IN MEMORIAM
GEORGE MRAZ

MARTIN WIND
SEAN CONLY
CALVIN HILL
VICTOR SPROLES

BASS ISSUE

BEN ALLISON
JAZZ COMPOSER
RECOLLECTIVE

NOVEMBER 2021—ISSUE 235
YOUR FREE GUIDE TO THE NYC JAZZ SCENE
NYCJAZZRECORD.COM
As we approach the Thanksgiving holiday with great anticipation of being able to overeat with our families in person rather than through computer screens, we would like to take this opportunity to express gratitude for those who do not get enough credit for what they do: the bassists. Sure, saxophones and trumpets are flashy and piano can do it all and drums get the crowds roaring but without the bass—upright or electric—it would not hit you in your soul, that deep resonance that ties everything together.

We feature three bassists this month, all of whom are well established and have new albums: Ben Allison (On The Cover) with Moments Inside (Sonic Camera), appearing at Birdland; Martin Wind (Interview) with My Astorian Queen (Laika) and gigs at Cellar Dog and Mezzrow; and Sean Conly (Artist Feature) with The Buzz (577 Records) and appearances at Flushing Town Hall and The Jazz Gallery. Plus we celebrate the history of the instrument with Calvin Hill (Encore) and Victor Sproles (Lest We Forget) and its present and future with a front-loaded CD Review section (pgs. 18-22). We also mourn the loss of a giant of the instrument, George Mraz, with a two-page In Memoriam spread of remembrances by friends and colleagues (pgs. 16-17).

We wish all of you, our dear readers, a joyful and meaningful Thanksgiving holiday.
‘Acid jazz that old souls and new ones will fall in love with in equal measure’

‘Psychedelic, groovy, and intelligent music for heart, body, and soul’

‘Modern Funk’

The Consecutives
Andrew Berman . Guitar
Ray Cetta . Bass
Dan Klug . Drums
Victor Pablo . Percussion
Tom Wilson . Keys

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196 Allen St, NYC
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10:30 PM
JENNIFER WHARTON’s BONEGASM
NOT A NOVELTY
SSC 1612
—“Jennifer Wharton) blows the doors wide open for the bass trombone” All About Jazz
—“Her gorgeous turns as a low-frequency melodist… are breathtaking” Down Beat

JOHN FEDCHOCK
NATE MAYLAND
ALAN FERBER
JENNIFER WHARTON
MICHAEL GRINTH
DON PERETZ
SAMUEL FORKES
KURT ELLING

FRANK KIMBROUGH ANCESTORS
SSC 1639
—Introspective, peaceful and decidedly personal, this collection of largely first takes is pure magic.
—Bill Milkowski Down Beat

FRANK KIMBROUGH
KIRK KNUFFKE
MASA KAMAGUCHI
piano
sax
bass

RUSS LOSSING METAMORPHISM
SSC 1607
Losso’s latest recording, Metamorphism, is an extension of his continually evolving compositional identity. Here he presents eight original compositions, each written with its own particular strategy for interplay among a stalwart ensemble of longtime collaborators. It is only with musicians with whom he has established a deeply felt musical connection that this music could actually be realized.

RUSS LOSSING
LOREN STILLMAN
JOHN HERBERT
MICHAEL SABIN

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It was the first and only gig François Grillot ever missed. Until his passing last June at age 66 the Burgundy, France-born, longtime NYC resident had held down the bass chair in Matt Lavelle’s 12 Houses for hundreds of shows, ever since the very first one at University of the Streets ten years ago. The gig at Williamsburg’s Scholes Street Studio (Oct. 3rd) was a celebration of his life and though he wasn’t there in person, his living spirit was palpable in the crowded room. The 14-piece amalgamation—Lavelle (conductor/trumpet/alto clarinet), Mary Cherry and Cheryl Pyle (flutes); Stephanie Griffin (viola); Lee Odom, Charles Waters and Claire Daly (saxophones); Matt Lambiase, Nicole Davis and Arti Baron (brass); Chris Forbes (piano); Hilliard Greene (stepping into Grillot’s shoes); Leonid Galaganov (drums); Jose Luis Abreu (percussion) — channeled this spirit into a lively, heartfelt set. They began by singing his name over a 4-note theme in 6/8: “Fran-çois Grillot—Fran-çois Grillot” followed by three saxophone solos—Odom (alto), Daly (baritone) and Waters (tenor)—and a second meditation on his name. The remaining four pieces (“X Chord”, “6 A.M.”, “Blues in F”, “Hymn to the World”), all written by Grillot, spotlighted each musician in turn, capped by Baron’s talkative trombone solo. Odom’s composition, painstakingly arranged “Gratitude”, the first ‘official’ piece was, like all of Neumeister’s compositions, painstakingly arranged between the two men (they have been working together since 2002). His own composition for flute, “Garden at Versace” was a perfect storm of creativity on a samba beat platform, with Baron recalling the samba band ethos, allowing him to shine, versus his role mainly as trio anchor. Great American Songbook standard “Just One of Those Things” (Cole Porter) featured a super-speed swing arrangement, putting Douglas to the test of remaining dexterous while maintaining rhythm and harmonic integrity. Brown, who can make a piano sound much more than it is, particularly soared on this tune. His magic lies in maintaining a light touch on the keys, yet conveying an assured, assertive mastery of sound. Another high point of the set was “Yardbird Suite” (Charlie Parker), a beautifully executed toe-tapper and homage to the bebop innovator.

Tenor saxophonist/flutist Lew Tabackin’s extraordinary career has included embracing things outside the mainstream, which now informs an impressive creative repertoire. In a post-lockdown monthly residency at Michiko Studios Stage 2, where the mood is collegial and highly informal, Tabackin has the freedom to gig without constraint. And that he did (Oct. 13th), fearlessly and viscerally letting loose, his attack a full-bodied, intense choreography of movement. Also fully on display were the abrupt changes in mood, tempo and technique for which he is known, such as on a creative “I Hear a Rhapsody” (Jack Baker-Dick Gasparre-George Fragos) and another jazz standard, “Autumn Nocturne” (Kim Gannon-Joe Myrow). His own composition for flute, “Garden at Lifetme”, brilliantly displayed his cross-cultural, from jazz standards to American Songbook favorites to melodic pizzicato. Drummer Jason Tiemann applied an abundance of inventive ways to extract a range of percussive sounds from his kit. His speed playing, particularly on “Night and Day” (Cole Porter), was also mighty impressive.

Olga Neumeister was headed. The latter was in top form, intuitively seeming to know which direction solo lines. Rainey, the epitome of a good listener, often.

Sacklebut Saturdays, a trombonist-led series at Ibeam Brooklyn, featured for the opening act of its second installment (Oct. 17th) Ed Neumeister’s quartet with pianist Gary Versace, drummer Tom Rainey and Chris Tordini subbing on bass for Drew Gress. The veteran, who spent 20 years in the city’s best big bands before an extended sojourn overseas, now back in the area since 2017, was clearly enjoying the company of the musicians in his group. In fact, he couldn’t even wait for the scheduled 8 pm start-time so what had begun ten minutes earlier as a sound-check evolved into a free improv. “That was your walking-in piece!” Neumeister quipped apologetically to the late arrivals. “Gratitude”, the first ‘official’ piece was, like all of Neumeister’s compositions, painstakingly arranged while still leaving ample space for spontaneous effects, intuitively seeming to know which direction Neumeister was headed. The latter was in top form, often grabbing a plunger mute to color his musical ideas with a growly, almost human tone.

—Marilyn Lester

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The Guinness record holder as the most recorded jazz bassist in history, with appearances now numbering near 2,500, Ron Carter is perhaps still best appreciated in live performances as a band leader. In his appearance at Birdland (Oct. 7th) with his Golden Striker Trio with guitarist Russell Malone and pianist Donald Vega, the NEA Jazz Master’s warm clear tone and impeccable beat were in sharp focus. The evening’s second set got started with Carter’s “Parade,” a jaunty Spanish-tinted outing built around a pulsating baseline. Vega soloed lyrically, buoyed by Malone’s percussive fretboard tapping, before the guitarist took his own turn, swinging bluesily, quoting both “Eleanor Rigby” and “It Don’t Mean A Thing (If It Ain’t Got Swing)”. The set continued with “The Third Plane,” Carter’s melodic dedication to erstwhile Miles Davis bandmate Wayne Shorter, which had the maestro alternating between leisurely bossa nova and brisk walking lines behind extended Vega and Malone solos. Malone was in the spotlight on “Candlelight,” another Carter dedication, this one to his longtime partner, the late guitarist Jim Hall. Carter took the lead on Oscar Pettiford’s “Laverne Walk,” crisply playing the rhythmic melody and stretching out with an engaging solo, then walking strong backing for Vega and Malone features before taking it out. The trio played beautifully on Carter’s classic “Little Waltz” and then ended the set swinging hard on Fletcher Henderson’s “Soft Winds”. — Russ Musto

With a fanbase stretching across the worlds of jazz, hip-hop and R&B, it is no surprise Robert Glasper has named the 2021 Claire’s Continuum Jazz Festspiele, which celebrates its 70th anniversary this year.

The Cutting Room (Oct. 13th) shook with a certain excitement normally reserved for rock stars. As drummer Cindy Blackman Santana took the stage with her band of dynamics guitarists Aurelien Budynek and David Gilmore, saxophonist Emilio Montele, keyboard player Marc Cary and bassist Felix Pastorius, we may as well have been at the Fillmore East of old. The unique instrumentation, the leader later explained, was inspired by Ritchie Havens but with dual guitars “to add that edge”. And it was ever-present in this enticing set of fusion, which delved heartily into the realm of James “Blood” Ulmer and something new. In other words, this was not your father’s jazz-rock. Right from opener “The Blue Whales”, Blackman tore into the atmosphere like cannons as guitars — in harmony — double led lines of Modeste’s tenor and Cary’s synthesis impressionism. Pastorius, scion of bass royalty, was watching closely by the house, but had limited room in the sound tapestry. More than once, however, he and his six-string fretted beast (whatever happened to dad Jaco’s old Fender Jazz?) had intriguing solo features, but the rhythmic command was held by Blackman’s continuous commentary of Tony Williams-inspired tom fills and silvery, aerial shimmer. The band trod the underground and swung hard too, particularly in one piece of fiery film noir music gone electric. Watch for this band and particularly for Budynek, a freely improvising, post-punk jazz master who tours with Marky Ramone (really), among others. — John Pietaro

The Doris Duke Charitable Foundation has announced its 2021 Artists, each receiving an award of $275,000. In the jazz category, the recipients are trumpeters Ron Carter, Allison Wheeler, Wayne Shriver, and pianists Kris Davis and Danilo Pérez. For more information, visit dordukeartstwards.org.

