the audience for its enthusiasm by tapping the body of her bass. Mazur follows her lead and before anyone knows it, the knocking forms the basis of an encore alternating scraped abrasions with mesmerizing reiterations, an exquisite illustration of living in the moment, a credo for Léandre's entire career.

For more information, visit nottwo.com



When The Time Is Right
Roy Campbell, John Dikeman, Raoul Van der Weide,
Peter Jacquemyn, Klaus Kugel (577 Records)
 by Monique Ngozi Nri

This CD appears at a moment in New York when an exhibition and book exploring the life and work of Don and Moki Cherry, *Organic Music Societies*, recently closed and the BBC aired a 2011 program entitled *Blue Notes, Cold Nights* discussing Cherry and other Black musicians' relationship to Europe and also Scandinavia in particular. The critical element of these relationships was the desire of Black musicians to live and play freely, outside as much as possible, of the daily vortex of U.S. racism and the music business. This recording is a legacy of those roots.

Trumpeter Roy Campbell (who would have turned 69 this month; he died in 2014) was a disciple of Cherry and others in the collective avant garde jazz movement. He lived in the Netherlands in the '90s and this music, a single 37:46 piece recorded at the Bimhuis in Amsterdam as part of Doek 2013 Festival, springs from that space. Of his collaboration with Campbell, though they played together a total of six times and only once in this ensemble, saxophonist John Dikeman recalls, "Roy was a truly authentic voice. He also had the amazing ability to play in very different situations of completely different dynamics or aesthetics. He did so effortlessly and somehow managed to fit completely in every environment and still sound exactly like himself."

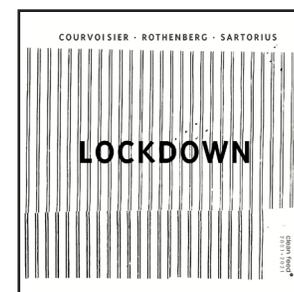
Both share an interest in folk music and Egyptology, a reference to which could be gleaned from the almost hieroglyphic forms of musicians in black and white adorning the cover. Peter Jacquemyn, who is both the bassist on the recording and a sculptor, contributed these drawings. His experiments with the voice sound like a didgeridoo at points. This limited 500-CD edition is straight and to the point: a black and white photo of Campbell playing his horn confronts one when the CD is lifted from the sleeve; there are no notes, but the introduction to the CD on the label's website includes this quote: After their improvisation, Campbell told his fellow musicians, "what I liked the most is that from the very beginning, we went directly to the point."

The set opens with a single note from Dikeman, which is quickly engulfed in a rain of sound, trumpet wailing as if addressing a different crowd and a fiery rhythm section completed by drummer Klaus Kugel driving the group forward with breathless energy.

In contrast, there are lyrical, meditative interludes

in which Campbell plays on muted trumpet, flugelhorn and flute something akin to folk melody, softer, gentler yet still with such an unfamiliar tonality. The picture thus painted is ethereal, creating and providing a futuristic space reminiscent of Sun Ra. Raoul Van der Wiede uses his cello as a percussive instrument. Perhaps this is the point of the experiment, to allow one the space to place in it or on it whatever springs to the imagination. If the enthusiastic applause and excitement of the presenter at the end of the set are anything to go by, the time was definitely right!

For more information, visit 577records.bandcamp.com. Dikeman is at Dizzy's Club Sep. 23rd-24th with William Parker. See Calendar.



Lockdown
Sylvie Courvoisier/Ned Rothenberg/Julian Sartorius
(Clean Feed)
 by Stuart Broomer

Recorded in a Bern, Switzerland studio in October 2020, the complex moods of the COVID-19 lockdown are reflected in the music of this trio of pianist Sylvie Courvoisier, drummer Julian Sartorius and Ned Rothenberg (alto saxophone, clarinet, bass clarinet and shakuhachi, who turns 65 this month). The mood is often serious, but the work is hardly despairing, with a level of execution that is itself matter for celebration.

The music is divided between composed structures and improvisations. The disc begins with three compositions, followed by four improvisations, then a concluding composition. Courvoisier's "La Cigale" moves through dimensions, from densely clattering piano with rambunctious percussion and intense alto runs to off-kilter, dissonant piano wanderings. Rothenberg's "Outlander", too, has a suite-like form, shifting from lively interludes to quiet reflection to bursting life, with him shifting instruments and techniques. Courvoisier's "Requiem d'un Songe" has moments of stellar three-way dialogue and foregrounds refined melodic drumming. For all their distinctions, the pieces reflect the special terrain of improvisers with strong European classical/Romantic/Expressionist influences, the music often characterized by dense harmonies, virtuosic execution and dramatic intensity, imbuing them with an enhanced sense of scale.

The collective compositions add further dimension. "Deep Rabbit Hole" teems with life, a wealth of delicate detail that begins in a muted forest of shakuhachi fowl and expands from there. An internal dialogue arises in the quietly busy "Quarantina", wandering clarinet lines turning to cry or metallic buzz, bright prepared piano springing to new life. "After Lunch" is a burst of tumbling energy while "Popcorn" is a strange collocation of repeating figures, with a kind of abstracted blues feeling arising from insistent pentatonic piano figures with hand-damped strings.

Courvoisier's concluding "D'Agala" (title track from her 2018 trio release) is a slow reflection, almost all melody, here achieving an uncanny quality that could encapsulate at least one dimension of *Lockdown's* movement: it is lightly somber. Along with resilience and remembrance, the session also brims with passion, a tempered celebration of spontaneous intensity.

For more information, visit cleanfeed-records.com. Rothenberg is at Washington Square Park Sep. 21st with Sarah Weaver. See Calendar.

BOXED SET



Everybody Still Digs Bill Evans
Bill Evans (Concord-Craft)
 by George Kanzler

In this era when streaming services are eclipsing the relevance of physical recordings on discs, this is a rare and welcome exception, an opulent, career-encompassing set of five CDs, encased in a cloth-bound coffee table book with 48 pages of text and large black and white photographs. Although there is a plethora of Bill Evans albums in release, many of them live dates rescued from oblivion since the advancements of digital remastering and coming decades after his death 41 years ago this month, this is the first anthology encompassing the pianist's career across multiple record labels.

A compilation like this, distilling a career of myriad recordings down to five discs, roughly six hours, is comparable to a museum show presenting an artist's oeuvre through a small, but representative, sample of that work. Curated well, such a show can illuminate the work; one this reviewer saw recently, *Calder-Picasso*, does just that, presenting a new and

different angle on two seminal 20th Century artists and how they shared concerns and impulses. The producer of this album, Nick Phillips, uses his selections to highlight facets of Evans' artistry, illuminating aspects of his talent and work sometimes overlooked.

In the later '50s and the '60s, Evans forged a new way of playing, putting him among the most important and influential of postbop pianists. His unique approach to voicings and chords, subtly dynamic manipulation of touch and tone and melding of left and right hands into conversational colloquy, often obliterating usual bar lines, created a new paradigm. And he furthered it by reimagining the piano-bass-drums trio in similar fashion, making it a triumvirate rather than a piano with rhythm accompaniment.

The album consists of five volumes (CDs), the first two titled *Triologues*, featuring him in the classic piano-bass-drums format that was his most famous. Volume Three, *Monologues*, consists of solo piano tracks, including instances of overdubbed pianos, in one case with an electric piano too. Volume Four, *Dialogues & Confluences*, collects duo and group (quartet and quintet) tracks. Volume Five, *Epilogue*, is yet another newly discovered live trio date, from a club in Vancouver in 1976.

Neil Tesser's astute and revelatory booklet notes include two quotations gleaned from broadcast interviews Evans did. They may well be the best expressions of his jazz aesthetic: "It's very important to remember that no matter how far I might diverge or find freedom in this format [the trio], it only is 'free' insofar as it has reference to the strictness of the original form. And that's what gives it its

strength. There is no freedom without being in reference to something." And: "No matter how much human feeling you put into something, if it's architecturally weak, it's going to be weak regardless; and if it's architecturally strong and you add the human feeling, it's just that much heavier."

Those statements do a lot to explain why Evans' repertoire was steeped in classic American pop standards as well as his own, well-crafted, compositions. There are only three tunes duplicated among this set's 61 tracks. One is the Irving Berlin standard "How Deep Is The Ocean", heard in a studio recording by his first "classic" trio with bassist Scott LaFaro and drummer Paul Motian. That reflective performance contrasts with a faster, less introspective take from the live club set on Disc Five with bassist Eddie Gomez and drummer Eliot Zigmund. His own "Waltz for Debby" is also heard by the "classic" trio, as well as in a short, poignant solo take on Disc Three. Miles Davis' "Nardis" — an Evans favorite Davis never recorded — appears solo on Disc Three and in the Vancouver live set.

Surprisingly, considering his trio aesthetic, Evans' favorite drummer was the powerhouse Philly Joe Jones, who is heard not only in an early trio recording, but also prominently in different quintets with Freddie Hubbard, Zoot Sims, Harold Land, Jim Hall and Kenny Burrell. From those tracks to ethereal, empathetic duos with guitarist Hall and bassists Gomez and Marc Johnson and hard-swinging quintet tracks with tenor saxophonist Stan Getz, trumpeters Hubbard or Tom Harrell, Disc Four is full of revelatory moments that expand our appreciation of Evans.

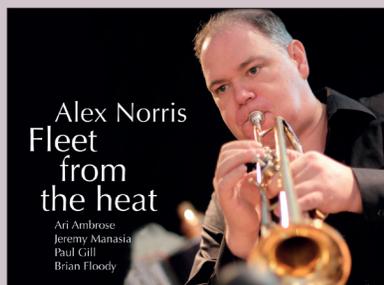
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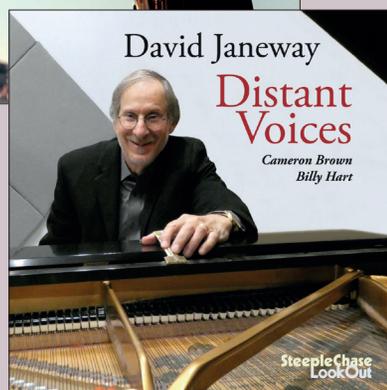
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Gary Versace
 Jay Anderson
 Billy Drummond



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CALENDAR

Wednesday, September 1

- ★ Gilad Hekselman Trio with Jon Michel, Obed Calvaire
Bar Bayeux 8, 9:30 pm
- ★ Pedro Giraudo Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom
Bar Lunático 9 pm \$10
- ★ Andy Statman Trio with Jim Whitney, Larry Eagle
Barbès 8 pm \$20
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 5 pm \$30
- ★ Strata-East 50th Anniversary Celebration: Charles Tolliver Quintet with Billy Harper, George Cables, Buster Williams, Lenny White
Birdland 9:30 pm \$40
- ★ Augie Haas Quartet
Birdland Theater 8:30 pm \$30
- ★ Eddie Palmieri
Blue Note 8, 10:30 pm \$45
- ★ Isaac ben Ayala
Bryant Park 12:30 pm
- ★ Aaron Edgecomb; Tatsuya Nakatani, Frank Meadows, Gabby Fluke-Mogul
Downtown Music Gallery 7 pm
- ★ Alphonso Home and The Gotham Kings
Little Island 7:30 pm
- ★ Randy Ingram, Drew Gress, Billy Hart
Mezzrow 7:30, 9 pm \$20
- ★ The Royal Bopsters
Pangea 6:30, 9 pm \$25
- ★ Darryl Yokley Quartet
Smalls 7, 8:30 pm \$20
- ★ Sheila Jordan, Roni Ben-Hur, Harvie S
Soapbox Gallery 8 pm \$25

Thursday, September 2

- ★ Strata-East 50th Anniversary Celebration: Charles Tolliver Quintet with Billy Harper, George Cables, Buster Williams, Lenny White
Birdland 7, 9:30 pm \$40
- ★ Ashley Pezzotti Quartet with Sean Mason, Alex Claffy, Joe Farnsworth
Birdland Theater 8:30 pm \$30
- ★ Jacob Melsha Trio
Broadway Plaza 6 pm
- ★ Isaac ben Ayala
Bryant Park 12:30 pm
- ★ Isaiah J. Thompson Quartet with Julian Lee, Phillip Norris, TJ Reddick
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Dr. Mambo Quintet
Faber Park 3 pm
- ★ Preservation Hall Jazz Band
Club Car at the McKittrick Hotel 6:30 pm \$95-175
- ★ Greg Murphy, Eric Wheeler, Jeff "Tain" Watts
Mezzrow 7:30, 9 pm \$20
- ★ Max Johnson Heroes Trio with Jason Rigby, Jeff Davis
Scholes Street Studio 7:30 pm
- ★ Nick Hempton Quartet with Ed Cherry, Kyle Koehler, Fukushi Tainaka
Smalls 7, 8:30 pm \$20
- ★ Joel Harrison Guitar Festival with Ben Monder, Steve Cardenas, Pete McCann, David Gilmore
Soapbox Gallery 8 pm \$20