On Nov. 4th, bassist Christian McBride will receive the Medal of Honor for Achievement in Music as given by the National Arts Club. For more information, visit nationalartsclub.org.

New Jersey Performing Arts Center has announced the five finalists of the 10th Annual Sarah Vaughan International Jazz Vocal Competition, taking place Nov. 14th and judged by Renee Rosnes, Steven A. Williams, Jazzmeia Horn, John Pizzarelli and Sheila Jordan. The finalists are Andrea Miller, April May Webb, Arta Jékabsone, C. Thomas Allen and Viktoria Gečytė. The first-prize winner will receive $5,000; second-place $1,500 and third-place $500. For more information, visit sarahvaughancompetition.com.

The Errol Garner-Martha Glaser Archive Research Award at the University of Pittsburgh has been established to support research into the Errol Garner jazz collection; correspondence, sheet music, legal documents, photographs, memorabilia, awards, sound recordings and moving images documenting the life and work of pianist Garner. Grants up to $2,500 will be given. For more information and to apply, visit library.pitt.edu/sites/default/files/as/aerol-Garner-Martha-Research-Award-Application.pdf.

Z2 Comics and artist David Chiscolm, who produced a 2020 Charlie Parker graphic novel, have announced a new project, Blue Note Records - Enter the Blue, a fictional account of the famed record label. For more information, visit z2comics.com/bluenote.

David Rubenstein has donated $10 Million to “expand arts and civic engagement initiatives at Lincoln Center”, specifically programming at the David Rubenstein Atrium, founded 10 years ago with a gift from Rubenstein and featuring extensive free programming.

South Arts has announced its 2021 Artists, each receiving $2 million in grants supporting creative residencies. Recipients are: Chico Freeman, Edward Simon, John Escreet, Marcus Roberts, Sammy Figueroa, Wycliffe Gordon, Damon Locks, Ernest Dawkins, Joshua Abrams, Mars Williams, Aurora Nealand, Ben Jaffe, Donald Harrison, Jason Marsalis, Felix Salles, Meltem Ali Sanikol, Terry Jemore, Marc Cary, Adegoke Steve Colson, Deitel Anderson, Adam O’Farrill, Andrew Dury, Aruan Ortiz, Bobby Praveit, Camille Thurman, Imani Lewis, Craig Harris, Elio Villafranca, Fabian Almazan, Ches Smith, Immanuel Wilkins, Jamie Branch, Jason Moran, MS Musicians LLC, Maggs Herrem, Meg Okura, Melvin Gibbs, Michelle Rosewoman, Miles Okazaki, Nasheet Waits, Nina Hendryx, Ronnie Burdge, Naime Lowe, Jamaaladeen Tacuma, Ortin Evans, William Cepeda, Gregory Tardy, Lisa E. Harris, Kip Hanrahan, Amy Denio, JOhnny Kendall and Julia Keefe. For more information, visit southarts.org.

Don Vappie has been named one of two winners of the Steve Martin Banjo Prize, receiving $25,000.

Resonance Motion, Inc. has named the 2021 Claire’s Continuum Artistic Collaborations: Taylor Simone Harvey and Johnnie Gilmore; Jackie Soro and Caili O’Doherty; and Carla Abrego). For more information, visit clairescontinuum.com/2021-artists.

The International Society of Jazz Arrangers & Composers (ISJAC) has announced Fundamental Freedoms, a special commission opportunity for women jazz composers. The winning piece will be presented at the ISJAC’s symposium this spring in Austin, Texas. Applications are open to all women jazz composers regardless of age or nationality and will be accepted through Nov. 4th. For more information, visit isjac.org/awards/2022-fundamental-freedoms-prize-guidelines.

Matthias Pees has been named the new director of Berlin Festspiele, which celebrates its 70th anniversary this year.

Submit news to ahenkin@nycjazzrecord.com
Over the past quarter-century, bassist Martin Wind has established himself as a versatile player and composer with an extensive discography as a leader and sideman. A native of Germany, Wind honed his craft as a young man on the continent then began to gain wider exposure through his work with pianist Bill Mays. Most of Wind’s albums have been issued by various European labels, even though he has long been a U.S. resident. His most recent album, My Astorian Queen (Laka), comes out this month. He also serves dual role as a professor of both jazz and classical studies. Wind’s warm arco playing rivals any bassist active and he is a valued player in any setting.

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

Martin Wind: My father was an amateur flute player, but nobody was playing an instrument around the house. In high school I started to play guitar. When I was 15 years old, the big band director asked me if I wanted to fill the electric bass position. I thought, “Sure, I’m not going to become a bass player because of that” but that’s exactly what happened. I found my voice that way, or the bass came to me. I played the electric bass for a couple of years. I took lessons with a classical bassist from the local orchestra and he kept working on me to finally pick up a ‘real instrument’. When I was 17, I finally started playing upright bass.

TNYCJR: Were you playing strictly classical music on the upright bass or were you playing jazz too?

MW: After two or three months, I brought the big bass into band and never looked back. We had a pretty good school orchestra, so from the time I learned to play scales and find my way around the fingerboard and get a decent sound with the bow, I was playing with the orchestra and the big band. That duality has been with me for my entire career and I think that it’s something that sets me apart.

TNYCJR: You use your bow a lot more than most. Do you attribute that to your classical studies?

MW: Absolutely! I graduated from high school when I was 19, because back then you went to school for 13 years in Germany and military service was mandatory, so I played in the navy band for two years and prepared myself for conservatory auditions because the entry level is so incredibly high. It’s tuition-free and open to people from other European countries and the entire world. Everybody who comes there can really play so I used those two years to get ready. I passed the audition and did a six-year program. I have a diploma as an orchestra musician and that’s where I truly learned how to play the instrument.

TNYCJR: Your professor, Wolfgang Beutler, really left a lasting impression on you.

MW: He was phenomenal. We’re still in touch. I got to see him in late 2018. He was an influence on so many levels. He was very influenced by Pablo Casals, the great cellist from Barcelona. His left-hand technique was completely different from the usual classical training. He was from Romania. He studied with a very famous teacher and bassist there so he had a very different bowing technique too, which worked out perfect for me. He was not interested in producing as many successful orchestra bassists as possible. His main goal was to turn us into independent, thinking artists, musicians who would find their own solutions and have their own way of finding interpretations. As a result, he was incredibly open-minded. He had no problem with me being a jazz player as well. He supported it wherever he could. I owe him so much.

TNYCJR: How did you learn about NYU’s jazz program?

MW: When I was about to join the navy band, they founded a national youth jazz orchestra in Germany. They auditioned and tried to put together an orchestra of the most talented young jazz musicians up to the age of 22 or 23. I was one of two bass players. That was a huge step for me, being exposed to the level of all those talented players. Till Breömer and Peter Weniger were part of that illustrious club. A lot of those players ended up in the excellent radio big bands like the WDR and NDR. We met twice a year for workshops and concerts and that’s how I got introduced to Mike Richmond. Mike came over as the bass teacher there and when I told him about my plans to come to New York, he hooked me up with NYU because he was already teaching there. In 1995, I hadn’t heard that NYU had a jazz department, it was used everybody’s radar, even though all these great players were teaching there. Joe Lovano, Jim McNeely, Kenny Werner came on later, Dave Liebman used to be there, Todd Coolman did his doctorate there. Since it was not a well-developed program when I got there, I was immediately the best player on my instrument. I ended up in the jazz orchestra right away, working with Jim McNeely and Tom Boras, and made it into the rhythm section that backed up all of the great artists brought in for master classes. I was in New York for maybe two weeks and backing up Joe Lovano, Randy Brecker and Mike Mainieri. I thought, “Wow, that’s what I came to New York for.” Even though it was a master class setting, it was an important first step.

TNYCJR: Did you start getting calls to fill as a bassist around this time?

MW: I started subbing in a band led by Bob Parsons, who was a teacher there. Since Tom Boras was on sabbatical when I arrived, it was Bob Parsons who sat down at the piano and auditioned me. After three choruses, he said, “I think we’re done here.” At that time, he led the after-hours session band at the Blue Note. Frank Kimbrough was the pianist. So I played in those session bands a lot and met many people that way. Those were all important steps for me to establish myself on the New York scene.

TNYCJR: Since you had Jim McNeely, Mike Holober and Kenny Werner as teachers, all gifted composers, how did each of them have an impact on your writing?

MW: I had heard Jim McNeely during the seven years I lived in Cologne, six of which I spent in the conservatory. We had the WDR band there and I knew most of the players by the second or third year.

(Continued on Page 12)
You get a good insight into Colorado-born, Kansas-raised bassist Sean Conly’s playing style from his conversation: focused and direct. Of course that is not the whole story, as he also possesses a robust woody tone, pliable sense of swing and broad adventurous streak. That combination has made him a fixture for leaders as diverse as saxophonists Gregory Tardy (with whom he has waxed nine CDs), Darius Jones and Yoni Kretzmer, to the extent that he appears on over 80 releases. He is also helmed six dates under his own name, with the most recent The Buzz released on 577 Records last month.

Involved in music from an early age, Conly moved to New York City at 24 and, even while still at college studying with Rufus Reid, began taking on gigs. Trumpeter Philip Harper was one of the first but, as one thing led to another, he connected with big names such as trumpeters Freddie Hubbard and Nicholas Payton, pianist Andrew Hill and saxophonist James Moody. Even though his own music tends towards the modern improvised end of the spectrum, he continues to cultivate a presence across a range of styles. Conly explains: “I love having these different voices and it’s given me a lot of different opportunities. I don’t feel that style is necessarily indicative of creativity. Charlie Parker is just as free to me as Ornette. So I enjoy as a sideman having the possibility of all these different challenges.”

With his own music the challenge is different again. “I’m fascinated by how individuals can be in the moment with music and make beautiful sound in as many ways as possible. It can be that we’re playing very composed tunes or it could be more free but I want to surround myself with people who can do that. That’s the most inspiring thing for me.” One of his most frequent collaborators is saxophonist Michaël Attias, who performs on several of his leadership sessions, including the first, Re:Action (Clean Feed, 2007). They met through drummer Igal Foni, who had moved from Paris around the same time, and developed a strong relationship. “He has provided a lot of friendship and inspiration for me and I just love his writing and his playing. He has really been a huge part of a lot of my music. The relationships of playing with people over many many years is where you start to realize, yeah, you can start to play with someone once and it can be good but, boy, when you really know somebody it just gives you so many possibilities.”