Friday, September 3

- ★ Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary
Barbès 5 pm \$20
- ★ Pedro Giraudo Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom
Barbès 8 pm \$20
- ★ Strata-East 50th Anniversary Celebration: Charles Tolliver Quintet with Billy Harper, George Cables, Buster Williams, Lenny White
Birdland 7, 9:30 pm \$40
- ★ Connie Han Trio
Birdland Theater 8:30 pm \$30
- ★ Al Di Meola
Blue Note 8, 10:30 pm \$55
- ★ Isaac ben Ayala
Bryant Park 12:30 pm
- ★ Isaiah J. Thompson Quartet with Julian Lee, Phillip Norris, TJ Reddick
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Craig Harris and Harlem Nightsongs with Jay Rodriguez, James Stewart, Frank Vacin, Eddie Allen, Franz Hackl, Yayoi Ikawa
Greater Calvary Baptist Church 7 pm \$20
- ★ Michael Wolff Trio with Ben Allison, Allan Mednard
Mezzrow 7:30, 9 pm \$20
- ★ Arooj Aftab and The Vulture Prince Ensemble with Maeve Gilchrist, Shahzad Ismaili, Gyan Riley, Darian Donovan Thomas, Greg Fox, Kenji Herbert, Yasmin Williams
Pioneer Works 7 pm \$25
- ★ Ed Cherry Trio with Kyle Koehler, Jeff "Tain" Watts
Smalls 7, 8:30 pm \$20
- ★ Emilio Teubal New Post-Trio with Pablo Lanouguere, Chris Michael
Soapbox Gallery 8 pm \$20
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10

Saturday, September 4

- ★ Lucian Ban/Mat Maneri
Barbès 8 pm \$20
- ★ Strata-East 50th Anniversary Celebration: Charles Tolliver Quintet with Billy Harper, George Cables, Buster Williams, Lenny White
Birdland 7, 9:30 pm \$40
- ★ Connie Han Trio
Birdland Theater 8:30 pm \$30
- ★ Al Di Meola
Blue Note 8, 10:30 pm \$55
- ★ Dom Salvador Samba Jazz Sextet
Central Park Summerstage, Rumsey Playfield 5 pm
- ★ Dave Liebman Expansions with Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Dayramir González & Habana en TRANcé Quartet
Drom 8 pm \$20
- ★ Sam Weinberg, Henry Fraser, Weasel Walter, Sandy Ewen solo;
Tamio Shiraishi/Gyna Bootleg
Hart Bar 6 pm
- ★ Yayoi Ikawa
Little Island 6:30 pm
- ★ Chris Pattishall
Mezzrow 7:30, 9 pm \$20
- ★ Troy Weekes and Ji-Groove
Minton's 8, 10 pm \$30
- ★ Lew Tabackin Trio
Smalls 7, 8:30 pm \$20
- ★ Tim Berne/Matt Mitchell
Soapbox Gallery 8 pm \$20
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10

Sunday, September 5

- ★ Itamar Borochoy
Bar Lunático 9 pm \$10
- ★ Stephane Wrembel
Barbès 9 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 7, 9:30 pm \$30
- ★ Al Di Meola
Blue Note 8, 10:30 pm \$55
- ★ Dave Liebman Expansions with Matt Vashlishan, Bobby Avey, Tony Marino, Alex Ritz
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Gene Pritsker 50th Birthday Concert: Paul Mack, Charles Coleman, Anya Migdal, Adriana Valdés, Sean Satin, Greg Baker, Lara St. John, Lynn Bechtold, Erik T. Johnson, Robert C. Ford, Magdalena Stern-Baczewska, Kathleen Supove, Franz Hackl, Charlie Porter, Michio Suzuki, John Clark, Dave Taylor, Dan Cooper, Jose Moura, Damien Bassman, Peter Jarvis, David Rozenblatt Milica Paranosic
Drom 5 pm \$15

- ★ JazzWomen! Shirazette Tinnin, Brittany Anjou, Chelsea Baratz, Alicyn Jaffe, Mimi Jones, Katty Rodriguez, Arcoiris Sandoval, Lessie Vonner, Charene Wade
Little Island 7:30 pm
- ★ Todd Herbert Quartet
Smalls 7, 8:30 pm \$20

Monday, September 6

- ★ Hyuna Park Trio
Birdland 7 pm \$30
- ★ Yuka Aikawa
Bryant Park 12:30 pm
- ★ Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio
Fifth Hammer 6:30 pm
- ★ Joe Farnsworth Quintet
Smalls 7, 8:30 pm \$20

Tuesday, September 7

- ★ Tadataka Unno Trio with Danton Boller, Jerome Jennings
Barbès 8 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble with Ivan Renta, Jim Seeley, Rafi Malkiel, Vince Chericco, Zack O'Farrill, Victor Pablo, Carly Maldonado, Juanma Trujillo, Bam Bam Rodriguez
Birdland 7, 9:30 pm \$40
- ★ James Francies
Blue Note 8, 10:30 pm \$25
- ★ Yuka Aikawa
Bryant Park 12:30 pm
- ★ Ari Hoenig Trio with Dennis Bulhoes, Eduardo Belo
Domaine Wine Bar 8:30 pm
- ★ Daryl Sherman Trio
Mezzrow 7:30, 9 pm \$20
- ★ Theo Hill Quartet
Smalls 7, 8:30 pm \$20
- ★ Paul Jost Quartet
Soapbox Gallery 8 pm \$20

Wednesday, September 8

- ★ JD Allen Trio
Bar Bayeux 8, 9:30 pm
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 5 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble with Ivan Renta, Jim Seeley, Rafi Malkiel, Vince Chericco, Zack O'Farrill, Victor Pablo, Carly Maldonado, Juanma Trujillo, Bam Bam Rodriguez
Birdland 7, 9:30 pm \$40
- ★ James Francies
Blue Note 8, 10:30 pm \$25
- ★ Yuka Aikawa
Bryant Park 12:30 pm
- ★ Steven Bernstein's Millennial Territory Orchestra
City Winery 7:30 pm \$20
- ★ Chris Cuzme Band with Ari Hoenig
Fifth Hammer 6:30 pm
- ★ Williamsburg Salsa Orchestra
Hearst Plaza at Lincoln Center 7 pm
- ★ Roots To Shoots
Little Island 6 pm
- ★ Champion Fulton Trio with Hide Tanaka, Fukushi Tainaka
Mezzrow 7:30, 9 pm \$20
- ★ Lew Tabackin Trio
Michiko Studios 7 pm \$20
- ★ Hipster Assassins: Felix Pastorius, Mike Bendy, Kenny Grohowski, Chris Ward, John Bendy
Nublu 151 9, 11 pm \$20
- ★ Roseanna Vitro Quartet
Pangea 7 pm \$25
- ★ Firey String Sistas!
Pier 84 7 pm
- ★ Mary Halvorson's Amaryllis and Belladonna with Adam O'Farrill, Jacob Garchik, Patricia Brennan, Nick Dunston, Tomas Fujiwara and The Mivos Quartet: Olivia De Prato, Maya Bennardo, Victor Lowrie Tafoya, Tyler J. Borden
Roulette 8 pm \$25
- ★ Jamie Reynolds Quartet
Smalls 7, 8:30 pm \$20
- ★ Ashley Pezzotti Quartet with Sean Mason, Jason Clotter, TJ Reddick
Soapbox Gallery 8 pm \$20
- ★ Chloe Perrier and The French Heart Jazz Band
Triad Theater 7 pm \$15-25

Thursday, September 9

- ★ Naked Lore: Ben Holmes, Brad Shepik, Shane Shanahan
Barbès 8 pm \$20
- ★ Freethiopiques: Jessica Lurie, Greg Glassman, Brian Marsella, Jon Madof, Yoshie Fruchter, Chris Stromquist
Barbès 10 pm \$20
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble with Ivan Renta, Jim Seeley, Rafi Malkiel, Vince Chericco, Zack O'Farrill, Victor Pablo, Carly Maldonado, Juanma Trujillo, Bam Bam Rodriguez
Birdland 7, 9:30 pm \$40
- ★ Hila Kulik Group with Wayne Tucker, Amir Shmerling, Dani Danor
Birdland Theater 8:30 pm \$30
- ★ Kenny Garrett
Blue Note 8, 10:30 pm \$35
- ★ Summer Camargo Trio
Broadway Plaza 6 pm
- ★ Ghost-Note; Sungazer
Brooklyn Bowl 8 pm \$20
- ★ Yuka Aikawa
Bryant Park 12:30 pm
- ★ Jon Hendricks Centennial Celebration: Kurt Elling, Jazzmeia Horn, Kevin Burke, Aria Hendricks, Michele Hendricks with Andy Farber, Steve Ash, Neil Miner, Andy Watson
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Ori-Gen Collective Festival: Rogério and Anne Boccato; Sofia Rei and JC Maillard; Pablo Aslan's Piazzollazo; Bacalao Men
Drom 7 pm \$20
- ★ Keiji Haino, Jim O'Rourke, Oren Ambarchi, Tamio Shiraishi, Julia Santoli, Austin Sley Julian; David Watson/Ikue Mori; Manát
First Unitarian Church 7:30 pm \$15
- ★ Sara Caswell Quartet with Jesse Lewis, Ike Sturm, Jared Schonig
The Jazz Gallery 7:30, 9:30 pm \$15-25
- ★ Travis Laplante/Jason Nazary; Jaimie Branch/Tcheser Holmes; Tim Angulo, Laura Cocks, Henry Fraser, Joanna Mattrey
The Record Shop 8 pm \$10
- ★ Mary Halvorson's Amaryllis and Belladonna with Adam O'Farrill, Jacob Garchik, Patricia Brennan, Nick Dunston, Tomas Fujiwara and The Mivos Quartet: Olivia De Prato, Maya Bennardo, Victor Lowrie Tafoya, Tyler J. Borden
Roulette 8 pm \$25
- ★ Helio Alves Quartet with Chico Pinheiro, Joe Martin, Jonhathan Blake
Smalls 7, 8:30 pm \$20
- ★ Steve Sandberg
Soapbox Gallery 8 pm \$20
- ★ John Morton/Scott Colley
Zürcher Gallery 8:30 pm \$20

Friday, September 10

- ★ Chet Doxas Trio with Ethan Iverson, Thomas Morgan
Bar Bayeux 8 pm
- ★ Curtis Hasselbring Curhachestra with Raphael McGregor, Adam Minkoff, Dan Rieser
Barbès 8 pm \$20
- ★ Birdland Big Band
Birdland 5 pm \$30
- ★ Arturo O'Farrill and The Afro Latin Jazz Ensemble with Ivan Renta, Jim Seeley, Rafi Malkiel, Vince Chericco, Zack O'Farrill, Victor Pablo, Carly Maldonado, Juanma Trujillo, Bam Bam Rodriguez
Birdland 7, 9:30 pm \$40
- ★ Nellie McKay
Birdland Theater 8:30 pm \$40
- ★ Kenny Garrett
Blue Note 8, 10:30 pm \$35
- ★ Yuka Aikawa
Bryant Park 12:30 pm
- ★ Gregory Lewis Organ Monk
Clove Lakes Park 6 pm

- ★ Jon Hendricks Centennial Celebration: Kurt Elling, Jazzmeia Horn, Kevin Burke, Aria Hendricks, Michele Hendricks with Andy Farber, Steve Ash, Neil Miner, Andy Watson
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Ori-Gen Collective Festival: Duo Chuño; Samuel Torres and Eric Kurimski; Kavita Shah; Mireya Ramos
Drom 7 pm \$20
- ★ Craig Harris and Harlem Nightsongs with Jay Rodriguez, James Stewart, Frank Vacin, Eddie Allen, Franz Hackl, Yayoi Ikawa
Greater Calvary Baptist Church 7 pm \$20
- ★ Caroline Davis' Portals with Mike Rodriguez, Julian Shore, Chris Tordini, Sara Caswell, Josh Henderson, Joanna Mattrey, Mariel Roberts
The Jazz Gallery 7:30, 9:30 pm \$25-35
- ★ Aakash Mittal with Rajna Swaminathan, Miles Okazaki, Jasmine Wilson, Shurmila Dhar, Eddy Kwon, Trevor New, Stephan Crump
Merkin Concert Hall 7:30 pm \$30
- ★ Tom Rainey Trio with Gary Versace, Drew Gress
Mezzrow 7:30, 9 pm \$20
- ★ Rasmus Sorensen
Red Room at KGB Bar 9 pm
- ★ Ron McClure
Smalls 7, 8:30 pm \$20
- ★ Projeto Do Momento: Helio Alves, Paul Socolow, Dennis Bulhoes
Soapbox Gallery 8 pm \$20
- ★ Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10



FREE CONCERTS

www.jazzfoundation.org

NYC Parks
in partnership with Arts, Culture, & Fun (NYC Parks)

9/2 - Dr Mambo Quintet
Faber Park, 3PM

9/10 - Gregory Lewis Organ Monk
Clove Lakes Park, 6PM

9/23 - Celebrating John Coltrane
Marcus Garvey Park, 6PM

Jazz @ Pier 84
in partnership with Hudson River Park

All concerts 7PM at Pier 84

9/8 - Firey String Sistas!