Conly has composed his own music right from the outset. But he does so with particular individuals in mind, with the aim of constructing a universe within which they can shine. “Every project of mine I’m thinking about specific people. What kind of things they will sound good on.” On The Buzz he recruited drummer Francisco Mela and pianist Leo Genovese for a highly simpatico trio. How did that come about? “Francisco and I have known each other for a long time, but for the last few years Francisco has been very interested in new music and taken on this thing of, man, I want to be a great improvising drummer and not just a jazz drummer. I met Leo through Francisco. We were hired to go and teach at a jazz camp in Malaga [Spain] a couple of years ago and we did a bunch of concerts and I just really loved the fit of the three of us. It’s a joy to hang and make music with them. So I was like, wow, as soon as I can I want to make a trio record with these guys. They both have such huge ears. They hear everything, they know how to support and lead when they need to.”

One distinctive aspect of the program is that Conly often leads the line, handling the melody rather than piano, something he wanted to do for a while. “We play the Steven Sondheim song ‘Send In The Clowns’ and that wasn’t even supposed to be on the record. But we were in rehearsal and Francisco was like, oh man we should play like a standard or something and open it up. And I had been really in love with that tune for a while so it was sort of a last-minute addition. I felt like I want to embrace being the melody player a little more, so the whole project has a little more of that than my other projects.” It is not the only offbeat cover on the disc, which also features “Euterpe” by Sam Rivers, on which Conly carries the tune using his bow, and Paul Motian’s oblique blues “Good Idea” alongside his own numbers. “I was always a huge Paul Motian fan. He was a great inspiration to me and I love the fact that particular tune is a blues but the way he wrote it and what he came up with is very distinctive within being just a blues. Sam Rivers I’ve been a fan of since I was a kid and that particular melody I just always really loved that song. I just started messing with it with the bow and realizing that this would be a beautiful open rubato melody.”

Although Attias doesn’t appear on the album, the trio covers one of his tunes, “From C To Sea”. “That piece is interesting because basically he reversed an Ornette piece in a way. Like the melody is backwards. He loves to mess with palindromic kind of things, take them and do the mirror images and so on. He showed me that when we were playing at his house one day and I thought this would be a great open swinging melody for the band to play.” Conly’s title track is especially intriguing as it pitches disparate elements against one another. He explains further: “New York has such a city energy and I’ve always really just loved to walk the streets and that’s what ‘The Buzz’ is to me, that intense energy of New York City. The melody doesn’t fit in strict time over what the bassline concept is and I wanted it to have a little of that sense of when you’re hearing ten conversations at the same time and they’re all melding into one.”

While Conly’s teaching has carried on through the pandemic, along with a series of live streams, he is beginning to return to live performance and is thinking what comes next. “Right now I’m collecting material to figure out what the next project will be. Trying to figure out where I can get this band out now that the record is coming out. Just continuing to practice and hope that soon this whole thing will be over and that we can go back to some kind of real life.”

For more information, visit seanconly.com. Conly is at Flashing Town Hall Nov. 11th with Amanda Monaco and The Jazz Gallery Nov. 12th with Joe Fiedler. See Calendar.

Recommended Listening:
- Sean Conly–Re:Action (Clean Feed, 2007)
- Sean Conly/Michaël Attias–Think Shadow (OutNow, 2009)
- Sean Conly, Alex Harding, Chad Taylor, Darius Jones–Grass Roots (AUM Fidelity, 2011)
- Mara Rosenbloom–Prairie Burn (Fresh Sound-New Talent, 2016)
- Joe Fiedler–Open Sesame (Multiphonics Music, 2018)
- Sean Conly–The Buzz (577 Records, 2020)
NPR recently wrote that bassist Ben Allison is “known for writing jazz that sounds like rock.” What that means, in essence, is that his work—while in no way compromised—is nonetheless accessible. He has a talent for catchy melodies, which he attributes to a study of his favorite composers: Andrew Hill, Herbie Nichols, Thelonious Monk and Ornette Coleman.

Allison is from New Haven, CT and lives in the East Village. He has released 14 albums as a leader and 6 as a co-leader and made many others as a sideman, often with a revolving cast of players including saxophonist Ted Nash and guitarist Steve Cardenas. For the most part, they are a warm, enveloping listen.

In New Haven, Allison was fortunate to have discovered the Neighborhood Music School, where he started guitar lessons at nine. He also studied West African, Haitian and Cuban drumming with Richard Hill of the band Mikata and some of those influences come out in his music, too. Says Hill, “I remember Ben as an unusually focused, serious dude who seemed to always be digging for a deeper grasp and ability in the way he pursued the theory and technique of the music.”

“In high school, I struggled to find a musical identity,” Allison says. “My musical taste even then was pretty eclectic. I listened to everything. I played guitar and also drums, but couldn’t settle on anything. But then I had the opportunity to play the bass and it felt like the guitar and drums coming together.”

Playing in salsa bands was rewarding and lessons with bassist extraordinaire Steve Swallow, then a Connecticut resident, proved energizing.

“Steve is a super-great guy and a wonderful teacher,” Allison said. “I don’t remember very useful in touch but it was back in the ’80s. He is one of those guys who helped me by demystifying functional harmony. He taught me some basics. I think he is a phenomenal player and one of the sweetest cats.”

Allison has always had mentors. He moved to New York in 1985 to attend NYU as a University Scholar, studying bass and jazz performance. He remembers just after arriving in town going to hear the legendary Ron Carter play in a duet at the nearby Knickerbocker Bar & Grill on University Place. “I went up to him and asked him about something and he more or less gave me a bass lesson right there on the bandstand.”

Through pianist Frank Kimbrough, Allison met late pianist Hill and, in addition to being inspired by his memorable compositions, got some very useful advice. “I was just about to put out my first record with Koch Jazz and he recommended that I license the recording, not sell it outright. That way I would end up owning the masters,” Allison said. “He had a long battle with Blue Note over that issue. I took that to heart.” Allison owns his masters and is in the process of re-releasing 10 of his records.

Sometimes, when playing in jazz clubs, the atmosphere is not conducive to intimate, dynamically subtle music. One night, a piece Allison wrote with a section for three bass clarinets was drowned out by a bartender turning on a daiquiri machine. And so, in 1992 when he was 25, he joined with longtime collaborators Nash, Kimbrough, trumpeter Ron Horton and others to form the Jazz Composers Collective. The Collective presented over 100 concerts featuring the works of over 50 composers, the performances of over 250 musicians and, most notably, the premieres of more than 300 compositions. Allison was Artistic Director and a Composer-in-Residence.

“We wanted a more controlled environment and the ability to play our new music to people who were listening in a quiet room,” Allison said. An inspiration, besides the AACM in Chicago, was a collective set up by the composer Arnold Schoenberg. “I read a biography of him and he started his own loft scene in Vienna,” Allison said. “They put on regular concerts and Debussy and Webern were regulars.”

From 1996, the Collective was in residence at The New School, where Allison is now an associate teaching professor in the college of contemporary and performing arts. He teaches classes in entrepreneurship and music technology and has led deep dives into the music of Monk, Nichols, Miles Davis and others.

The Collective lasted until 2005. “We all got too busy touring and recording, doing the things we wanted to do when we started,” Allison said. “We thought about turning it over to a hired Executive Director. But, in the end, it felt better just to stop. There are TV shows that pass their peak and then do that one extra season that probably shouldn’t have happened. We wanted to avoid that and end on a high-note.”

Nash says of Allison, “Ben is one of the most creative composers and bass players I know. He has always found his own voice with the music he writes, the way he puts together and the way he approaches playing the instrument. When he formed the Jazz Composers Collective, he really understood the need for creating a forum where composers could explore their own voices.”

Allison has a political side to him, leading to involvement with the Recording Academy, the group that puts on the Grammys. He served two terms as president of the Academy’s New York chapter and testified before the U.S. House of Representatives in 2012, supporting performing rights. “We got most of what we wanted,” Allison said of the update to federal copyright law, its first significant change in a decade. “We addressed some of the challenges that streaming poses for songwriters.” While streaming services give unprecedented access to music, including a huge library of jazz, Allison points out that listeners don’t get any significant information about the tracks they are hearing, including who wrote them and who played on the recording.

Allison’s work as a composer received a welcome endorsement from the Jazz Sinfonica, an 80-piece orchestra (with a big band inside) in São Paulo, Brazil, which has featured his work three times, in 2005, 2008 and 2013. When COVID is no longer an issue, they will likely do it again: “It’s an amazing experience to perform your music with a full orchestra and big band. They have great arrangers who work off of the sheet music we send down. We do a few days of rehearsals where we put it all in shape, followed by two nights of performances. It’s hard to explain the thrill of hearing your music performed by a large orchestra. It’s a very emotional experience and deeply rewarding.”

Allison’s latest album, Moments Inside, comes out this month on his Sonic Camera label and features the interplay between two guitarists, Cardenas and Brazilian Chico Pinheiro. The whole album is beautiful, an enveloping cloud of music. “The past few years have been extremely difficult,” says Allison. “The rise of authoritarianism, the misery surrounding the pandemic. It’s been a very difficult time. As I sat down to write for this album, I was expecting the music to reflect this. Artists typically write what they feel. However, I was surprised to find that the music that came out was positive, calm, even optimistic. Looking back, I realize that I wasn’t writing what I was feeling. I was writing what I needed.”

The only cover is Nichols’ “House Party Starting,” which Allison says is the first tune that Kimbrough brought in when they started work on their Nichols project. “I wanted to include it on Moments Inside as a tribute to Frank [who passed in December 2020].”

Allison says, “Steve and Chico are very different players stylistically, but there is a clear chemistry between them. I wanted to write music that reflected that. Chico, being from Brazil, brings a great sense of lyricism and rhythmic intensity. The music on Moments Inside references some of my favorite Brazilian artists such as Milton Nascimento and Caetano Veloso.”

Allison is reflective about playing and composing.

“I’d say that my playing and my writing are intertwined,” he said. “So, when I’m playing bass I try to think like a composer. Sometimes that means thinking melodically, creating lines that have lyrical shapes, the outline of harmonies, which I fill in later. But then I had the opportunity to play the bass and it felt like the guitar and drums coming together.”

Playing in salsa bands was rewarding and lessons with bassist extraordinaire Steve Swallow, then a Connecticut resident, proved energizing.

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Django Festival Allstars
featuring Samson Schmitt, Ludovic Beier, Pierre Blanchard, Doudou Cuillerier & Antonio Licusati
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!

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 has become the largest-selling American instrumental artist.

Dianne Reeves plus 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!

Dorothy'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!
Bassist Calvin Hill grew up in Bridgeport, CT in a family with a passion for music. He enjoyed listening to the greats on record at home and at concerts at the local high school, including Pearl Bailey, Duke Ellington, Ray Charles and James Brown. By the end of high school, he started to think about becoming a professional musician.

“It was a dream. I said, man, if I could… I know I’m not going to be good enough, but I’m going to keep trying.”

It wasn’t long before he was accompanying the likes of Billy Eckstine, Mel Tormé, Mose Allison and John Lee Hooker before tenure with leaders such as McCoy Tyner, Pharoah Sanders, Max Roach, Michael Carvin and Joanne Brackeen, among others.

Hill started out on the trumpet in grammar school, but the band director switched him to trombone. He didn’t like it, but wanted to play music so badly that he stuck with it until he was able to switch to saxophone.

Having played for some years at this point, he was able to read pretty well and got an opportunity to join some local big band rehearsals. This led to his personal discovery of the bass. “I was playing in the section and noticing the bass player. I liked the rhythms and the sounds of the drums and I noticed that [the bass had] a beautiful sound and it was kind of like the drums with some melody. His high school band director was delighted to have him switch to bass and set him up with an instrument and a teacher. “It was kind of from that point on (laughs), school ended (laughs), academics ended. Music totally took over my life.”

The local Boys’ Club had trumpeter Steve Furtado visiting from New York. Hill was sure to be there and ended up learning about Berklee College of Music, where he matriculated in 1963. His father covered his tuition provided that he majored in music education so that he had something to fall back on should he not make it as a professional, which was still a fantasy that seemed out of reach to the young Hill. However, his commitment was steadfast and he had soon had plenty of work to cover his room and board.

“At that point I was a sponge for music. If it had to do with music, 24/7, music, music, music. I just wanted to play, that’s all I did. I did as much playing as I possibly could. There were three major clubs in the Boston area. There was a club in Roxbury called Connolly’s and I got to be in the house rhythm section. I played with everybody from John Lee Hooker to George Coleman on that gig. Guys would come up and they might hire one of the Apollo, including Billy Eckstine, Mel Tormé and whoever came in we would back them up. John Lee Hooker came in, ‘oh, yeah, we’re going to be playing the blues.’ I thought, I know how to play the blues. But I realized, I didn’t know how to play the blues (laughs). John Lee Hooker, I mean, that was a different kind of blues. That was freedom, man. It wasn’t like 12 bars. It was 13 and a half bars or 11 and a quarter bars (laughs). It was however he felt. That was an experience, doing that gig.

And then I was in the house band at a place called Paul’s Mall. It was two clubs right next to each other. The Jazz Workshop and Paul’s Mall. They were in different rooms. At Paul’s Mall we had a trio and we would do dance music in between the shows and sometimes we would get to work with the acts coming through. That’s where I got to work with people like the Kirby Stone Four and Matt Monro. And in the Workshop I got to work with Mose Allison. The third club was not in downtown Boston. That was in a suburb of Boston called Peabody, which was maybe 25 miles outside of Boston. Lennie’s on the Turnpike. This guy Lennie Sogoloff at the Turnpike was kind of like a jazz buff. There were people that he brought into his club that he was really interested in. That’s where I got to work with Billy Eckstine and Mel Tormé."

The Boston scene dried up for him after graduation. He was not doing very much when he got a call from drummer Chip White, who asked him to come down to New York in 1969. They recorded for Capitol Records with a rock band called Cynara, played some big rock festivals and toured with various artists such as Laura Nyro and played opposite Miles Davis, but he was soon back in Boston. “I left Cynara. I left that whole scene. It got to be too crazy, the music was too loud and nothing was really happening. I was making any money and I couldn’t make the jazz connection. I would hang out, but I hadn’t really worked with anybody. I wasn’t known as a jazz musician, so I moved back to Boston. One day I got a call from a friend who I met in Boston, a saxophone player named Byrd Lancaster. He said, ‘would you like to work with McCoy Tyner tonight?’ So I went and I played one night at The Jazz Workshop [with] Byrd Lancaster, Eric Gravatt and McCoy.”

Tyner invited Hill to join him on a six-week tour along with trumpeter Billy Harper, drummer Lenny White and pianist Terje Rypdal. “So we started playing and McCoy stopped and said, ‘no, no, that’s not what I want you to play, this is what I want you to play.’ And that was the first time that he said anything [laughs] in all that time [about] what he wanted.” Later in 1972, they recorded Song for My Lady.

By this time, Hill had established a reputation. He was living in New York and getting calls. He was working with George Coleman when Sanders asked him to play New Year’s Eve at Ornette Coleman’s place. It was his first time working with Sanders and, like that first gig with Tyner, he was invited to go on tour as soon as it was done. In 1973 they recorded tracks that would appear on Village of the Pharoahs (Impulse!) and Elevation (Impulse!).

“I would say the albums I did with McCoy and Pharoah were some of [my] best. And the albums I did with Max Roach, especially Chattahoochee Red. I thought that was an incredible album, the statement of that

(Continued on page 13)

Bassist Victor Sproles (Nov. 18th, 1927-May 13th, 2005), was by all accounts a really nice guy (Gloria Ware, Wilbur’s widow, remembers him as “a very special person” and Sproles himself really looked up to Ware, listing him in several places as a personal favorite) and among the giants of his instrument—both musically and physically at 6’3”. He had a really big pure sound with a ‘point’ on the notes, not a thump, according to at least one fellow jazz artist. Born in Chicago, Sproles was a member of the pantheon of musicians who went to DuSable High School and studied under Captain Walter Dyett. Fellow Winds City-site drummer Leroy Williams recalls how much he looked up to the older Sproles. “We used to go hear him down at the Beehive, where he had the house gig for many years with Norman Simmons. He was definitely one of the greats.”

While still in high school, Sproles joined the Sun Ra Arkestra and made several recordings. Not much else is known about him in that period as so many of his bandmates have passed on. From his discography in the mid ’50s, along with his tenure with Sun Ra, Sproles was also with the Red Rodney-Ira Sullivan group and recorded with Stan Getz/Chet Baker and Simmons. By 1960 he had recorded with Johnny Griffin (The Big Soul Band, Riverside) and played in Muhal Richard Abrams’ Experimental Band. He was very close with blind pianist Chris Anderson, who was also from Chicago and only a year apart in age, and they remained friends for many years. He also married around then as his 2005 Chicago Sun-Times obituary lists his surviving wife of 52 years Jan, daughter Vicky and a grandson, Chase. He had returned to the Chicago area in 1998.

Sproles worked often with singers and toured and recorded with Billie Holiday, Joe Williams, Odetta and Carmen McRae. Although the chronology of his significant life events is somewhat muddled, he seems to have toured with, for example, McRae, from his home in Chicago and after his move to New York City sometime in the early ’60s. Sun Ra also moved to New York and there may have been a connection with the timing.

Once in New York he worked some with other Chicago associates, including Clifford Jordan, and became very busy according to Williams’ recollections. Sproles worked with Williams, in fact, off and on in the mid ’80s, but he didn’t have too much to do. “I think the first gig with Tyner, he was invited to go on tour as soon as it was done. In 1973 they recorded tracks that would appear on Village of the Pharoahs (Impulse!) and Elevation (Impulse!).”

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(Continued on page 13)
As of this writing, Trichipt has issued 11 albums, all on cassette, including saxophonist Travis LaPlante/ drummer Jason Nazary’s Tunnel to Light; Trip by the trio of saxophonist Sam Weinberg, clarinetist John McCowen and bassist Henry Fraser; Luke Stewart’s Works for Electric Bass Guitar; Empty Andy/OR Church of Plenty by TAK with bassist Brandon Lopez; and Death in the Gilded Age from the quartet of violinist Gabby Fluke-Mogul, violist Joanna Mattrey and guitarist Matteo Liberatore and Ava Mendoza. The most recent release is Steve Long’s solo organ album Code-Talker, drone-based music that hints at Olivier Messiaen and Philip Glass. The label’s aesthetic focus is clear: improvised music that draws from many formal traditions but occupies the floating, international space where musicians come together to create something brand new, on the spot and of the moment.

The style of the music comes directly out of Baldwin, his playing and connections. Like pretty much every label, it is grounded in what he himself knows and likes. He describes how it all began: “In the beginning, I basically made a short list of folks I wanted to reach out to. It was the beginning of the pandemic. Then the Bandcamp Fridays started and everyone was releasing all this amazing music digitally. As someone who likes physical media, I thought it would be great to have stuff like this on tape. Almost everyone responded and they were excited to put out music. I thought it would be two or three albums, but it was eight or nine and it turned out I had a catalogue for the year.” Trichipts is now sufficiently established to that musicians are sending in demos. “We’ve been getting submissions,” Baldwin points out, “and I love getting them, whether I know the person or not, and I listen to everything. And so much great stuff, we can’t even work with everything, we’re already set for late into next year.” Code-Talker was the label’s first unsolicited submission.

What about the unusual name? Baldwin explains that it comes from “one of my favorite books, by British writer Ann Quin. Trichipts (1972) was her last novel. It’s the one most parallel to the music we’re putting out. She was part of the experimental literature scene, very non-linear and strange. There’s something very musical, I think, about her work.”

The label is mostly a one-man operation. By necessity, it will stay small and that is okay with him. “Just on a logistical level,” he says, “I’m doing most of the work. My wife is helping out with a lot of the design and a lot of other things. But even at this level, it is a lot of work. I want to put as much behind each release as I think they deserve. I want to keep showcasing things that in this world of experimental music is even at the edge of things.” The consistent musical quality and presentation of the label shows that Baldwin is putting quite a lot behind each release.

“I don’t think of this as a business. That would be a different thing,” he continues, “I want everything to be as visible as possible, but there’s only so much we can do and I want to get out this strange music to the people who love it.” Long’s album is an example: “That’s a unique record. I was drawn to it and decided to put it out within a minute of listening to it. I want to put stuff out that I imagine would have trouble finding a home elsewhere.”

That is the tale of Trichipts. The organ album is something “that feels really unique,” Baldwin says, raising less debate than does assertions about who gets to create them. Aware of this debate, The Met refused to produce Porgy and Bess for three decades. While the Gershwin’s jazz-based opera has turned several beloved standards (“Summertime”, “It Ain’t Necessarily So”, “I Loves You, Porgy”), its characterization of Black Americans encourages accusations of racial insensitivity and cultural appropriation, painful stuff for those who love the seemingly inclusive Songbook and its culturally diverse composers. But after Blanchard’s opera closes this month, the Met will stage Porgy and Bess, a reprise of its 2019 season opener. Both Blue and Moore will lend their considerable talents to this year’s production and, however problematic this opera’s provenance, it is hard to deny the beauty of the Gershwin’s exquisite arias or the achievement of the singers who will perform them. This is exactly the point that cultural critic Takiwasi Baldwin makes in a recent article in The New York Times, where both he and Blow are columnists. “In Can Cultural Appropriation Be Beautiful?” McWhorter writes about Blue’s rendition of “I Wonder What Became Of John and Johnny Mercer. The song, originated in the prequel to Blues Opera, the 1946 Broadway musical St. Louis Woman,” he wrote. “Arlen and Mercer were what we might today call Black-adjacent artists, often writing, respectfully, in Black-derived idioms, for scripts about Black characters. And ‘I Wonder What Became of Me’ is an art song, not a show tune—a lovely example of fusion music.”