9/22 - TC THE 3RD

This project is supported in part by an award from the National Endowment for the Arts, the New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature and by public funds from the New York City Department of Cultural Affairs in partnership with the City Council and by the Howard Gilman Foundation.






the sidedoor

Back In the Swing Celebration!



Featuring:

Warren Wolf & The Wolfpack (Fri)

Jimmy Greene Quintet (Fri)

Nat Reeves Quintet (Sat)

Joe McCarthy's NY Afro Bop Alliance Big Band (Sat)

Friday & Saturday

September 10th & 11th, 2021

- Tent & Lawn Seating Available -

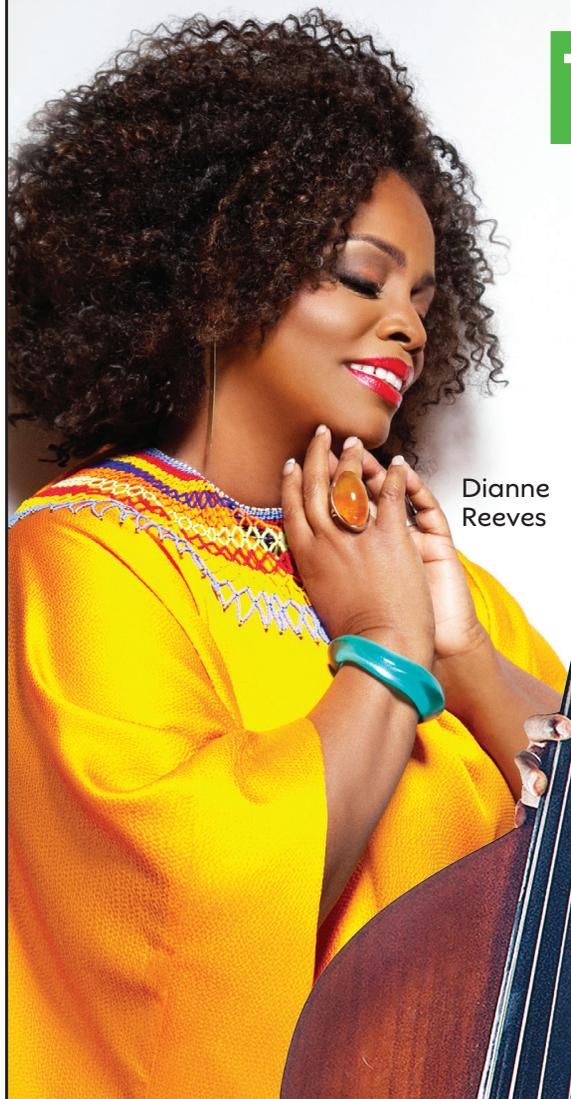
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james moody JAZZ festival

nov 5 - 21



Dianne Reeves



Christian McBride



Chris Botti



Chaka Khan

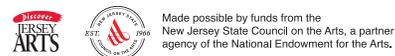


Anat Cohen

Django Festival Allstars
featuring Samson Schmitt,
Ludovic Beier, Pierre Blanchard,
Doudou Cuillierier
& Antonio Lucusati
Fri, Nov 5 @ 6 & 8:30PM
With energy and swing, the
Django Festival Allstars pay tribute
to legendary gypsy jazz guitarist
Django Reinhardt.

Chaka Khan
with special guest
Leela James
Sat, Nov 6 @ 8PM
You know it's going to be a party
when Chaka Khan hits the stage!
Join us for an evening of fun
and funk at NJPAC.

Nimbus Dance
Sat, Nov 6 @ 7PM
Nimbus Dance joins forces with tango
virtuoso Pedro Giraudo for the world
premiere of *Raucous Caucus Tango*!



Christian McBride's
The Movement Revisited:
A Musical Portrait of Four Icons
Thu, Nov 11 @ 7:30PM
Celebrate the great leaders of
the Civil Rights Movement in this
evening of readings and jazz
starring Christian McBride.

Divine Sass:
Lillias White Sings Sarah Vaughan
Fri, Nov 12 @ 7PM
TONY® Award-winning singer
Lillias White and her trio return
to NJPAC for a tribute to the
legendary Sarah Vaughan.

Chris Botti
Fri, Nov 12 @ 8PM
GRAMMY® Award-winning trumpeter
Chris Botti is America's largest-selling
jazz instrumentalist. Find out why!

Dianne Reeves and Artemis
featuring Renee Rosnes,
Anat Cohen, Ingrid Jensen,
Nicole Glover, Noriko Ueda
and Allison Miller
Sat, Nov 13 @ 8PM
An evening with the extraordinary
women of jazz!

Dorthaan's Place:
Cyrus Chestnut
Sun, Nov 14 @ 11AM & 1PM
Enjoy the piano stylings of
Cyrus Chestnut during brunch
at NICO Kitchen + Bar.

Sarah Vaughan International
Jazz Vocal Competition
Sun, Nov 14 @ 3PM
Celebrate the 10th annual
competition with special
performances by jazz greats
Christian McBride and
Dianne Reeves!

Swingin' at 96: Anat Cohen and
the Newport All-Stars Salute
George Wein
Sat, Nov 20 @ 7:30PM
Featuring Kenny Barron,
Randy Brecker, Christian McBride,
Lewis Nash, Lew Tabackin,
Peter Washington and Duchess.

Maria Schneider Orchestra
Sun, Nov 21 @ 3 & 7PM
"Revelatory, riveting, daring
and beyond categorization":
NEA Jazz Master Maria Schneider's
orchestra takes the stage.

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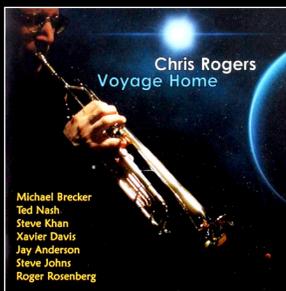
CHRIS ROGERS

"ELECTRIC BAND" A SPECIAL TRIBUTE TO MILES DAVIS

The Bitter End
Tuesday September 14th
8:30-10, doors @8pm
\$15 cover
(proof of vaccination required)
The Bitter End (www.bitterend.com)
147 Bleecker St. NYC

Chris Rogers – trumpet / assorted brass
Ted Nash – tenor / soprano saxophone
Jon Ballantyne – keys
Theo Rogers – guitar
Dan Asher – bass
Tony Lewis – drums

A DCM Event



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VOYAGE HOME
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Michael Brecker
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Records

RANDY BRECKER: "I can categorically say that Chris is AT THE TOP OF HIS GAME on this CD!"

DOWNBEAT: 4.5 stars
"Best Albums of 2017"

"Rogers' hip, relentlessly grooving compositions steal the show."

All About Jazz: 4 stars
"Trumpeter Chris Rogers' long-awaited debut album as a performer, composer and bandleader... the charts and the musicianship is all first rate. The late great Michael Brecker delivers mighty solos reflective of his legendary status."

World Jazz News:
"Drawn upon his Miles/Brecker/Harrell/Woody Shaw influences, Rogers' impeccable trumpet playing – articulate, exploratory, adventurous, utterly musical and virtuosic – is eminently showcased."



CHRISROGERSJAZZ.COM

Saturday, September 11

- Holy Ground Land of Two Towers: Isaiah Barr's Onyx Collective
Abrons Arts Center 7 pm \$21
- Arturo O'Farrill and The Afro Latin Jazz Ensemble with Ivan Renta, Jim Seeley, Rafi Malkiel, Vince Cherico, Zack O'Farrill, Victor Pablo, Carly Maldonado, Juanma Trujillo, Bam Bam Rodriguez
Birdland 7, 9:30 pm \$40
- Nellie McKay
Birdland Theater 8:30 pm \$40
- Kenny Garrett
Blue Note 8, 10:30 pm \$35
- Karrin Allyson/Gil Goldstein
Chelsea Table & Stage 7 pm \$32
- Jon Hendricks Centennial Celebration: Kurt Elling, Jazzmeia Horn, Kevin Burke, Aria Hendricks, Michele Hendricks with Andy Farber, Steve Ash, Neil Miner, Andy Watson
Dizzy's Club 7:30, 9:30 pm \$40
- David Leon/Stephen Gauci; Stephen Gauci, Hans Tammen, Jeremy Carlstedt
Downtown Music Gallery 6:30, 8 pm
- Jazz by the Water: Ray Blue Quintet; Kim Clarke Quintet; Eugenie Jones and Friends with guest Bobby Sanabria; Paul Brown with guest Joaquin Pozo; Rob Fulton Quintet; Joe Chambers' Samba de Maracatu with Rick Germanson, Mark Lewandowski, Bobby Sanabria
Governors Island 12 pm
- The Whatever Guitar Festival: Naeemah Z. Maddox; Sandy Ewen; Teddy Kumpel; Ava Mendoza
Green Lung Studio 6 pm
- WeFreeStrings; Amirtha Kidambi
Hearst Plaza at Lincoln Center 7 pm
- Yosvany Terry
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Gary Lucas 40th Anniversary Show: Gods and Monsters and guests Thurston Moore, Trixie Whitley, Richard Barone, Felice Rosser, Emily Duff
Le Poisson Rouge 8 pm \$25
- Larry Ham Trio with Lee Hudson, Tom Melito
Mezzrow 7:30, 9 pm \$20
- Tamm E Hunt with Patience Higgins, Ronnie Burrage
Minton's 8, 10 pm \$30
- Davis Whitfield
Smalls 7, 8:30 pm \$20
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10

Sunday, September 12

- The Whatever Guitar Festival: Harvey Valdes; Miriam Elhajji; Wendy Eisenberg; Brandon Seabrook
Barbès 4 pm
- Stephane Wrembel
Barbès 9 pm \$20
- Steven Feifke Big Band
Birdland 5 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 7, 9:30 pm \$30
- Cady Huffman/Mary Ann McSweeney
Birdland Theater 8:30 pm \$40
- Kenny Garrett
Blue Note 8, 10:30 pm \$35
- To Be Baptized: A Performance Tribute to John Lewis and C. T. Vivian: Carl Hancock Rux, Christopher Bruce and The Resistance Revival Chorus
Damosch Park at Lincoln Center 8 pm
- Jon Hendricks Centennial Celebration: Kurt Elling, Jazzmeia Horn, Kevin Burke, Aria Hendricks, Michele Hendricks with Andy Farber, Steve Ash, Neil Miner, Andy Watson
Dizzy's Club 7:30, 9:30 pm \$40
- Thurston Moore
Le Poisson Rouge 8 pm \$25
- Dan Levinson Trio with Kris Tokarski, Kevin Dorn
Mezzrow 7:30, 9 pm \$20
- Jonathan Michel
Minton's 8, 10 pm \$30
- Brandon Sanders
Smalls 7, 8:30 pm \$20

Monday, September 13

- Arthur Kell Quartet with Brad Shepik, Nate Radley, Allan Mednard
Bar Lunático 9 pm \$10
- Roy Eaton
Bryant Park 12:30 pm
- Rick Cutler, Vinnie Zummo, Dave Katzenberg; Zoh Amba, Luke Stewart, Francisco Mela; Stephen Gauci, Adam Lane, Colin Hinton; Eric Plaks, Jon Leco, Ayumi Ishito, Randy Steffes; Stelios Mihos Ensemble
Bushwick Public House 7 pm \$10
- Sherman Irby and Momentum
Chelsea Table & Stage 7, 9:30 pm \$32
- Cloud Explosion: Elias Meister, Francesco Marocco, Juan Chivavassa
Rockwood Music Hall Stage 2 10 pm \$10
- Ari Hoenig Trio
Smalls 7, 8:30 pm \$20

Tuesday, September 14

- Count Basie Orchestra directed by Scotty Barnhart
Birdland 7, 9:30 pm \$40
- Miles Davis Tribute: Chris Rogers Electric Band with Ted Nash, Jon Ballantyne, Theo Rogers, Dan Asher, Tony Lewis
The Bitter End 8:30 pm \$15
- Roy Eaton
Bryant Park 12:30 pm
- Ari Hoenig Trio with Dennis Bulhoes, Eduardo Belo
Domaine Wine Bar 8:30 pm
- Naama Gheber
Mezzrow 7:30, 9 pm \$20
- Max Johnson Dream Quintet with Ingrid Laubrock, Sam Newsome, Mark Dresser, Satoshi Takeishi
Scholes Street Studio 8 pm
- Kirk Lightsey
Smalls 7, 8:30 pm \$20
- David Ambrosio
Soapbox Gallery 8 pm \$20
- Ron Miles Quintet with Bill Frisell, Jason Moran, Thomas Morgan, Brian Blade
Village Vanguard 8:30, 10:30 pm \$35