While writers like McWhorter and Blow push this important debate forward, the fusion continues. In September singer Roseanna Vitro released Sing a Song of Bird (Skyline), a dozen Charlie Parker tunes reworked with modern lyrics and vocals by Vitro, Sheila Jordan, Bob Dorough and Marion Cowings. Couched in cool bop and tight swing, clever turns of phrase reveal the hidden whimsy in Parker’s writing. To start, listen to Cowings’ take on “Now’s the Time”, Vitro’s “Grapple With The Apple”, Dorough’s “The Scatter” and Jordan’s “Quasimodo”. Enduring music—with blurry lines.

Jordan, who turns 93 this month, works relentlessly. She will participate in the NEA Jazz Masters concert at Flushing Town Hall (Nov. 12th) before celebrating her birthday at Birdland (Nov. 18th-20th). In between (Nov. 14th), she will be a judge for the 10th Annual Sarah Vaughan International Jazz Vocal Competition at NJPAC, alongside host Dianne Reeves and fellow judge Jazzmeia Horn. Both play the metro area this month: Reeves fronts powerhouse group Artemis at NJPAC (Nov. 1-3); Horn releases her big band album Dear Love (Empress Legacy) at Joe’s Pub (Nov. 16th-20th).

Notable bookends: JHA Hero Award recipient Louise Rogers and pianist Mark Kross open the month with the WaHi Jazz Fest (Nov. 4th-7th). And on Nov. 28th, CB5 will air “One Last Time: An Evening With Tony Bennett and Lady Gaga,” a replay of the duo’s August concerts at Radio City Music Hall.
(INTERVIEW CONTINUED FROM PAGE 6)

Some of my friends and I would show up at the rehearsals and check out the writers and soloists. So I had experienced his writing but didn’t get involved with him until I was a student at NYU. He put up sign-up sheets that said, “I will be in on Tuesday from 3 to 6” and you could put your name in there and do whatever you wanted with him, play duos or talk about arranging or composition. I couldn’t believe that other students there didn’t take advantage of it more. I put my name in whenever I saw an open space. We ended up playing duos a lot, which was fantastic. At the same time, he taught arguably the best college class that I ever took. It was called Jazz Orchestra. He would talk about his compositional techniques, how he comes up with new harmonic and rhythmic material. I still have a whole binder with stuff that would last me with inspiration for the rest of my days. When we met there, he brought in first-class subbs like Ed Neumeister or Richard Shimara. They would play some of their pieces for large ensemble and talk about their approaches. It was a phenomenal class and he’s one of the great writers and teachers.

Kenny Werner was completely different. I studied composition with him last semesters and the first lesson was by far the most important one. I could have walked away from lessons after that. What he asked the guitarist and me to do for the first few minutes was to sit down, grab an empty sheet of music paper and a pencil and for the next five to seven minutes, I want you to keep the pencil moving. Don’t think about what you’re writing, don’t try to make sense of it, don’t try to react to anything you’ve written before. You can write notes, rhythm, chords” and that’s what we did. He showed us techniques to generate material with what was on the page. It could be a three- or four-note motif. He might say, “I like the intervals, what would happen if we put those in the bass? Here are some chord qualities, how about we assign those chord qualities to those three or four notes?” Then he would play through it and say, “What if I played it backwards? How about taking every other chord down a half-step? That’s nice.” With that, we would find things that resonated with us. Some things that resonated with him didn’t resonate with me and it was a great way to hear what Bill’s “Peace Waltz”. I was listening to it before I ever met him, I wanted to include it and do it as a duo because of how much he means to me. When we played it on Jul. 4th, it was something else to play this piece after all these years. The opener is a Thad Jones piece (“Mean What You Say”) and it refers to my subbing in the Vanguard Jazz Orchestra, an experience you can only have in New York City. Every title has a connection to my time here and the people whom I’ve shared music with.

I feel that the concept of the album is mine. I’m bringing in some of the arrangements or my own tunes, I feel that there is already enough of me represented in that piece, I don’t necessarily have to play a solo. I really try to see the whole picture, not just me trying to produce myself. [Drummer] Matt Wilson is such an incredible influence on so many different levels, to see his dedication as a bandleader and his approach to music. He always says in every workshop we do with a guitarist playing the melody, and that doesn’t happen too often. Some pieces you write, record and move on while others will stay with you for a long time and keep coming back. I think that’s one of those pieces. I obviously had Scott Robinson on bass saxophone in mind for my arrangement of “Broadway”. I don’t know how many concerts I’ve played with my quartet or his group and all other kinds of groupings too. What continues to amaze me is that it doesn’t matter which style he plays because he has a huge variety of expressions from really free to traditional and he always sounds like Scott Robinson. It’s so easy to say that but difficult to accomplish that.

When we met, Maria, my wife of 24 years, had this cute little apartment in Astoria, Queens, more or less right under the Amtrak train. When I visited her there, the first time and the train came by, the cabinets and everything was shaking. I couldn’t believe it but it’s amazing what you can get used to. So I wrote this piece for her in the summer of ’96 when she turned 30. I recorded it and sent her the recording, because, in the meantime, she had broken up with me. It was for her and the times we spent there in Astoria, where our first son was born. When I think about pieces that have something to do with these 25 years in New York, this one had to be on the album.

There are a couple of other older pieces. “Out in PA” refers to Pennsylvania. Mays owned a place in the Poconos. That’s one of the things Maria and I did together, spending time with Bill Mays and his wife Thalia. I was mesmerized by the vibe and atmosphere there. It’s pristine and something I’d never experienced before. I think of it as one of the central pieces. I used a shout chorus that I’d written for a small big band at the Jazz Baltic festival. We recorded “Peace Waltz”. I was listening to it before I ever met him, I wanted to include it and do it as a duo because of how much he means to me. When we played it on Jul. 4th, it was something else to play this piece after all these years. The opener is a Thad Jones piece (“Mean What You Say”) and it refers to my subbing in the Vanguard Jazz Orchestra, an experience you can only have in New York City. Every title has a connection to my time here and the people whom I’ve shared music with.

For more information, visit martinwind.com. Wind’s My Astorian Queen project is at Cellar Dog Nov. 18th and Mezzrow Nov. 19th. Wind is also at Birdland Theater Nov. 12th as part of a Frank Kimbrough tribute and Birdland Nov. 23rd-27th with Ken Peplowski. See Calendar.

Recommended Listening:
• Martin Wind/Bill Mays/Kip Keeland—Gone With The Wind (September, 1993)
• Martin Wind/Jeff Cosgrove/Frank Kimbrough—Conversations with Owls (Grizzly, 2017)
• Martin Wind—Light Blue (Laika, 2017)
• Martin Wind/Phillip Catherine/Ack Van Rooyen—White Noise (Laika, 2019)
• Martin Wind—My Astorian Queen (Laika, 2021)
Hill has been living in Englewood, New Jersey for 30 years now. He retired from teaching several years ago but continues to focus on his playing today. Next summer he is looking forward to the 10-year anniversary of the “Jazz Under the Stars” series with the Englewood Public Library. “Last year things kind of loosened up in September and we did four concerts for the month of September. So, we actually have not missed a year in nine years. I think we started [with] four, maybe six concerts and it turned out to be the most popular program that they have and it expanded up to ten concerts. We start in June and [go] to the end of August. It is an educated crowd, they know what they’re listening to. The people love the music.”

**Recommended Listening:**
- Pharoah Sanders–*Village of the Pharoahs* (Impulse, 1971-73)
- McCoy Tyner–*Song For My Lady* (Milestone, 1972)
- Max Roach–*Pictures In A Frame* (Soul Note, 1979)
- Hugh Lawson–*Colour* (Soul Note, 1983)
- Michael Cochrane–*Minor Matrix* (SteepleChase, 2000)

**(Lest We Forget Continued from Page 10)**

during that tour, Sproles would say, “Carmen, please take me back” to no one in particular, referring to Carmen McRae. After his time as a Messenger, Sproles recorded with fellow Blakey alumnus Lee Morgan, George Braith, Larry Willis and Harold Ousley and was part of Clark Terry’s big band in the mid to late ’70s. In 1981, Sproles reunited with his old Chicago friends for the Bee Hive album *Hyde Park After Dark*, made with Jordan, Simmons, Von Freeman, Cy Touff and Wilbur Campbell. His last known recording was a 1990 trio date with Vernel Fournier released on the Swiss TCB label.

“He had a great sense of humor, but he was quiet, didn’t hang out or anything like that, just a nice man,” Bartz recalls. Like Williams, Bartz says that one day (long after the Messenger stint) Sproles just disappeared and no one ever heard from him again. Rumor was he was disillusioned with the business, that he went to Denver, but no one could confirm that. ✤

**Recommended Listening:**
- Sun Ra And His Arkestra–*Sound Of Joy* (Delmark, 1956)
- Lee Morgan–*The Ramproller* (Blue Note, 1965)
- Andrew Hill–*Dance With Death* (Blue Note, 1968)
- Clark Terry–*Ain’t Misbehavin’* (Pablo, 1979)
- Clifford Jordan, Von Freeman, Cy Touff, Norman Simmons, Victor Sproles, Wilbur Campbell–*Hyde Park After Dark* (Bee Hive, 1981)
- Vernel Fournier–*Trio* (TCB, 1990)

**(Label Continued from Page 11)**

but sits comfortably alongside Thip and Stewart’s solo electric bass guitar album. “Everything may not be perfectly aligned in style, but there’s a connective tissue that brings together these different approaches.” ✤

For more information, visit tripkickstapes.bandcamp.com. Artists performing this month include Gabby Fluke-Mogul and Luke Stewart at Roulette Nov. 17th with Bob Bellerue; Brandon Lopez at The Stone at The New School Nov. 5th and 12th and Clemente Solo Veliz Cultural Center Nov. 13th; Joanna Mattrey at Center for Performance Research Nov. 4th; and Jason Niazy at Barbès Nov. 5th, 12th, 19th and 26th with Oscar Noriega. See Calendar.
George Wein, NEA Jazz Master and famed impresario, responsible for the Newport, New Orleans, Playboy, Schlitz, Kool and JVC jazz festivals, among others, and whose Festival Productions presented thousands of concerts through the decades, died Sep. 13th at 95.