Wednesday, September 15

- Aaron Burnett, Ravi Coltrane, Nick Jozwiak, Johnathan Blake
Bar Bayeux 8, 9:30 pm
- Yasser Tejeda and Palotrè
Bar Lunático 9 pm \$10
- Miss Maybell and The Jazz Age Artistes with Charlie Judkins, Brian Nalepka
Barbès 8 pm \$15
- David Ostwald's Louis Armstrong Eternity Band
Birdland 5 pm \$30
- Count Basie Orchestra directed by Scotty Barnhart
Birdland 7, 9:30 pm \$40
- Roy Eaton
Bryant Park 12:30 pm
- Eliane Elias
City Winery 7 pm \$35-55
- PRISM Quartet: Timothy McAllister, Zachary Shemon, Matthew Levy, Taimur Sullivan and guests Melissa Aldana, Chris Potter, Rudresh Mahanthappa, Terrell Stafford
The DiMenna Center 7 pm \$30
- Drom 8 pm \$30
- Alonzo Demetrius Quartet
Drom 10:15 pm \$15
- Kirk Lightsey
Mezzrow 7:30, 9 pm \$20
- Tim Newman
Smalls 7, 8:30 pm \$20
- Jim Ridd
Soapbox Gallery 8 pm \$20
- Ron Miles Quintet with Bill Frisell, Jason Moran, Thomas Morgan, Brian Blade
Village Vanguard 8:30, 10:30 pm \$35

Thursday, September 16

- Count Basie Orchestra directed by Scotty Barnhart
Birdland 7, 9:30 pm \$40
- Ronny Whyte with Cecilia Coleman, Scott Hardy, Ray Marchica, Ron Horton
Birdland Theater 8:30 pm \$30
- Melanie Charles Trio
Broadway Plaza 6 pm
- Roy Eaton
Bryant Park 12:30 pm
- Philippe Lemm Trio
Chelsea Table & Stage 7 pm \$32
- Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$45
- Helen Sung Quartet+ with John Ellis, David Wong, Kendrick Scott and guest Harlem Quartet
Flushing Town Hall 8 pm
- Ben Tiberio
The Jazz Gallery 7:30, 9:30 pm \$15-25
- Three of a Kind: Michael Valeanu, Jon Boutellier, Clovis Nicolas
Mezzrow 7:30, 9 pm \$20
- Lee Pardini Group with Trevor Menear, Louis Cato, Jordan Rose
Rockwood Music Hall Stage 2 10:30 pm \$12
- Jerome Sabbagh/Greg Tuohy Group with Joe Martin, Kush Abadey
Smalls 7, 8:30 pm \$20
- Soapbox Gallery 8 pm \$20
- Lafayette Harris
Mezzrow 7:30, 9 pm \$20
- Ron Miles Quintet with Bill Frisell, Jason Moran, Thomas Morgan, Brian Blade
Village Vanguard 8:30, 10:30 pm \$35

Friday, September 17

- Pedro Giraudo Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom
Barbès 8 pm \$20
- Birdland Big Band
Birdland 5 pm \$30
- Count Basie Orchestra directed by Scotty Barnhart
Birdland 7, 9:30 pm \$40
- Eric Harland's Mixed Tape with BIGYUKI, Casey Benjamin, Cartoons
Blue Note 8, 10:30 pm \$35
- Roy Eaton
Bryant Park 12:30 pm
- Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$45
- Craig Harris and Harlem Nightsongs with Jay Rodriguez, James Stewart, Frank Vacin, Eddie Allen, Franz Hackl, Yayoi Ikawa
Greater Calvary Baptist Church 7 pm \$20
- Ross Kratter Jazz Orchestra with Brian Schatz, John DiSanto, Jeremy Powell, Stan Killian, Andrew Hadro, Charles Clausen, Marty Boudart, Alex Norris, Stuart Mack, Ric Becker, Gina Benalcazar, Chris Zatorski, Dan Jordan, Grant Braider, David Salter, Will Armstrong, Rick Erwin
Hungarian House 8:30, 10 pm \$30
- Kendrick Scott
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Keith Brown
Mezzrow 7:30, 9 pm \$20
- Davis Whitfield 4tet and The Maniacs of the 4th Dimension
Minton's 8, 10 pm \$30
- Aaron Parks Little Big with Greg Tuohy, Chris Morrissey, Josh Dion
Nublu 151 8 pm \$20
- Mark Soskin Quartet with Rich Perry, Jay Anderson, Matt Wilson
Smalls 7, 8:30 pm \$20
- Hayes Greenfield/Dean Johnson
Soapbox Gallery 8 pm \$20
- Ron Miles Quintet with Bill Frisell, Jason Moran, Thomas Morgan, Brian Blade
Village Vanguard 8:30, 10:30 pm \$35
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10

Saturday, September 18

- Count Basie Orchestra directed by Scotty Barnhart
Birdland 7, 9:30 pm \$40
- Eric Harland's Mixed Tape with BIGYUKI, Casey Benjamin, Cartoons
Blue Note 8, 10:30 pm \$35
- Karrin Allyson/Gil Goldstein
Chelsea Table & Stage 7 pm \$32
- Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$45
- Kendrick Scott
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jeb Patton
Mezzrow 7:30, 9 pm \$20
- Denise King 5tet
Minton's 8, 10 pm \$30
- Lenny Pickett's A Short March into the Future with Steven Bernstein, Ravi Best, Ron Blake, Jasper Dutz, Vitor Gonçalves, John Hadfield, Tyler McDiarmid, Valerie Naranjo, Rebecca Patterson, Marcus Rojas, Ricardo Rodriguez
Roulette 8 pm \$25
- Stephen Gauci, Santiago Leibson, Luke Stewart, Tyshawn Sorey
Scholes Street Studio 8, 9:30 pm \$15
- Miike Boone
Smalls 7, 8:30 pm \$20
- Tracey Yarad
Soapbox Gallery 8 pm \$20
- Tribute to Oscar Peterson and Modern Jazz Quartet: Lenore Raphael Trio with Steve Hobbs, Hilliard Greene
Triad Theater 7:30 pm \$25
- Ron Miles Quintet with Bill Frisell, Jason Moran, Thomas Morgan, Brian Blade
Village Vanguard 8:30, 10:30 pm \$35
- Harriet Tubman: Brandon Ross, Melvin Gibbs, JT Lewis; JJJJerome Ellis/Holland Andrews
Weeksville Heritage Center 6 pm
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander
Williamsburg Music Center 9:30 pm \$10

Sunday, September 19

- Beyond Flute—Howling for Jeremy Steig Solo Flute Festival: Cheryl Pyle, Haruna Fukazawa, Gene Coleman, Andrea Brachfeld, Premik Russell Tubbs, Chip Shelton, Jay Rodriguez, John Kruth, Sylvain Leroux, Nick Gianni
6BC Garden 4 pm
- Mike Neer Quartet with Tom Beckham, Matt Pavolka, Ron Oswanski
Barbès 7 pm \$20
- Stephane Wrembel
Barbès 9 pm \$20
- Pete McGuinness Jazz Orchestra
Birdland 5 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Ensemble
Birdland 7, 9:30 pm \$30
- Eric Harland's Mixed Tape with BIGYUKI, Casey Benjamin, Cartoons
Blue Note 8, 10:30 pm \$35
- Opening The Gates: Amirtha Kidambi, Kalia Vandever, Charlotte Greve, Marta Sanchez, Ende Owens, Lesley Mok
Brooklyn Conservatory of Music 7:30 pm
- Catherine Russell with Matt Munisteri, Mark Shane, Tal Ronen, Mark McLean
Dizzy's Club 7:30, 9:30 pm \$45
- Gottfried Stoger/Marc Copland
Hudson View Gardens Lounge 5 pm
- Moor Mother
The Kitchen 7 pm
- Joe Fonda and From The Source with Brenda Bufalino, Sam Bardfeld, Kenny Wessel, Rob Garcia
The Loft at 100 Greene Street 7 pm
- Jacob Khalil
Minton's 8, 10 pm \$30
- Jade Systeliana
Smalls 7, 8:30 pm \$20
- Ron Miles Quintet with Bill Frisell, Jason Moran, Thomas Morgan, Brian Blade
Village Vanguard 8:30, 10:30 pm \$35

Monday, September 20

- Sam Dillon Quartet Birdland 8:30 pm \$30
- Michael Olatuja and Lagos Pepper Soup Blue Note 8, 10:30 pm \$25
Bryant Park 12:30 pm
- Kuni Mikami
- Alec Goldfarb Ensemble; Blaise Siwula, Dmitry Ishenko, Dave Miller; Stephen Gauci, Adam Lane, Colin Hinton; Juan Pablo Carletti's Biggish Ensemble with Yoni Kretzmer, Rick Parker, Thomas Heberer, Kenneth Jimenez; Flip City: David Aaron, Nick Panoutsos, David Gould Bushwick Public House 7 pm \$10
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio Fifth Hammer 6:30 pm
Smalls 7, 8:30 pm \$20
Village Vanguard 8:30, 10:30 pm \$35
- Jeff "Tain" Watts
- Vanguard Jazz Orchestra

Tuesday, September 21

- Coltrane Revisited 20th Anniversary: Eric Alexander, Jaleel Shaw, Helen Sung, Lonnie Plaxico, Steve Smith Birdland 7, 9:30 pm \$40
- Peter Bernstein, Larry Goldings, Bill Stewart Blue Note 8, 10:30 pm \$35
Bryant Park 12:30 pm
- Kuni Mikami
- Lucy Yeghiazaryan/Vanisha Gould Church Street School For Music and Art 8 pm
- Ari Hoenig Trio with Dennis Bulhoes, Eduardo Belo Domaine Wine Bar 8:30 pm
Mezzrow 7:30, 9 pm \$20
- Ashley Pezzotti
- Christoph Imiger Trio with Raffaele Bossard, Ziv Ravitz and guest Michaël Attias ShapeShifter Lab 7 pm \$10
Smalls 7, 8:30 pm \$20
- Frank Lacy
- Tim Horner Quartet with Allan Bezama, Jim Ridl, Dean Johnson Soapbox Gallery 8 pm \$20
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35
- Sarah Weaver with Yoon Sun Choi, Ned Rothenberg, Marty Ehrlich, James Zollar, Jen Baker, David Taylor Washington Square Park 7 pm

Wednesday, September 22

- Owen Howard Quintet with John Ellis, Dave Smith, Pete McCann, Matt Pavolka Bar Bayeux 8, 9:30 pm
- Saul Rubin Trio with Charles Goold, Mark Lewandowski Bar Lunático 9 pm \$10
- Henry Fraser Trio with Brandon Seabrook, Francisco Mela Barbès 7, 8:30 pm \$15
- David Ostwald's Louis Armstrong Eternity Band Birdland 5 pm \$30
- Coltrane Revisited 20th Anniversary: Eric Alexander, Jaleel Shaw, Helen Sung, Lonnie Plaxico, Steve Smith Birdland 7, 9:30 pm \$40
- Ted Rosenthal Trio Birdland Theater 8:30 pm \$30
- Cory Henry Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Kuni Mikami
- Isaiah J. Thompson Chelsea Table & Stage 7 pm \$32
Mezzrow 7:30, 9 pm \$20
- Henry Hey
- Jane Irving Trio Pangea 7 pm \$25
Pier 84 7 pm
- TC III Smalls 7, 8:30 pm \$20
Soapbox Gallery 8 pm \$20
- Dan Aran
- Zach Brock
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35

Thursday, September 23

- Coltrane Revisited 20th Anniversary: Eric Alexander, Jaleel Shaw, Helen Sung, Lonnie Plaxico, Steve Smith Birdland 7, 9:30 pm \$40
- Pasquale Grasso Trio Birdland Theater 8:30 pm \$30
- Cory Henry Blue Note 8, 10:30 pm \$45
Broadway Plaza 6 pm
Bryant Park 12:30 pm
- Kuni Mikami
- William Parker's Celestial Light House with Dave Burrell, James Brandon Lewis, John Dikeman, Rob Brown, Taylor Ho Bynum, Hamid Drake Dizzy's Club 7:30, 9:30 pm \$40
- Sana Nagano Group with Peter Apfelbaum, Keisuke Matsuno, Ken Filiano, Danny Sher The Jazz Gallery 7:30, 9:30 pm \$15-25
Le Poisson Rouge 8 pm \$40
- Taylor Eigsti
- Manhattan School of Music Jazz Orchestra conducted by Marc Cary Manhattan School of Music Neidorff-Karpati Hall 7:30 pm
- John Coltrane Birthday Celebration Marcus Garvey Park 6 pm
- CounterCurrent: Rico Jones, Alex Heffron, Hunter Roberts, Braxton Khan Rockwood Music Hall Stage 3 10:30 pm \$12
- Anna Webber's Simple Trio with Matt Mitchell, John Hollenbeck; Idiom VI Large Ensemble: Anna Webber, Nathaniel Morgan, Yuma Uesaka, Nolan Tsang, David Byrd-Marrow, Jacob Garchik, Erica Dicker, Joanna Mattrey, Mariel Roberts, Matt Mitchell, Nick Dunston, John Hollenbeck, Eric Wubbels Roulette 8 pm \$25
Smalls 7, 8:30 pm \$20
- Curtis Nowosad
- Marilyn Kleinberg Trio with John Di Martino, & Noriko Ueda Soapbox Gallery 8 pm \$20
Terraza 7 7 pm
- Ari Hoenig Trio
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35

Friday, September 24

- Pedro Giraudo Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmed Alom Barbès 8 pm \$20
- Birdland Big Band Birdland 5 pm \$30
- Coltrane Revisited 20th Anniversary: Eric Alexander, Jaleel Shaw, Helen Sung, Lonnie Plaxico, Steve Smith Birdland 7, 9:30 pm \$40
- Cory Henry Blue Note 8, 10:30 pm \$45
Bryant Park 12:30 pm
- Kuni Mikami
- William Parker's Celestial Light House with Dave Burrell, James Brandon Lewis, John Dikeman, Rob Brown, Taylor Ho Bynum, Hamid Drake Dizzy's Club 7:30, 9:30 pm \$45
- Craig Harris and Harlem Nightsongs with Jay Rodriguez, James Stewart, Frank Vacin, Eddie Allen, Franz Hackl, Yayoi Ikawa Greater Calvary Baptist Church 7 pm \$20
The Jazz Gallery 7:30, 9:30 pm \$25-35
- Mike Moreno
- Tardo Hammer Trio with Lee Hudson, Steve Williams Mezzrow 7:30, 9 pm \$20
- Christopher McBride and The Whole Proof Minton's 8, 10 pm \$30
Red Room at KGB Bar 9 pm
- Rasmus Sorensen
- Seamus Blake Smalls 7, 8:30 pm \$20

- Vinnie Sperrazza Trio with Ethan Iverson, Michael Formanek Soapbox Gallery 8 pm \$20
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander Williamsburg Music Center 9:30 pm \$10

Saturday, September 25

- Dan Tepper and Semplice Players: Emma Frucht, Jessica Ryou, George Meyer, Sean Hawthorne Bargemusic 4 pm \$35
- Coltrane Revisited 20th Anniversary: Eric Alexander, Jaleel Shaw, Helen Sung, Lonnie Plaxico, Steve Smith Birdland 7, 9:30 pm \$40
- Cory Henry Blue Note 8, 10:30 pm \$45
- Aubrey Logan Chelsea Table & Stage 7 pm \$32
- Endea Owens and The Cookout Dizzy's Club 7:30, 9:30 pm \$45
- Rataplan Records Showcase Downtown Music Gallery 6:30 pm
- Gordon Grdina, Matthew Shipp, Mark Helias Ibeam Brooklyn 8:30 pm \$15
- Fabian Almazan Group with Dayna Stephens, Charles Altura, Chris Tordini, Henry Cole The Jazz Gallery 7:30, 9:30 pm \$25-35
Mezzrow 7:30, 9 pm \$20
- David Hazeltine
- Bloar: Sam Weinberg, Andrew Smiley, Henry Fraser, Jason Nazary; Martin Escalante/Tete Leguia; Camilo Angeles/Concepcion Huerta The Record Shop 8:30 pm \$10
Rockwood Music Hall Stage 3 9 pm \$10
Smalls 7, 8:30 pm \$20
- Arianna Neikrug
- Seamus Blake
- The Rainbow Project: Mary Foster Conklin, John Di Martino, Sara Caswell Soapbox Gallery 8 pm \$20
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35
- Gerry Eastman Ensemble with Greg Lewis, Taru Alexander Williamsburg Music Center 9:30 pm \$10

Sunday, September 26

- Stephane Wrembel Barbès 9 pm \$20
- Dan Tepper and Semplice Players: Emma Frucht, Jessica Ryou, George Meyer, Sean Hawthorne Bargemusic 6 pm \$35
- Chuck Owen and The Jazz Surge Birdland 5 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Ensemble Birdland 7, 9:30 pm \$30
Blue Note 8, 10:30 pm \$45
- Cory Henry
- Trio vs Trio: Jay Gandhi/Abhik Mukherjee Trio; Michel Gentle, Tony Romano, Rob Garcia Brooklyn Conservatory of Music 7:30 pm \$15
- Bashiri Johnson 40 Year Career/Birthday Celebration The Cutting Room 7 pm \$20-25
Dizzy's Club 7:30, 9:30 pm \$45
- Endea Owens and The Cookout Oh, Tyshawn Sorey Le Poisson Rouge 7, 9:30 pm \$35-45
- Shabnam Abedi 4tet Minton's 8, 10 pm \$30
- Tadd Shull Smalls 7, 8:30 pm \$20
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35

Monday, September 27

- Dizzy Gillespie Afro-Latin Experience Blue Note 8, 10:30 pm \$35
- Sue Maskaleris Bryant Park 12:30 pm
- Nicole Connelly Ensemble; Robert Dick, Adam Caine, Ken Filiano, Michael TA Thompson; Stephen Gauci, Adam Lane, Colin Hinton; Adam Lane Ensemble with Tony Malaby, Nick Lyons, Billy Mintz Bushwick Public House 7 pm \$10
- Ari Hoenig Trio with Gadi Lehavi, Ben Tiberio Fifth Hammer 6:30 pm
- Joshua Abrams Natural Information Society with Lisa Alvarado, Mikel Avery, Jason Stein and guest William Parker; Steve Gunn/John Truscinski Le Poisson Rouge 8 pm \$25
Roulette 8 pm \$25
- Lea Bertucci/Ben Vida
- Matt Wilson Quartet with Jeff Lederer Smalls 7, 8:30 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8:30, 10:30 pm \$35

Tuesday, September 28

- John Ellis and Double Wide Bar Lunático 9 pm \$10
- Stacey Kent/Art Hirahara Birdland 7, 9:30 pm \$40
- Julius Rodriguez Blue Note 8, 10:30 pm \$25
- Sue Maskaleris Bryant Park 12:30 pm
- Ari Hoenig Trio with Dennis Bulhoes, Eduardo Belo Domaine Wine Bar 8:30 pm
Le Poisson Rouge 8:30 pm \$25-55
Mezzrow 7:30, 9 pm \$20
- Theo Croker
- Carolyn Leonhart
- Nick Dunston's La Operación - Reverberated with Stephanie Lamprea, Anna Webber, Clifton Joey Guidry III, Weston Olencki, Ches Smith Roulette 8 pm \$25
Smalls 7, 8:30 pm \$20
- Orrin Evans
- Yuhan Su's Liberated Gesture with Simona Premazzi, Marty Kenney, Jay Sawyer Soapbox Gallery 8 pm \$20
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35

Wednesday, September 29

- Jerome Sabbagh Trio with Joe Martin, Al Foster Bar Bayeux 8, 9:30 pm
- Helio Alves/Guilherme Monteiro Bar Lunático 9 pm \$10
- Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Michael Sarin Barbès 8 pm \$20
- David Ostwald's Louis Armstrong Eternity Band Birdland 5 pm \$30
- Stacey Kent/Art Hirahara Birdland 7, 9:30 pm \$40
- Frank Vignola Quartet Birdland Theater 8:30 pm \$30
- Sue Maskaleris Bryant Park 12:30 pm
- Bob DeVos Trio with Behn Gillette, Steve LaSpina Mezzrow 7:30, 9 pm \$20
- Mark Winkler and Lauren White Pangea 7 pm \$25
- Scott Robinson Smalls 7, 8:30 pm \$20
- Jeff Peering with Ron Horton, Russ Lossing, Adam Lane, Billy Mintz Soapbox Gallery 8 pm \$20
- Abarè Trio: Ari Hoenig, Chico Pinheiro and Eduardo Belo Terraza 7 7 pm
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35

Thursday, September 30

- Nels Cline Consentrik Quartet with Ingrid Laubrock, Chris Lightcap, Tom Rainey Beacon Theatre 7:30 pm \$49.50
Birdland 7, 9:30 pm \$40
- Stacey Kent/Art Hirahara
- Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou with Michael Cabe, Matt Aronoff, Jared Schonig Birdland Theater 8:30 pm \$30
- Godwin Louis/Jonathan Barber Broadway Plaza 6 pm
- Sue Maskaleris Bryant Park 12:30 pm
- Grace Kelly Chelsea Table & Stage 7, 9:30 pm \$27
- Brandon Goldberg Quintet with Stacy Dillard, Josh Evans, Ben Wolfe, Donald Edwards Dizzy's Club 7:30, 9:30 pm \$40
- Anne Waldman with Devin Brahja Waldman, William Parker; Caroline Partamian First Unitarian Congregational Society 8 pm \$15
- The Unknowable: Dave Liebman, Adam Rudolph, Tyshawn Sorey The Jazz Gallery 7:30, 9:30 pm \$25-35
Mezzrow 7:30, 9 pm \$20
Smalls 7, 8:30 pm \$20
- Jeremy Manasia Soapbox Gallery 8 pm \$20
- Ferenc Nemeth
- James Schlefer
- Bill Charlap Trio with Kenny Washington, Peter Washington Village Vanguard 8:30, 10:30 pm \$35

CLUB DIRECTORY

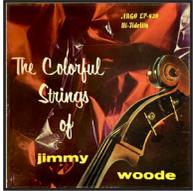
- **6BC Garden 6th Street and Avenue B** Subway: F to Second Avenue
- **Abrons Arts Center** 466 Grand Street (212-598-0400) Subway: F to Grand Street www.abronsartscenter.org
- **Bar Bayeux** 1066 Nostrand Avenue (347-533-7845) Subway: 2, 5 to Sterling Street
- **Bar Lunático** 486 Halsey Street Subway: C to Kingston-Throop Avenues www.barlunatico.com
- **Barbes** 376 9th Street at 6th Avenue, Brooklyn (718-965-9177) Subway: F to 7th Avenue www.barbesbrooklyn.com
- **Bargemusic** Fulton Ferry Landing Subway: F to York Street, A, C to High Street www.bargemusic.org
- **Beacon Theatre** 2124 Broadway at 74th Street (212-496-7070) Subway: 1, 2, 3 to 72nd Street www.beacontheatre.com
- **Birdland and Birdland Theater** 315 W. 44th Street (212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **The Bitter End** 147 Bleecker Street between Thompson and LaGuardia Subway: A, B, C, D, E, F, V to W. 4th Street
- **Blue Note** 131 W. 3rd Street at 6th Avenue (212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street www.bluenotejazz.com
- **Broadway Plaza** Subway: 1, 2, 3, 7, A, C, E, S to 42nd Street / Times Square
- **Brooklyn Bowl** 61 Wythe Avenue (718-963-3369) Subway: L to Bedford Avenue www.brooklynbowl.com
- **Brooklyn Conservatory of Music** 58 Seventh Avenue Subway: F to Seventh Avenue, N, R to Union Street www.bkcm.org
- **Bryant Park** 5th and 6th Avenues between 40th and 42nd Streets Subway: 4, 5, 6 to 42nd Street www.bryantpark.org
- **Bushwick Public House** 1288 Myrtle Avenue Subway: G to Myrtle - Wiloughby Avenue then B54 www.bushwickpublichouse.com
- **Central Park Summerstage**, Rumsey Playfield 72nd Street and Fifth Avenue (212-360-2777) Subway: B, D to 72nd Street www.summerstage.org
- **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street Subway: C, E to 23rd Street, R, W to 28th Street www.chelseatableandstage.com
- **Church Street School For Music and Art** 41 White Street (212-571-7290) Subway: 1, 2 to Franklin Street www.churchstreetschool.org
- **City Winery** 25 11th Avenue (at 15th Street) (646-751-6033) Subway: A, C, E to 14th Street www.citywinery.com
- **Clove Lakes Park** 1150 Clove Road, Staten Island Bus: X12
- **The Cutting Room** 44 E. 32nd Street (212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- **Damrosch Park at Lincoln Center** Broadway and 62nd Street Subway: 1 to 66th Street
- **The DiMenna Center** 450 W. 37th Street Subway: A, C, E to 34th Street-Penn Station www.dimennacenter.org
- **Domaine Wine Bar** 50-04 Vernon Boulevard Subway: 7 to Vernon Boulevard-Jackson Avenue www.domainewinebar.com
- **Downtown Music Gallery** 13 Monroe Street (212-473-0043) Subway: F to East Broadway www.downtownmusicgallery.com
- **Drom** 85 Avenue A (212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **Faber Park** Richmond Terrace, Staten Island (212-639-9675) Bus: SIMC3C Bus to Faber Park
- **Fifth Hammer** 10-28 46th Avenue, Long Island City Subway: 7 to Vernon Boulevard/Jackson Avenue
- **First Unitarian Congregational Society** 119 Pierrepont Street, Brooklyn (718-624-5466) Subway: M, R to Court Street www.fuub.org
- **Flushing Town Hall** 137-35 Northern Boulevard (718-463-7700) Subway: 7 to Main Street www.flushingtowhall.org
- **Governors Island** Ferry from Battery Maritime Building
- **Greater Calvary Baptist Church** 55 W. 124th Street (404-227-3748) Subway: 2, 3 to 125th Street
- **Green Lung Studio** 117 9th Street, ste. 122 (614-623-2601) Subway: F, G to Smith/9th Streets www.greenlungstudio.com
- **Hart Bar** 538 Hart Street (929-433-7368) Subway: J, M, Z to Myrtle Avenue www.hartbar.com
- **Hearth Plaza** at Lincoln Center 60th Street and Broadway (212-875-5108) Subway: 1 to 66th Street www.lincolncenter.org
- **Hudson View Gardens Lounge** 183rd and Pinehurst Avenue Subway: A to 181st Street
- **Hungarian House** 213 E. 82nd Street (212-249-9360) Subway: 4, 5, 6, N, Q, R to 86th Street
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues Subway: F to 4th Avenue www.ibeambrooklyn.com
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063) Subway: N, R to 28th Street www.jazzgallery.org
- **The Kitchen** 512 W. 19th Street (212-255-5793) Subway: A, C, E to 23rd Street www.thekitchen.org
- **Le Poisson Rouge** 158 Bleecker Street Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Little Island** Pier 55 at Hudson River Park Greenway Subway: A, C, E, L to 14th Street www.littleisland.org
- **The Loft at 100 Greene Street** 6th floor Subway: N, R to Prince Street
- **Club Car at the McKittrick Hotel** 530 W. 27th Street (212-904-1883) Subway: C, E to 23rd Street www.mckittrickhotel.com
- **Manhattan School of Music** Neidorf-Karpat Hall Broadway and 122nd Street (212-749-2802, ext 4428) Subway: 1 to 116th Street www.msmnyc.edu
- **Marcus Garvey Park** 122nd Street and Mt. Morris Park West Subway: 2, 3, 4, 5, 6 to 125th Street
- **Merkin Concert Hall** 129 W. 67th Street (212-501-3330) Subway: 1 to 66th Street www.kaufman-center.org
- **Mezzrow** 163 W. 10th Street (646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Michiko Studios** 149 W. 46th Street, 3rd Floor (212-302-4011) Subway: B, D, F, M to 47-50 Streets www.michikostudios.com
- **Minton's** 206 W. 118th Street (212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **Nublu** 151 151 Avenue C (212-979-9925) Subway: 6 to Astor Place www.nublu.net
- **Pangea** 178 Second Avenue (212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Pier 84** W. 44th Street and Hudson River Subway: A, C, E, F, V to 42nd Street-Port Authority
- **Pioneer Works** 159 Pioneer Street, Brooklyn (718-596-3001) Bus: B61 www.pioneerworks.org
- **The Record Shop** 360 Van Brunt Street Bus: B61 to Van Brunt Street/King Street www.record-shop.business.site
- **Red Room** at KGB Bar 85 E. 4th Street (703-221-4587) Subway: F to Second Avenue www.redroomnyc.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155) Subway: F, V to Second Avenue www.rockwoodmusichall.com
- **Roulette** 509 Atlantic Avenue (212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Scholes Street Studio** 375 Lorimer Street (718-964-8763) Subway: L to Lorimer Street www.scholesstreetstudio.com
- **ShapeShifter Lab** 18 Whitwell Place (646-820-9452) Subway: R to Union Street www.shapeshifterlab.com
- **Smalls** 183 W. 10th Street at Seventh Avenue (212-252-5091) Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Terraza** 7 40-19 Gleane Street (718-803-9602) Subway: 7 to 82nd Street www.terrazza7.com
- **Triad Theater** 158 W. 72nd Street, 2nd floor (212-362-2590) Subway: 1, 2, 3 to 72nd Street www.triادنyc.com
- **Village Vanguard** 178 Seventh Avenue South at 11th Street (212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Washington Square Park** Subway: A, B, C, D, E, F to W. 4th Street
- **Weeksville Heritage Center** 158 Buffalo Avenue, Brooklyn (718-756-5250) Subway: A, C to Ralph Avenue www.weeksvillesociety.org
- **Williamsburg Music Center** 367 Bedford Avenue, Brooklyn, NY (718-384-1654) Subway: L to Bedford Avenue www.wmcjazz.org
- **Zürcher Gallery** 33 Bleecker Street (212-777-0790) Subway: 6 to Bleecker Street www.galeriezurcher.com