Wein was born Oct. 3rd, 1925 in Lynn, MA. He took up the piano as a child and played around Boston during his college days. It was in that town that Wein got his start as a producer, both running the Storyville club and its sister record label. As Wein told our own George Kanzler in 2006, “Playing is my raison d’être for being in the business. And I enjoyed playing very much, but I knew I wasn’t going to be Art Tatum and found out I had a good head for organizing. So, the next thing I knew, I was a producer, but I still play.”

Wein would spend the next seven decades balancing his two loves. He released albums under his own name sporadically for Atlantic, Impulse and Concord Jazz – on the latter label with his Newport Jazz Festival All-Stars (“I could hire the musicians I wanted to play with and...I get a lot of gigs, because people like the idea. It was a good selling name”) – and worked as a sideman on dates by Sidney Bechet, Pee Wee Russell, Will Bill Davison, Ruby Braff and others. Concurrently, he created and expanded the template of the modern jazz festival, beginning in 1954 with the Newport Jazz Festival, the first U.S. outdoor jazz festival, and continuing in 1970 with the New Orleans Jazz & Heritage Festival and many others under various corporate sponsorship labels and in both American and international cities.

Wein was pragmatic, a key trait in jazz longevity, and presented different acts at different festivals for different audiences. As he told Kanzler, “It’s very, very difficult you know. I mean there are very few attractions that can sell Carnegie Hall; you’ve got to cross over into different forms of music every so often. And there are only a few jazz players that can fill the big halls. It’s very difficult... But the Newport festival will be mostly pure jazz and we live and die with it up there.”

Wein’s activities have also included philanthropy with the Jazz Foundation of America as well as spotlighting another form of African-American art with the establishment—with his late wife—of The George and Joyce Wein Collection of African-American Art, pieces from which were displayed at Wein’s alma mater Boston University in 2005-06.

Wein received numerous accolades for his work: he was named a National Endowment for the Arts Jazz Master in 2005; was honored by two U.S. Presidents; awarded the Legion of Honor by the French government; and received several honorary degrees.

In 2003, he published (with now-noted jazz critic Nate Chinen) his autobiography, Myself Among Others: A Life in Music (Da Capo Press).

Lonnie Smith, organ player and NEA Jazz Master, who had a seminal run of albums on Blue Note in the second half of the ‘60s and whose work both inspired future organ players and myriad hip-hop artists who sampled his work, died Sep. 28th at 79 from pulmonary fibrosis.

Smith, who later appended the honorific Dr. to his name and was known for his flowing beard and turban, was born in Lackawanna in upstate New York on Jul. 3rd, 1942. His early experience in music informed the soulful quality of his professional work. As he told Terrell Holmes for this gazette in 2003, “My mother and I used to sing around the house. And my aunts and uncles and cousins, we’d sit around playing gospel music. The joy was always there. It was always in my blood.” After being part of a local singing group, Smith was given an organ by a local music store owner and was soon playing around Buffalo.

His break came when he joined guitarist George Benson’s band in 1966—“I played my last gig in Buffalo and we went to his mother’s house,” he told Holmes. “We practiced two songs, ‘Clockwise’ and ‘Secret Love’, and we were off”—which brought him south to New York City. He recorded on Benson’s 1966 Columbia album It’s Uptown and the same label released his debut album, Finger Lickin’ Good Soul Organ, the following year, which also saw him appearing on alto saxophonist Lou Donaldson’s Alligator Boogaloo [sic] on Blue Note. This led to five albums for the label through 1970, most notably 1968’s Think! and 1969’s Turning Point. After his Blue Note run ended, Smith made albums for Kudu, Groove Merchant, Black & Blue, Palmetto, Criss Cross, Pilgrimage and other labels before returning to Blue Note in 2016. In March of this year, he released Breathe, his last recording.

He was also in demand as a guest artist, compiling credits since the ‘70s with Jimmy Ponder, Jimmy McGriff, Ronnie Cuber, Eric Gale, Joe Beck, Richie Hart, Gerry Eastman, Donaldson once more, Jayon Jackson, Bobby Broom, Ed Cherry, Karl Denson, Akira Tana, Kresten Osgood, Ray Brown, Jazz Orchestra of Concertgebouw and Norah Jones. He was introduced, albeit indirectly, to a new audience via hip-hop, his songs being sampled by A Tribe Called Quest, Wu-Tang Clan, Brand Nubian and other groups, about which he told Holmes, “They’re using these songs that we did years ago and they’re coming up with some pretty nice things. Some of them, I won’t say all of them. My hat’s off as long as people are halfway musical.” In a flip, in 2003 Smith recorded an entire album of songs by alternative rocker Beck, Boogaloob to Beck (Scufflin’).

Smith never lost his spirituality. As he told Holmes about his career, “I didn’t do it to be popular or to be rich. You’re already rich when you play. It’s a gift from God. I was blessed and you never forget that.”

Lennart Åberg (Feb. 26th, 1942 - Sep. 30th, 2021) The Swedish saxophonist came up in the ‘60s, working with Jan Johannson, George Russell, and as a member of Sveriges Radiogruppgrupper, had credits in the ‘70s under Bengt-Arne Wallin, George Russell, Lars Gullin, Arne Dommerus and others, was a stalwart member of Rena Rama (which released albums in the ‘70s-80s on Caprice, JAPO, Organic Music and Dragon) and Okay Temiz’ Oriental Wind (which released albums in the ‘70s-80s on Sonet, JG, Sun and JA&RO) and had his own sessions for JAPO, Caprice, Mirrors, Phono Suecia and Amigo from the mid ‘70s well into the new millennium. Åberg died Sep. 30th at 79.

Colin Bailey (Jul. 9th, 1934 - Sep. 20th, 2021) The British drummer was active since the mid ’50s, recording with Bryce Rohde, Vince Guaraldi, Clare Fischer, Joe Pass, Paul Horn, Benny Goodman, Victor Feldman, Julie London, Dave Mackay, Harvey Mandel, Blossom Dearie, Richie Cole, Carol Sloane and others. Bailey died Sep. 20th at 87.

Baron Browne (Mar. 5th, 1960 - Sep. 2nd, 2021) The electric bassist had credits under Frank Quintero, Kevin Eubanks, Jean-Luc Ponty, Billy Cobham, Walter Beasley and others and was a longtime member of Steve Smith’s Vital Information. Browne died Sep. 2nd at 61.

Dottie Dodgion (Sep. 23rd, 1929 - Sep. 17th, 2021) The drummer got her start in the ’40s as a singer, then switched to the drumkit, worked with Marian McPartland, Wild Bill Davison, Zoot Sims, Ruby Braff, Eddie Gomez and others in New York, was Musical Director of Washington, DC club The Rogue and Jar, continued her career as a drummer both back in New York and later California, playing regularly until the pandemic and publishing her autobiography, The Lady Swings: Memoirs of a Jazz Drummer, in March 2021. Dodgion died Sep. 17th at 91.

Alfred “Peewee” Ellis (Apr. 21st, 1941 - Sep. 24th, 2021) The tenor/ soprano saxophonist was best known for his long associations with James Brown and Van Morrison but had jazz cred through albums on Savoy, Gramavision, Minor Music and Skip; credits under Shirley Scott, Leon Thomas, Johnny Hammond, Jack McDuff, Sonny Sitt, David Liebman, Bill Laswell, Karl Denson, Jimmy Cobb and others; and his often-covered tune “The Chicken”. Ellis died Sep. 24th at 80.

John Finkbeiner (Jun. 19th, 1974 - Sep. 25th, 2021) The guitarist was a member of Adam Lane’s Full Throttle Orchestra in the early Aughts and worked with Vijay Anderson, Sheldon Brown and, most extensively, Lisa Mezzacappa. Finkbeiner died Sep. 25th at 47.

Leonard “Doc” Gibbs (Nov. 8th, 1948 - Sep. 15th, 2021) The percussionist best known for his work with Bill Withers on Grover Washington, Jr. and Bob James but also had credits under Michael Pippin, Jr., Earl Klugh, Hiram Bullock, John Blake, Mike Stern, Kirk Whalum, Onaje Allan Gumbs, Charles Fambrough, George Benson, Ronnie Burrage, Gerald Veasley, Eric Gale and Alphonso Johnson. Gibbs died Sep. 15th at 72.
RUTH CAMERON HADEN (Jun. 4th, 1947 - Sep. 11th, 2021) The wife of late bassist Charlie Haden was his manager and produced his albums (occasionally adding vocals) for Verve, Universal, Naim and EmArcy, plus led two sessions as a singer in the late ’90s for EmArcy. Cameron Haden died Sep. 11th at 74.


ELEKTRA KURTIS (Mar. 16th, ??? - Sep. 16th, 2021) The Polish-born violinist worked with Steve Coleman, Henry Threadgill, Craig Harris, Butch Morris, Jason Kao Hwang, Adam Rudolph and Joseph Daley, led her Ensemble Elektra for three new millennium albums on Milo and co-founded the New York Jazz Philharmonic. Kurtis died Sep. 16th at an unknown age.

GEORGE MRAZ (Sep. 9th, 1944 - Sep. 16th, 2021) The Czech-born, longtime U.S.-based bassist did not lead many albums in a career beginning in Eastern Europe in the mid ’60s—this not counting many duo albums of which he was one-half with the likes of Walter Norris, Roland Hanna, Jimmy Rowles, Richie Beirach and Adam Makowicz—only a handful since the early ’90s on Arta, Milestone and Multisonic, the result of being too busy with hundreds of credits with SHQ, Jan Hammer, Oscar Peterson, Charlie Mariano, Steve Kuhn, Horacee Arnold, Billy Harper, Thads Jones-Mel Lewis Orchestra, Dee Dee Bridgewater, Pepper Adams, Frank Foster, Zoot Sims, Jon Faddis, Grover Washington Jr., Carol Sloane, Kenny Drew, Jack Wilkins, Kenny Burrell, Art Farmer, Lionel Hampton, Tommy Flanagan, John Scofield, Mike Nock, John Abercrombie, Hank Jones, Bob Brookmeyer, Scott Hamilton, Stephane Grappelli, Art Pepper, Attila Zoller, Harold Ashby, Mark Murphy, Elvis Jones, Larry Coryell, Clark Terry, Stan Getz, Warne Marsh, Dexter Gordon, Phil Woods, Toshiko Akiyoshi, Dizzy Gillespie, Eddie Harris, Nick Brigolina, Andy Laverne, Freddy Cole, Norma Winstone, Helen Merrill, Archie Shepp, Barry Harris, Joe Lovano, David Hazeltine, Billy Childs, Tete Montoliu, Arturo O’Farrill, Jim Hall, George Cabiles, Don Friedman, Ted Rosenthal, Roberta Gambarini, Kenny Barron, John DiMartino, Yelena Eckemoff and many others along with membership in New York Jazz Quartet, Quest and Keystone Trio and Keystone Quartet. Mraz died Sep. 16th at 77. [see an In Memoriam tribute on pgs. 16-17]

RUTH OLAY (Jul. 1st, 1924 - Sep. 3rd, 2021) The singer had albums from the mid ’50s-mid ’60s on Top Rank International, EmArcy, Mercury, United Artists, ABC and Everest and then again in the mid ’80s on Laurel. Olay died Sep. 3rd at 97.