100 MILES OUT

- 9/1: (1 pm) "Young At Heart: Great Ladies of Song" with Keenan Zach, Steve Salerno, Tom Manuel Jazz Loft, Stony Brook, NY (www.thejazzloft.org)
- 9/1: (7 pm) **Adrian Cunningham** Shanghai Jazz Madison, NJ (www.shanghaijazz.com)
- 9/1-5: **Freda Payne "A Tribute to Ella Fitzgerald"** Bucks County Playhouse, Marlton, NJ (www.buckscountyplyhouse.org)
- 9/2, 16, 23, 30 (7-10 pm) **Paul Connors Organ Grooves with Jesse Lewis** Elk's Lodge, Ossining, NY (www.jazzatthelodge.com/shows)
- 9/2: (7 pm) **Emmeline with Ryan Monkak, Dev Marvelous, Sam Ruescher, Isaiah Cook** The Falcon, Marlboro, NY (www.liveatthefalcon.com)
- 9/2: (7 pm) **Jazz Loft Big Band** Jazz Loft, Stony Brook, NY (www.thejazzloft.org)
- 9/2, 3: (7 pm) **A Tribute to the Miles Davis Electric Band: Lil' John Roberts** South, Philadelphia, PA (www.southjazzkitchen.com)
- 9/3: (7 pm) **Scott Sharrard** The Falcon, Marlboro, NY (www.liveatthefalcon.com)
- 9/3: (7 pm) **Steve Sandberg** Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 9/3: (8 pm) **John Colianni Trio** Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 9/3: (7:30 pm) **Preservation Hall Jazz Band** Ridgefield Playhouse, Ridgefield, CT (www.ridgefieldplayhouse.org)
- 9/3: (8 pm) **Tatsuya Nakatani/Victor Viera-Branca** Fire Museum Icebox Project Space, Philadelphia, PA (www.firemuseumprojects.com)
- 9/4: (3:30-7:30 pm) **Joe Magnarelli** Candlelight Lounge, Trenton, NJ (www.jazztrenton.com)
- 9/4: (6 pm) **Conrad Herwig Latin Side Quintet** Hamptons JazzFest LTV Media Center, Wainscott, NY (www.hamptonsjazzfest.com)
- 9/4: (6 pm) **Gerry Malkin Quintet with Scott Wendholt, Chris Morrison, Mike McGuirk, Bobby Leonard** Bean Runner Café, Peekskill, NY (www.beanrunnercafe.com)
- 9/4: (8 pm) **Freddie Jacobs and Friends** Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 9/4: (7 pm) **Emmaline** South, Philadelphia, PA (southjazzkitchen.com)
- 9/4: (7 pm) **Scott Petito's Modern Times with Mike Mainieri, Omar Hakim, Rachel Z, Mino Cinelu, Jay Collins** The Falcon, Marlboro, NY (www.liveatthefalcon.com)
- 9/4: (7 pm) **Nail: Neil Alexander, Nadav Snir-Zelniker, Brian Mooney** Lydia's Café, Stone Ridge, NY (www.lydias-cafe.com)
- 9/4: (8 pm) **Fred Hersch Trio with John Hébert, Eric McPherson** The Maverick, Woodstock, NY (maverickconcerts.org)
- 9/4, 5: (6/9 pm) **Robert Gasper** City Winery, Philadelphia, PA (www.citywinery.com/philadelphia/)
- 9/5: (5 pm) **Zach Brock/Jim Ridl** Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 9/6: (6:30 pm) **Odean Pope with Lee Smith, Craig McIver, Tom Lawton** Hawthorne Park, Philadelphia, PA (www.jazzbridge.org)
- 9/8: (12 pm) **Kavita Shah** White Plains Farmers Market, White Plains Jazz Fest, White Plains, NY (www.artswestchester.org/programs/jazz-fest-2/)
- 9/8: (6 pm) **Oscar Feldman Quartet** Hamptons JazzFest @Hampton Library Bridgehampton, NY (www.hamptonsjazzfest.com)
- 9/8: (7:30 pm) **Frank Vignola/Martin Taylor** Katherine Hepburn Cultural Arts Center, Old Saybrook, CT (www.katherinehepburntheater.org)
- 9/9: (6 pm) **Iris Ormig Trio** Hamptons JazzFest @Hampton Library, Bridgehampton, NY (www.hamptonsjazzfest.com)
- 9/9: (6 pm) **Ravi Coltrane Quartet** City Square Park, White Plains Jazz Fest, White Plains, NY (www.artswestchester.org/programs/jazz-fest-2/)
- 9/9: (6 pm) **Olivia Foschi Quartet** Hamptons JazzFest @Church at Sag Harbor, Sag Harbor, NY (www.hamptonsjazzfest.com)
- 9/9: (6 pm) **Sarah Hanahan Sextet with Josh Bruneau, Tony Davis, Zaccari Curtis, Matt Dwonczyk, Michael Ode** Butler-McCook House, Hartford, CT (www.hartfordjazzsociety.com/event/sarah-hanahan-sextet-onsite/)
- 9/9: (7 pm) **Dara Tucker** Newark Museum of Art, Newark, NJ (www.newarkmuseumart.org/arts-garden)
- 9/10: (12 pm) **Anais Reno with Pete Malinverni Trio** White Plains Public Library Plaza: (7:30/9 pm) **Remmet Cohen Trio** Grace Church White Plains Jazz Fest, White Plains, NY (www.artswestchester.org/programs/jazz-fest-2/)
- 9/10: (5:30 pm) **Warren Wolf and The Wolfpack; Jimmy Greene Quintet** Side Door, Old Lyme, CT (www.oldlymeinn.com/TheSideDoorJazzClub.html)
- 9/10: (7 pm) **Hell's Kitchen Funk Orchestra with Bill Warfield, John Eckert, Pete Brainin, Cecilia Coleman, Matt Cherkoff, Scott Neumann** Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 9/10: (7 pm) **Larry Fuller Trio** Jazz Loft, Stony Brook, NY (www.thejazzloft.org)
- 9/10: (7-10 pm) **Davell Crawford, Charles Turner Quartet** Central New Jersey Jazz Festival, New Brunswick, NJ (www.centraljerseyjazzfestival.com)
- 9/10: (8 pm) **Chris Oatts Quintet featuring Terrell Stafford** Chris' Jazz Café, Philadelphia, PA (www.chrisjazzcafe.com)
- 9/10, 11: (7/9:30 pm) **John Pizzarelli Trio** Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 9/10: (8 pm) **David Janeway Trio with Cameron Brown, Tony Jefferson;** (10 pm) **Zach Malian Trio** Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 9/11: (1-6 pm) **Terrell Stafford Quintet; Mark Whitfield Quartet; Emily Braden Quartet;** (7-9:30 pm) **Marcus Printup Quintet with Riza Printup** Central New Jersey Jazz Festival, New Brunswick, NJ (www.centraljerseyjazzfestival.com)
- 9/11: (8 pm) **Victor Jones Trio** Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 9/11: (12 pm) **Alphonso Horne and The Gotham Kings** @White Plains Plaza: (7:30/9 pm) **Theo Croker Quartet** Playgroup Theatre, White Plains Jazz Fest, White Plains, NY (www.artswestchester.org/programs/jazz-fest-2/)
- 9/11: (5:30 pm) **Nat Reeves Quintet; Joe McCarthy's NY Afro Bop Alliance Big Band** Side Door Old Lyme, CT (www.oldlymeinn.com/TheSideDoorJazzClub.html)
- 9/11: (6 pm) **Valery Ponomarev Legacy of Art Blakey Jazz Messengers** Bean Runner Café, Peekskill, NY (www.beanrunnercafe.com)
- 9/11: (7 pm) **Big Chief Donald Harrison New Orleans Legacy Ensemble** Hamptons JazzFest @Southampton Arts Center, Southampton, NY (www.hamptonsjazzfest.com)
- 9/11: (8 pm) **Ari Hoenig Quartet with Tivon Pennicott, Gadi Lehavi, Ben Tiberio** Chris' Jazz, Café Philadelphia, PA (www.chrisjazzcafe.com)
- 9/11, 12: (7 pm) **Curtis Stigers** South, Philadelphia, PA (southjazzkitchen.com)
- 9/11, 12: (noon-11 pm) **Nancy and Spencer Reed; Sherrie Maricle Band; Water Gap Jazz Orchestra** directed by Matt Vashlihan; **Adam Nussbaum Quartet** Delaware Water Gap Jazz & Arts Festival, Delaware Water Gap, PA (www.cotajazz.org)
- 9/12: (3-6 pm) **Orrin Evans Quartet; Dara Tucker** Central New Jersey Jazz Festival, New Brunswick, NJ (www.centraljerseyjazzfestival.com)
- 9/12: (2 pm) **Glenn Cryzler Quartet** Dewey Banquet Hall, Hellertown, PA (www.deweyfireco.org)
- 9/12: (8 pm) **David Budway; Ron Affif Quartet** Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 9/12: (3:15 pm) **Erena Terakubo Quartet; Ray Blue Quartet with Samara Joy** Court Street, White Plains Jazz Fest, White Plains, NY (www.artswestchester.org/programs/jazz-fest-2/)
- 9/12: (5 pm) **PRISM Quartet with Melissa Aldana & Terell Stafford** Gorgas Park, Philadelphia, PA (www.prismsquare.com/concerts/prism-in-the-parks)
- 9/12: (5:30 pm) **Houston Person** PJS Jazz Society at First Presbyterian Church, Mt. Vernon, NY (www.pjsjazz.org)
- 9/12: (8 pm) **Al Di Meola** City Winery, Philadelphia, PA (www.citywinery.com)
- 9/13: (6 pm) **PRISM Quartet with Melissa Aldana & Terell Stafford** FDR Park, Philadelphia, PA (www.hamptonsjazzfest.com/concerts/prism-in-the-parks)
- 9/13: (8:30 pm) **Mike Dopazo Trio** Quinn's, Beacon, NY (www.facebook.com/QuinnsBeacon)
- 9/14: (6 pm) **Caroline Davis Duo** Hamptons JazzFest @Hampton Library, Bridgehampton, NY (www.hamptonsjazzfest.com)
- 9/14: (6 pm) **PRISM Quartet with Melissa Aldana & Terell Stafford** Penn Treaty Park, Philadelphia, PA (www.prismsquare.com/concerts/prism-in-the-parks)
- 9/16: (6 pm) **Ashley Kahn "A Love Supreme: The Lives and Music of Alice & John Coltrane"** Hudson Hall, Hudson, NY (www.hudsonhall.org)
- 9/16: (6 pm) **Greg "Organ Monk" Lewis Quartet** Hamptons JazzFest @Hampton Library, Bridgehampton, NY (www.hamptonsjazzfest.com)
- 9/16: (7 pm) **Bad Little Big Band with Rich Iacona featuring Madeline Cole** Jazz Loft, Stony Brook, NY (www.thejazzloft.org)
- 9/16: (7:30 pm) **Madeleine Peyroux** Keswick Theater, Glenside, PA (www.keswicktheatre.com)
- 9/16: (8 pm) **Larry Goldings/Peter Bernstein/Bill Stewart Organ Trio** Side Door, Old Lyme, CT (www.oldlymeinn.com/TheSideDoorJazzClub.html)
- 9/16: (8 pm) **Tony Purrone Trio** Café Nine, New Haven, CT (www.cafenine.com)
- 9/17: (7 pm) **Parker Trio: Jon Ballantyne, Gene Perla, Adam Nussbaum** Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 9/17: (8 pm) **Yosvany Terry Quartet** Side Door, Old Lyme, CT (www.oldlymeinn.com/TheSideDoorJazzClub.html)
- 9/17, 18: (7/9:30 pm) **Jeremy Pelt Quintet** Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 9/17, 18: (8 pm) **Seamus Blake Quartet with David Kikoski, Alex Claffy, Victor Lewis** Chris' Jazz Café, Philadelphia, PA (www.chrisjazzcafe.com)
- 9/18: (12:30 pm) **Cross Cultural Connection with Ray Blue** Pugsley Park on Main Street, Peekskill, NY (www.cccjazz.org)
- 9/18: (6 pm) **Spin Cycle: Scott Neumann, Tom Christensen, Pete McCann, Phil Palombi** Bean Runner Café, Peekskill, NY (www.beanrunnercafe.com)
- 9/18: (7 pm) **"A Love Supreme: Celebrating the Legacy of Alice & John Coltrane": Brandee Younger Trio with DeZron Douglas, Allan Mednard** Hudson Hall, Hudson, NY (www.hudsonhall.org)
- 9/18: (8 pm) **Roni Ben-Hur Trio** Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 9/18: (8 pm) **Larry Fuller Trio** Side Door, Old Lyme, CT (www.oldlymeinn.com/TheSideDoorJazzClub.html)
- 9/19: (4/6 pm) **Mauricio de Souza & Bossa Brasil** Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 9/19: (7:30 pm) **Trombone Shorty & Orleans Avenue** Ridgefield Playhouse, Ridgefield, CT (www.ridgefieldplayhouse.org)
- 9/20: (8:30 pm) **Eric Person's Music of Ronald Shannon Jackson Project with Neil Alexander, Robert Kopec, Dean Sharp** Quinn's, Beacon, NY (www.facebook.com/QuinnsBeacon)
- 9/22: (8 pm) **Christoph Imiger with Raffaele Bossard, Ziv Ravitz, Michaël Attias** Howland Cultural Center, Beacon, NY (www.howlandculturalcenter.org)
- 9/23: (7 pm) **Lenore Raphael Trio with Hilliard Greene, Dwayne "Cook" Broadnax** Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 9/23: (7 pm) **Harbor Jazz Festival: Interplay Jazz Orchestra** Jazz Loft, Stony Brook, NY (www.thejazzloft.org)
- 9/23: (8 pm) **Sharp 5: Teri Roiger, Pete Levin, John Menegon, Jeff Siegel, Nanny Assis** Senate Garage, Kingston, NY (www.jazzstock.com)
- 9/24: (3 pm) & 9/25 (4 pm) **Randy Brecker/Ada Rovatti Quintet** Hamptons JazzFest @Sag Harbor American Music Festival, Sag Harbor, NY (www.hamptonsjazzfest.com)
- 9/24: (7 pm) **Hailey Brinnel Quartet** Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 9/24: (7 pm) **Harbor Jazz Festival: Emmet Cohen Trio** Jazz Loft, Stony Brook, NY (www.thejazzloft.org)
- 9/24: (8 pm) **Don Falzone Trio** Maureen's Jazz Cellar, Nyack, NY (www.maureensjazzcellar.com)
- 9/24: (8 pm) **Gregory Porter** NJPAC, Newark, NJ (www.njpac.org)
- 9/24, 25: (7/9:30 pm) **Kenny Barron Trio** Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 9/24, 25: (8 pm) **Joe Farnsworth's All Star Trio with Buster Williams, Cyrus Chestnut** Chris' Jazz Café, Philadelphia, PA (www.chrisjazzcafe.com)
- 9/24, 25: (8 pm) **Samara Joy with Pasquale Grasso Trio** Side Door, Old Lyme, CT (www.oldlymeinn.com/TheSideDoorJazzClub.html)
- 9/25: (1-9 pm) **Christian McBride; Rudresh Mahanthappa Hero Trio; Camille Thurman Quintet; Emmet Cohen Trio; Alicia Olatuja; Jason Moran** Montclair Jazz Festival, Montclair, NJ (www.montclairjazzfestival.org)
- 9/25: (7 pm) **Dan Pugach Quintet with Nicole Zuraitis, Sam Dillon, Pete McCann, Sam Weber** Deer Head Inn, Delaware Water Gap, PA (www.deerheadinn.com)
- 9/25: (7 pm) **Harbor Jazz Festival: Sheryl Bailey Trio with Ada Rovatti; Joel Ross, Samara Joy, Immanuel Wilkins; Charlie Apicella & Iron City with Madame Pat Tandy** Village Green, Stony Brook, NY (www.thejazzloft.org)
- 9/25: (8 pm) **"Salsa Meets Jazz": Arturo O'Farrill Afro Latin Jazz Orchestra; Eddie Palmieri Orchestra; Tito Nieves** NJPAC, Newark, NJ (www.njpac.org)
- 9/26: (3 pm) **Armen Donelian Trio with David Clark, George Schuller** Roeiliff Jansen Park Hilltop Barn, Hillsdale, NY (www.armendonelian.com/events)
- 9/26: (4/6 pm) **Enrico Granafai Quartet** Jazz Forum Arts, Tarrytown, NY (www.jazzforumarts.org)
- 9/26: (7 pm) **Ferenc Nemeth Trio with Massimo Biolcati, Dayna Stephens** The Falcon, Marlboro, NY (www.liveatthefalcon.com)
- 9/26: (7:30 pm) **Chris Botti** Ridgefield Playhouse, Ridgefield, CT (www.ridgefieldplayhouse.org)
- 9/27: (8:30 pm) **Iris Ormig Group with Stuart Mack, Brian Woodruff** Quinn's, Beacon, NY (www.facebook.com/QuinnsBeacon)
- 9/29: (7 pm) **Sharp 5: Teri Roiger, Pete Levin, John Menegon, Jeff Siegel, Nanny Assis** La Zingara, Bethel, CT (www.lazingara.com)
- 9/29: (8 pm) **SnackTime Philly Band** World Café, Philadelphia, PA (www.worldcafealive.com/#opening/2)
- 9/30: (6 pm) **Alex Sipiagin Sextet with Jaleel Shaw, Dave Kikoski, Boris Kozlov, Donald Edwards** Hamptons JazzFest @Church at Sag Harbor, Sag Harbor, NY (www.hamptonsjazzfest.com)
- 9/30: (8 pm) **Nicholas Payton** World Café, Philadelphia, PA (www.worldcafealive.com/#opening/2)

ON THIS DAY

by Andrey Henkin



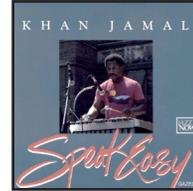
The Colorful Strings of Jimmy Woode (Argo)
September 2nd, 1957



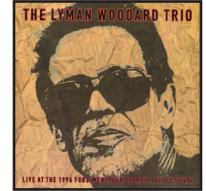
Mongo at The Village Gate
Mongo Santamaria (Battle)
September 2nd, 1963



Eponymous
Victor Assis Brasil (Magic Music)
September 2nd, 1974



Speak Easy
Khan Jamal (Gazell)
September 2nd, 1988



Live At The 1996 Ford Montreux...
Lyman Woodard (Corridor)
September 2nd, 1996

Right smack in the middle of five years with Duke Ellington and on the same day in Chicago that the orchestra recorded tunes for *Ella Fitzgerald Sings the Duke Ellington Song Book*, bassist Jimmy Woode waxed this sole leader date. Befitting the circumstances and locale, the band is Ellingtonians Paul Gonsalves (tenor saxophone), Clark Terry (trumpet) and Sam Woodyard (drums) and locals Ramsey Lewis (piano), Porter Kilbert (alto) and Mike Simpson (flute) on leader originals and standard “The Way You Look Tonight”, with Woode singing.

This LP by percussionist Mongo Santamaria, from the titular NYC club, was first released on mostly gospel Riverside subsidiary Battle (founded in 1948 by Joe Von Battle). The band is Santamaria veterans Bobby Capers (alto, flute), Rodgers Grant (piano), Victor Venegas (bass) and Julian Cabrera and “Chihuahua” Martinez (percussion), plus Pat Patrick (baritone, flute), Marty Sheller (trumpet) and drummer Frank Hernandez on tunes by Santamaria, Capers, Grant, Patrick, Valerie Capers, Jimmy Heath and Yusef Salim.

Though recorded live at the Teatro Galeria in São Paulo by a Brazilian band of Victor Assis Brasil (alto, soprano saxophones, who would die six years later at only 35), Marcio Montarroyos (trumpet), Alberto Farah (electric piano), Paulinho Russo (electric bass) and Lula Nascimento (drums), this album, released on the mostly classical Brazilian label Magic Music, could have been a period CTI release by Joe Farrell, a jazz-rock influenced date of three Assis Brasil compositions and Leonard Bernstein-Stephen Sondheim’s “Somewhere”.

Two generations of avant garde musicians – vibraphonist Khan Jamal (b. 1946), pianist Dave Burrell (1940), bassist William Parker (1952) and drummer Sunny Murray (1936) – meet in a Pennsylvania studio. Burrell and Murray were old pals from the 1969 Parisian BYG-Actuel days while Jamal and Parker had worked together in the early ’70s under Byard Lancaster. There is other overlap in the personnel but this is the only document of this quartet, who play Jamal originals and the title piece from the 1937 film *Easy Living*.

The full title is *Live At The 1996 Ford Montreux Jazz Festival*, with organ player Lyman Woodard’s trio appearing on the Absolut Stage at Hart Plaza. So, for those counting, we have an American car, Swiss jazz festival, Swedish vodka and U.S. Senator from Michigan. Woodard was a Detroit lifer who documented himself (and other locals) on his Corridor imprint. With him are two other Motor Cityites in guitarist Bob Tye and drummer Leonard King on originals, standards and Nelson Riddle’s “Theme From Perry Mason”.