MIKE RENZI (Apr. 28th, 1941 - Sep. 29th, 2021) The pianist and Musical Director for Sesame Street from 2000-10, was also Musical Director for Mel Tormé and Peggy Lee and had credits with numerous singers since the ’70s like Ann Burton, Meredith D’Ambrosio, Blossom Dearie, Lena Horne, Hilary Kole, Mark Murphy, Annie Ross, Carol Sloane and Grady Tate. Renzi died Sep. 29th at 80.

NISSE SANDSTRÖM (Mar. 13th, 1942 - Sep. 8th, 2021) The Swedish saxophonist had albums on Odeon, Phontastic, Dragon and Moserobie and sideman credits under Red Mitchell, Sture Nordin, Phontastic Dixieland Band, Ruth Olay, Rolf Ericson, Bertil Lövgren, Monica Zetterlund and others. Sandström died Sep 8th at 79.

PHIL SCHAAP (Apr. 8th, 1951 - Sep. 7th, 2021) The radio personality, historian, educator, producer, Charlie Parker authority and 2021 NEA Jazz Master got his start via his jazz historian father, went on to curate expansive jazz programming at Columbia University’s WKCR, starting from his student days up until his death, taught jazz history at Jazz at Lincoln Center, Juilliard, Columbia and Princeton and worked on archival albums for Savoy, Verve, EmArcy, Mercury, United Artists, ABC and Everest in both production and documentary roles. Schaap died Sep. 7th at 70.

MACIEJ STRZELCZYK (1959 - Sep. 28th, 2021) The Polish violinist worked with countrymen Kazimierz Jonkisz, Zbigniew Namysłowski, Tomasz Stanko, Włodzimierz Nahorny and Marek Smietana, was a member of Set-Off and Jazz Trio * and made records under his own name for Polonia, Pomaton and Not Two. Strzelczyk died Sep. 28th at 62. ✡
I played on and off with George Mraz since we met in Munich in 1967. Many many tours, club gigs all over the world and over 40 recordings with him. He was the best of the best.

Besides great tone, perfect intonation, deep swing, read anything first time, brilliant with his bow, George had a great open warm musical spirit. He had an abundance of love in his playing besides the amazing skills. He was a very great soloist and we played in every genre, from bebop to freely improvised compositional improvisations.

He was my spirit brother and I had the honour of playing in his band for the first time when he returned to Prague after him leaving just before the Russians rolled in with their tanks in 1968. I miss him and his extraordinary playing every day.

— RICHIE BEIRACH, PIANO

In thinking about playing with George Mraz the first thing that comes to mind is trust—trust beyond the notes. You could always trust that real music was going to be made and a real groove was going to be happening. And you’ll probably hear something to surprise you and inspire you.

His presence was always a plus on and off the bandstand. He had a sense of humor that always kept me smiling. He will be missed.

— GEORGE CABLES, PIANO

For me George Mraz was one of the greatest musicians and bassists in the history of the music. I had the great fortune to know, travel the globe and create music with George in some incredible moments through the years in quartet settings with the likes of Hank Jones and Paul Motian/Lewis Nash, Grand Slam with Jim Hall and Lewis Nash and trio with Al Foster in particular.

George’s vibrant personality, sound and ideas will live on forever. He was well documented and lived a blessed life of love and music. He was everyone’s favorite! God Bless George Mraz.

— JOE LOVANO, SAXOPHONE

I was shocked to hear of George Mraz’ death. It is so sad that one of the best bass players in the world has passed away. I knew George and played with him many times in clubs, jazz festivals and studios.

George Mraz didn’t just play the bass, but rather delicately pirouetted through the music, provided a sensitive lyricism that transcended accompaniment and made himself a true creative partner. I will miss the wonderful sound of his bass and the way he played.

— ADAM MAKOWICZ, PIANO

I met George Mraz in 1995, both of us members of the Slide Hampton Big Band. From 1998-2013, George and I recorded seven CDs together, mostly with great percussionist Billy Drummond. We did several tours over the years, some with my trio and others with his quartet.

George Mraz was an incredible musician and a stellar bassist, possibly the greatest of his generation. He personified perfection: perfect sound, perfect intonation, perfect basslines, perfect solos and always perfectly swinging.

I am sure I speak for the entire jazz world when I say George Mraz will be greatly missed, always remembered and very dearly loved. RIP George!

— DAVID HAZELTINE, PIANO
I had the pleasure of spending a lot of time over the years playing with George. We played in a lot of different bands together like Stan Getz and Tommy Flanagan, just to name a couple. Every neighborhood around the world in terms of music and jazz music had its very special, Eastern European classically trained bass players in jazz are a case in point. As the old expression goes “it must be the water!” We all know it takes more than just the water.

George was one of the most consummate musicians I ever played with. His consistency when the count off announced ‘here we go’ defied nature. What I mean is on the road—tired, doing one-nighters, jet-lagged, sleep-deprived, etc.—it didn’t matter. Once he and his bass came together, it was on.

On a humorous real-life note, George had that Eastern European classical prowess on the bow but didn’t get to it with Stan Getz because Stan didn’t like the bow and he would say, “no bowing in my bands.”

Of all the great musicians that I have been lucky and blessed to play with George Mraz is certainly one of them. Of course, I will miss him dearly.

—VICTOR LEWIS, DRUMS

I remember meeting George Mraz in an NYC jazz club in 1971. I had been alerted by European jazz aficionados that there was a young man heading our way coming out of conservatory in Prague and that we should pay attention! Hearing and grace is like my memories of when I had heard cellist Mstislav Rostropovich who was such a rave in Europe. Those same feelings came back when I heard George Mraz. As a singer, I was always so privileged to feel the same way about George’s totally supportive and also was a virtuoso soloist. George was a fantastic accompanist and fantastic duo partner. As advanced as he was musically, playing with George was EASY. Everything he played sounded right.

He also had a very dry sense of humor and we shared a particularly humorous and memorable experience playing a fancy private party where Sean Connery was attending and decided to sit in and scat with us—not successfully. We laughed the whole trip back and I got to hear George’s attempts to imitate Connery’s signature Scottish accent, with Czech overtones, of course!

—TED ROSENTHAL, PIANO

George Mraz was quite something. He covered all the bases. An extraordinary and very versatile bassist. Many well-known musicians wanted to work with George. Always in demand, he was able to fit in any context.

He had worked with a lot of different people before he was brought to my attention many, many years ago dating back to the early ‘70s when we first played and recorded together on my album Live in New York (Cobblestone, 1972). I felt it prestigious that he agreed to record with me so early in my career.

I can’t give high enough praise to George, who was influenced early on by Scott LaFaro, one of my closest friends back in the day. George, like Scott, was also in a league of his own.

—STEVE KUHN, PIANO

George Mraz was a part of several what I will call “firsts” in my career: it was with him that for the first time I played with a lot of master-level pianists including Tommy Flanagan, McCoy Tyner, Hank Jones, Kenny Drew, Tele Montonì, Donald Fagen, Kenny Barron, Cyrus Chestnup. For some reason in that pianist world, I played with a lot of masters in my career and many to most were with George the first—or very near—the first time.

One of the beautiful things about that as a young musician playing for the first time with someone at that star level is you could be thinking, “what can I bring to the table with this master who has already played with so many that provided me. What is it that I have to contribute?” More than often that is it that we are part of a continuum and they are the connectors, significant in that they connect us with what came before them and help us as those who are going to follow. And I was notably helped by the fact I had an established bassist like George who was there to assist me in my initial interaction with these many piano masters, making it as smooth and rewarding an experience as it could be.

My comfort level, and years of playing, with him really helped benefit any situation we could be as the rhythm section. You know, I actually hadn’t thought about this and all these “firsts” until he was gone.

—LEWIS NASH, DRUMS

Over the three decades that I worked as a producer with presenter with my dear friend George Mraz for dozens of memorable recording sessions and live performances, I was always deeply moved by the completely heartfelt and ceaselessly inventive lyricism that informed every note he played for any musical setting or program of which he was an invaluable part.

Hank Jones told me several times during the numerous gigs and record dates that they collaborated on, “you know, Todd, George Mraz is my favorite bass player because he always plays exactly what the music needs and absolutely no more and no less. The level of strong support he gives all of us on the bandstand or in the studio makes it both more fun and a lot easier to play.” What I now realize is that we are part of a continuum and they are the connectors, significant in that they connect us with what came before them and help us as those who are going to follow. And I was notably helped by the fact I had an established bassist like George who was there to assist me in my initial interaction with these many piano masters, making it as smooth and rewarding an experience as it could be.

—TODD BARKAN, PRODUCER

George was a real nice guy, that’s number one. He was also a first-rate bassist—one of the most swinging! As everyone probably knows, many referred to him as “The bad Czech”. He was so creative whatever the groove was in, whether in or out. He had a sound and said intonation he had. It was really a pleasure to play with him. He will definitely be missed.

—KENNY BARRON, PIANO

We made a lot of records together, George and I. So many records, and so many stories. But there is one I remember most when I think of George, who was famous for a bunch of things. But he was particularly famous and popular with certain musicians because he played so in tune, like no other bass player and I’m talking about NO other bass player! I was teasing him about that and he was saying that he really didn’t subscribe to that. He said: “I know a lot of people say that but, really, it’s not that important.” And so he told me this story that happened about 15 years ago with the classical violinist Itzhak Perlman. A friend of George’s, Al Foster, was going to accompany Perlman and invited him to come to the rehearsal. So he went and sat there by himself. And as soon as there was a break, Perlman, who was guesting with the Orchestra, walked out into the audience and said “Who wants to come and join me? Who wants to come and join me?” George’s tone and grace awoke my memories of those same aficionados that there was a young man heading our way coming out of conservatory in Prague and who was such a rave in Europe. Those same feelings came back when I heard George Mraz. As a singer, I was always so privileged to feel the same way about George’s totally supportive and also was a virtuoso soloist. George was a fantastic accompanist and fantastic duo partner. As advanced as he was musically, playing with George was EASY. Everything he played sounded right.