BIRTHDAYS

September 1

†Art Pepper 1925-82
Willie Ruff b.1931
†Gene Harris 1933-2000
Wayne Horvitz b.1955
Essiet Essiet b.1956
Wolter Wierbos b.1957

September 2

†Horace Silver 1928-2014
†Clifford Jordan 1931-93
†Walter Davis Jr. 1932-90
John Zorn b.1953
Jonas Kullhammar b.1978

September 3

†Mickey Roker 1932-2017
Larry Ridley b.1937
†Onaje Allan Gumbs 1949-2020
Vernan Weston b.1950
Peter Bernstein b.1967
David Sanchez b.1968

September 4

†Gerald Wilson 1918-2014
David Liebman b.1946
Lonnie Plaxico b.1960
Kenny Davis b.1961
Bireli Lagrène b.1966
Patrick Cornelius b.1978

September 5

†Albert Mangelsdorff 1928-2005
†Eddie Preston 1928-2009
†Richie Powell 1931-56
†Charles “Bobo” Shaw 1947-2017

September 6

†Buddy Bolden 1877-1931
†Clifford Thornton 1936-89
Peter Van Huffel b.1978

September 7

†Max Kaminsky 1908-94
†Graeme Bell 1914-2012
Sonny Rollins b.1930
†Makanda Ken McIntyre 1931-2001
Ron Blake b.1956
Bruce Barth b.1958
Irvin Mayfield b.1978

September 8

†Wilbur Ware 1923-79
†Specs Wright 1927-63
†Marion Brown 1935-2010
†James Clay 1935-95
Cecilia Coleman b.1962

September 9

†Elvin Jones 1927-2004
†Walter Benton 1930-2000
Zbigniew Namysłowski b.1939
George Mraz b.1944

September 10

†Frank Coughlan 1904-79
†Rod Rodriguez 1906-92
†Raymond Scott 1908-94
†Joe Deniz 1913-1994
†Cliff Leeman 1913-86
†Ken Rattenbury 1920-2001
†Prince Lasha 1929-2008
Roy Ayers b.1940
Dave Burrell b.1940
Craig Harris b.1954
Steve Davis b.1958

September 11

†Charles Moffett 1929-97
†Baby Face Willette 1933-1971
Oliver Jones b.1934
†Hiram Bullock 1955-2008
Dan Aran b.1977

September 12

†Cat Anderson 1916-81
†Joe Shulman 1923-57
†Earl Coleman 1925-95
Steve Turre b.1948
Joëlle Léandre b.1951
Scott Hamilton b.1954
Adam Rudolph b.1955
Brian Lynch b.1956
Marc Mommaas b.1969
Pedrito Martinez b.1973
Champion Fulton b.1985

September 13

†“Chu” Berry 1908-41
†Leonard Feather 1914-94
†Dick Haymes 1916-80
†Charles Brown 1922-99
Alex Riel b.1940
Joe Morris b.1955
Moppa Elliott b.1978

September 14

†Cachao 1918-2008
†Jay Cameron 1928-2011
†Bill Berry 1930-2002
†Joseph Jarman 1937-2019
†Eddie Moore 1940-90
Oliver Lake b.1942
Jerome Sabbagh b.1973
Aram Shelton b.1976
Brian Landrus b.1978
Diederik Rijpstra b.1982

September 15

†Al Casey 1915-2005
†Gene Roland 1921-82
†Arvell Shaw 1923-2002
†Julian “Cannonball” Adderley 1928-75
†Seldon Powell 1928-97
Ned Rothenberg b.1956

September 16

†Joe Venuti 1903-78
†Jon Hendricks 1921-2017
†Charlie Byrd 1925-99
†Gordon Beck 1938-2011
†Lisle Atkinson 1940-2019
†Hamiet Bluiett 1940-2018
Steve Slagle b.1951
Graham Haynes b.1960
Chris Cheek b.1968

September 17

†Jack McDuff 1926-2001
†Earl May 1927-2008
Theo Loevendie b.1930
†Perry Robinson 1938-2018
David Williams b.1946
Jeff Ballard b.1963

September 18

†Steve Marcus 1939-2005
John Fedchock b.1957
†Emily Remler 1957-90
Pete Zimmer b.1977

September 19

†Muhai Richard Abrams 1930-2017
†Lol Coxhill 1932-2012
Tatsu Aoki b.1957
Bruce Cox b.1959
Cuong Vu b.1969

September 20

†Jackie Paris 1926-2004
†John Dankworth 1927-2010
†Red Mitchell 1927-92
†Joe Temperley 1929-2016
†Eddie Gale 1938-2020
†Billy Bang 1947-2011
Steve Coleman b.1956
Ben Kono b.1967

September 21

†Slam Stewart 1914-87
†Chico Hamilton 1921-2013
†Fred Hunt 1923-86
†Sunny Murray 1937-2017
John Clark b.1944

September 22

†Fletcher Smith 1913-93
†Bill Smith 1926-2020
Ken Vandermark b.1964
Alex Kontorovich b.1980

September 23

†Albert Ammons 1907-49
†John Coltrane 1926-67
†Frank Foster 1928-2011
†Jimmy Woode 1928-2005
†Ray Charles 1930-2004
Norma Winstone b.1941
†Jeremy Steig 1943-2016
George Garzone b.1950

September 24

†“Fats” Navarro 1923-50
†John Carter 1929-91
†Wayne Henderson 1939-2014
Bill Connors b.1949
Jay Hoggard b.1954
Ingrid Laubrock b.1970
Walter Smith III b.1980

September 25

†Alex Bigard 1899-1978
†Charlie Allen 1908-72
†Sam Rivers 1923-2011
†Roland Alexander 1935-2006
Horace Arnold b.1937
Mike Gibbs b.1937
†John Taylor 1942-2015
Craig Handy b.1962
Barbara Dennerlein b.1964

September 26

†Dick Heckstall-Smith 1934-2005
Gary Bartz b.1940
†Vic Juris 1953-2019
Nicholas Payton b.1973
Mamiko Watanabe b.1980

September 27

†Bud Powell 1924-66
†Hank Levy 1927-2001
†Red Rodney 1927-94
Mike Nock b.1940
Bill Washer b.1949
Matt Wilson b.1964

September 28

†John Gilmore 1931-95
Gerd Dudek b.1938
†Ray Warleigh 1938-2015
Rod Mason b.1940
†Sironne 1940-2009
†Mike Osborne 1941-2007
†Kenny Kirkland 1955-98

September 29

Rolf Kühn b.1929
Melba Joyce b.1939
†Malcolm Griffiths 1941-2021
Jean-Luc Ponty b.1942
†Roy Campbell 1952-2014
Dave Kikoski b.1961

September 30

†Buddy Rich 1917-87
†Oscar Pettiford 1922-60
†Carmen Leggio 1927-2009
†Jon Eardley 1928-91
†Steve McCall 1933-89
Antonio Hart b.1968
Melissa Stylianou b.1976
Marshall Gilkes b.1978



JOËLLE LÉANDRE
September 12th, 1951

When French bassist Joëlle Léandre was 25, she received a scholarship to study at the Center for Creative and Performing Arts in Buffalo. In addition to the academic influence was a chance to experience the avant garde scene of New York. This time would inform the rest of her career, over four decades in the international worlds of free improvisation and new music. She has been very prolific, releasing nearly two hundred albums under her own leadership or with collaborators like Lol Coxhill, Irène Schweizer, Anthony Braxton, Derek Bailey, Peter Kowald, William Parker, Steve Lacy, George Lewis, Lauren Newton, Phil Minton and many many others. 2021 has been no different, with four new sessions and counting. (AH)

CROSSWORD

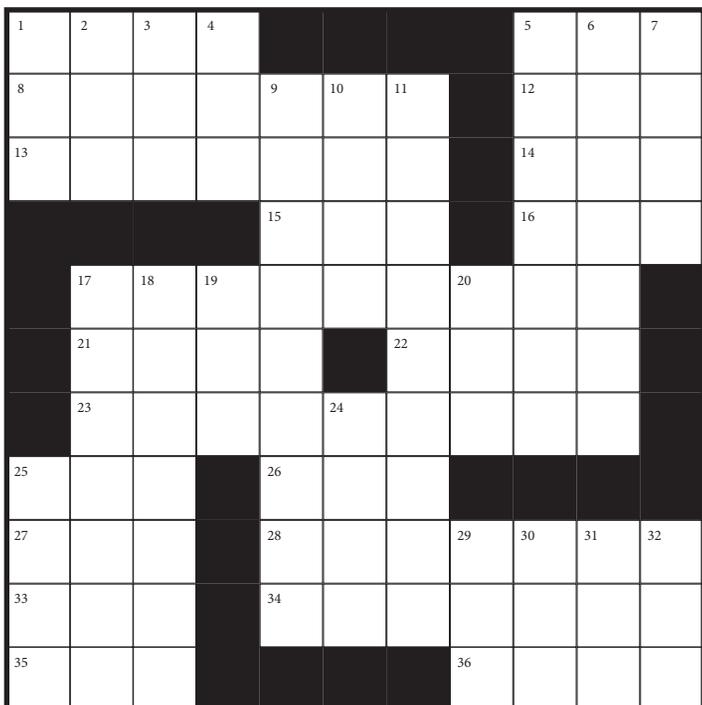
ACROSS

- Canadian tenor saxophonist Georgie
- UWS jazz school
- Birthplace of Enrico Rava
- Brother Thelonious is one
- Imprint with a Musician sub-label
- Guitarist Farlow
- LP-buying factor (abbr.)
- 1963 Peggy Lee Capitol album ____ *Woman*
- Oscar Pettiford standard
- Porcine Count Basie tune
- 2020 Gregory Porter Decca album *All* ____
- Brew that used to sponsor the Japanese Newport Jazz Festival
- Danish pianist Niels ____ Doky
- Trumpeter Booker to his friends?
- 2000 Christian McBride Verve album ____-*Fi*
- Miles Davis saxophone alum Dave
- Award-winning German label
- Pianists Al and Marilyn
- 1990 Randy Brecker Sonet album ____ *to* ____
- Der Rote Bereich’s third album for Jazz4Ever

DOWN

- Charles Mingus supposedly did this once on the bandstand in the middle of a set
- Part of a modern musician’s toolkit

- Primordial Billy Mayhew jazz standard “It’s A Sin To Tell A ____”
- Marty Paich ____-Tette he led in the ‘50s and again in the ‘80s
- This French artist published a limited-edition book of his collages in 1947 under the title *Jazz*
- Where many a jazz musician ended up
- Drummer Francisco
- Location of defunct U.K. club The Plough
- One-fourth of a duodectet
- Where Albert Ayler took his final bow
- Industry that sponsored jazz for decades
- Editori ____, Italian publisher of the 2002 book *Jazz Legends: Keith Jarrett*
- English Bassist/U.S. recording studio owner Peter
- Like Grover Washington, Harry Connick and Phineas Newborn?
- Daniel Carter, Watson Jennison, William Parker and Federico Ughi made a live record here in 2015 for 577 Records
- Lauren Sevian/Alexa Tarantino project
- Greenwich Village basement jazz club (abbr.)
- In its French release, where Erroll Garner’s famed concert took place
- Jerome Kern-Oscar Hammerstein standard “All the Things You ____”
- Quartet of Cyprian Baszyński, Bartek Prucnal, Michael Parker and Dawid Fortuna

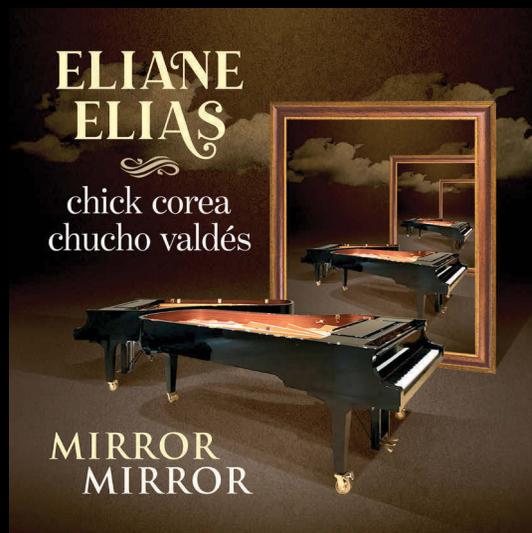


By Andrey Henkin

visit nycjazzrecord.com for answers

LET'S BE CANDID !!!

NEW RELEASES COMING IN SEPTEMBER ALONG WITH NYC PERFORMANCES!



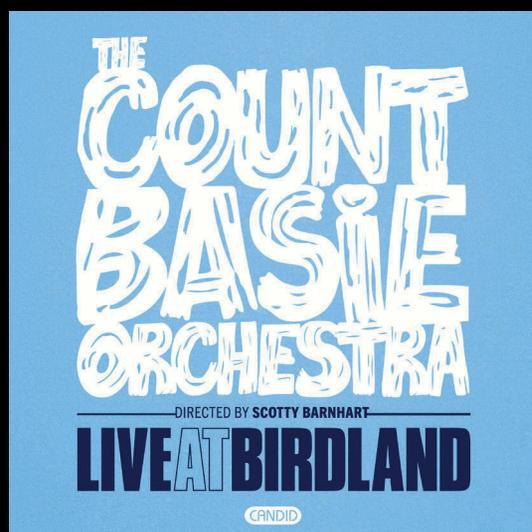
ELIANE ELIAS — MIRROR MIRROR

With Chick Corea And Chucho Valdés

Multi GRAMMY® winning pianist/singer/composer Eliane Elias' latest album *Mirror Mirror* is a lifelong musical dream come true—an extraordinary piano duet recording of Eliane with the late legendary jazz great Chick Corea and famed Cuban pianist Chucho Valdés.

Available September 10th

Live @ City Winery — September 15



COUNT BASIE ORCHESTRA — LIVE AT BIRDLAND

In 1961 The Count Basie Band played in the iconic New York jazz club Birdland. The album from those nights, *Basie at Birdland!*, has been called simply “the best live recording of a big band ever.” Almost 60 years later, the band, now under the direction of Scotty Barnhart, returns to the storied club once again with their new album *Live At Birdland*.

Available September 17th

Live @ Birdland — September 14 - 18



STACEY KENT — SONGS FROM OTHER PLACES

A captivating and eclectic collection of voice and piano duets. Traveling with Stacey on this musical journey is her dear friend, pianist, Art Hirahara.

The idea for this album germinated when “I Wish I Could Go Travelling Again,” written for her by Nobel Prize-winning author, Kazuo Ishiguro, and her long-time collaborator and husband, Jim Tomlinson, was the most talked about and requested song by her fans on social media.

Available September 17th

Live @ Birdland — September 28 - October 2

CANDID