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—BILLY HART, DRUMS

The first time I heard George was on Tommy Flanagan’s Eclypso (Enja, 1977). I was new on the scene then and I distinctly remember buying that record and putting it on and hearing it until after getting off a gig with Lee Konitz before getting home to play it. George’s-in-tune playing, technique and time on that record was outstanding and he fit in so well with Tommy and Elvin Jones. Remembering where I first met him, I used to go check out Tommy’s trio with Al Foster and after Al had quit in the middle of a week, that was the first time I played with George. From the very beginning, it was amazing and a lot of fun. I played with him in Tommy’s trio for two to three years and we released the Jazz Poet album. Tommy and George: that’s just the strongest bass and piano team I ever played with! These two guys played so well together! When they were together, they were so strong, they would together step on my head and keep going. In terms of harmony, George could hear wet paint drying; any way Tommy would go harmonically George would go right with him. George was an amazing musician and an amazing person, very nice and soft-spoken though funny as hell, and an amazing player to work with as his musicianship was incredible.

—KENNY WASHINGTON, DRUMS
To call William Parker an institution of New York new music is a woeful understatement. His presence as a bassist is only matched by his leadership of multiple acclaimed ensembles. As of late his busy schedule had him in the studio with a variety of name artists and for Painters Winter, he stands as a leader among leaders.

From the opening notes of “Groove 77” —drummer Hamid Drake’s single-handed 12-song triplets—the sounds project the generations through which this music has unfolded. Parker’s bassline unites, accentuates and grows the tapestry of Daniel Carter’s horns and Drake’s kit, but, as always, casting a veritable symphony within four truly independent limbs. Carter, here on muted trumpet, recalls Miles Davis at his most astute while unmuted he seems to foster lost compatriots Don Cherry and Roy Campbell.

But when moving his altoophone, where he is filled with finesse and mastery, the ensemble’s art becomes most evident. The title cut, however, flips the instrumentation into a new zone, with Carter’s flute matching melodic statements of Parker’s trombone, a marching valve trombone he has used in tuba-strong brass bands. Setting off these two contrasting lines is Drake playing drum cases, or perhaps plastic trash cans. The combination, extreme percussive staccato, punchy low brass and mellifluous flute is intriguing. But, generally the music on this album runs patiently, carefully, yet with an ear-inviting ease. The sinewy jazz of “Happiness” and “A Curley Russell” and the global “Painted Scarf,” in which Parker’s shakuhachi enraptures Carter’s clarinet, is the new standard of free; these vets understand that the music is NOT a race. The album’s title refers to the long cold winter valued in the 2020-21 season, which found these three in the studio. Traditionally, Parker states, painters become deeply focused on work when the outdoors ceases to be inviting. There lies the muse’s mesmerizing hold.

On Re-Union, Parker is paired with pianist Matthew Shipp in a gripping duet. These two have worked together in myriad ensembles over 30 years, but not so often in tandem and even less so in the new millennium. The elements of creativity they have honed over the decades is the focus here. And the 22+-minute title piece speaks to this most clearly. Parker naturally rounds the jagged soundscapes Shipp’s orchestral hands carve and in this regard they are a perfect balance for another. At around the seven-minute mark, Shipp continually expands with lush atonal harmonies and dizzying runs ending in wide chords, evocative of the passage of time, establish the piece masterfully and while he maintains fully liberated harmony, there is a minor key sensibility throughout that touches deep. Parker describes Shipp in a thicket of low moans, pulling, careening and shaping as the final section comes to be.

Shipp and Parker are back for Francisco Mela’s trio outing Music Fears Our Souls. While the drummer leads voraciously, tirelessly from behind, the pianist and bassist are never relegated to support roles. As in Mela’s wont, this album is a living organism of collaboration, with deep-toned snare drum and toms and dark cymbal colors igniting every sizzling solo and head. A point of reference: Mela is “always preparing for a second world and that islandnation’s musical heritage well (evidenced by the polyrhythmic son of closing cut “Infinite Consciousness”). His mastery of the drumkit, however, also reflects the full jazz tradition, down to the choked-up traditional grip. Within Mela, one hears the haunted stillness of Zutty Singleton, Max Roach, Elvin Jones and bits of Baby Dodds too. He tends to thrive where most percussionists become exhausted, perfectly matching the veracity of Messrs. Shipp and Parker. The lengthy opener “Light of Mind” and especially the aforementioned closer take the listener on until until through the unconscious spirit of these artists, by turns tumultuous, expressionist, wonderfully shocking and always riveting. Parker’s lines celebrate the titular freeing and his solo on the latter dances over the AfroCuban foundation like a Loisaida street fair. The second free “Dark Light” is a brief glance into the project’s core ethic, Shipp’s modal atonality painting a rich, open backdrop, reveling in an almost astral spaciousness. Beyond the tumult, this selection calls on the breadth and the breadth of the music to sing out for the ages.

For more information, visit aumfidelity.com, rouart.com and 577records.com. Parker is at Bar Bque Nov. 3rd with Zoh Abha, Clemente Soto Velez Cultural Center Nov. 12th and Schola Street Studio Nov. 20th with Stephen Guscini. See Calendar.

There was a time, in the infancy of recorded jazz, when musicians were constrained by the few minutes available on each side of a 10” disc. Their artistic descendants have been blessed with the curse of well over an hour of play time—endless hours of streaming if they want it—and the question has become, what to do with it? Recent releases featuring bassist Brandon Lopez, two of them as leader, demonstrate an economy of restraint and no harshfulness about high drama.

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The South Bronx Story
Carlos Henriquez (Tiger Turn)
by Dan Bilawsky

The South Bronx Story—a ten-part suite blending social history with persistent memories—offers a rare balance among ambition, information, first-rate artistry and accessibility. Bassist Carlos Henriquez, best known as the anchor of the Jazz at Lincoln Center Orchestra, takes a top-notch nonet for a visit to his formative stomping grounds. Delivering music full of stirring statements set atop well-conceived architecture, Henriquez raises the bar while distinguishing himself as a master craftsman and storyteller.

Opening right smack in the heart of “The South Bronx”, the spotlight points toward tenor saxophonist Melissa Aldana (who encapsulates Henriquez’ early history with her horn) before shifting to trumpeter Terrell Stafford for heated soloing. That leads to an electrified “Hydrants Love All”, a joyful dance featuring vocalist Jeremy Bosch and recalling carefree days spent playing in open fire hydrants; the blazing “Boro of Fire”, telling the tale of “greedy landlords and corrupt political insiders [who] aided and abetted the burning of buildings” while showcasing several band members including trombonist Marshall Gilkes and the combustible combination of conguero Anthony Almonte and drummer Obed Calvaire; soulful and bluesy “Moses on the Cross”, addressing Robert Almonte and drummer David kvinnokhrn; and the languorous tempo, Allen providing sensitive, caressingly intimate obbligati and solo. Allen is also outstanding in the same role on a swinging version of Simon’s “You Belong To Me”, also featuring one of Parrott’s rare scalar excursions. Parrott’s bass and voice are equally featured on the two duets, with tenor on Utop Bacharach-Hal David’s “This Girl’s In Love With You” (a hit for Dionne Warwick) and guitar on the widely recorded folk song “The Water Is Wide”, also featuring Parrott’s only arco work. Lyrically, plumy pizzicato bass is front and center on the one instrumental (a piano trio) track: Don McLean’s “Vincent (Starry Starry Night)”.

For more information, visit carloshenriquezmusic.com.

The New York City Jazz Record
November 2021
Since Dave Holland arrived in New York City from London, at the invitation of the legendary Miles Davis to fill the bass chair in his quintet (replacing Ron Carter), there has been little doubt that he would achieve legendary status himself.

These two albums represent a perfect set of bookends by which to examine Holland’s illustrative career. He was already quite a monster—having played with Davis and Anthony Braxton to name just a few—before he joined Holland’s most recent offering as a leader, with his trio of guitarist Kevin Eubanks and drummer Obed Calvare, recorded after a tour workshopping the material in September 2019.

Holland’s tenure with the Sam Rivers Quartet was an especially fruitful association and this particular iteration could hardly be more dangerous, with Joe Daley (tuba) and the criminally underrated Thurman Barker (drums). It is a document of the Rivers aesthetic at the time (totally free improvisation), hence the rather unimaginative titling: “An Evening in Hamburg Part I and II”. Those titles might be dulle and the sound (it must be said) is rather one-dimensional but the music on Brains is nothing short of astonishing. The first selection finds Rivers in top form, blowing all over his horn with John Coltrane-ish energy as Holland and Daley offer independent slices of furious timekeeping. The music ranges from freebop to a bossa nova groove.

The second selection is almost twice as long and begins with a blistering drum solo. This is where the quality of the recording becomes an issue, however. Compare this to the Braxton live record Performance [Quartet] 1979 on hatART to hear how Barker actually sounded to understand what is missing. Holland fares somewhat better sonically. He has got a huge natural menace, extending to that electronic accordion. This dark bass and laptop, assembling into an orchestra of inchoate chaos out of the “interpretation” condemned in the festival’s name, but also an insistent liberation from expectation, an assault on the notion of points of view the instrumentation suggests. By the 15-minute mark, the individual parts, even though some of them are transfigured in identity, begin to settle down a little. There are harsh, insistent rhythms and consistent whistling high frequencies, whether Lewis’ transformations or Léandre’s bowed harmonics. It is as if the trio has been getting all of that chaos out of their systems.

Rhythmic bass figures come from trombone, spiccato bass and laptop, assembling into an orchestra of inchoate menace, extending to that electronic accordion. This dark mass thins to a bowed bass and a wobbling metallic shuddering, laptop and trombone combined into an orchestra of inchoate chaos out of the “interpretation” condemned in the festival’s name, but also an insistent liberation from expectation, an assault on the notion of points of view the instrumentation suggests. By the 15-minute mark, the individual parts, even though some of them are transfigured in identity, begin to settle down a little. There are harsh, insistent rhythms and consistent whistling high frequencies, whether Lewis’ transformations or Léandre’s bowed harmonics. It is as if the trio has been getting all of that chaos out of their systems.
Universal Tonality: The Life and Music of William Parker
Cisco Bradley (Duke University Press)
by Robert Bush

Three years after being laid down in a São Paolo studio, Marc Johnson’s Overpass comes to light. Indeed, light is in abundance across the full spectrum of this solo effort. The double bass, whether due to its size or range, is easily typecast as a darker instrument. And yet, as this set of eight pieces proves, it has plenty of brightness to share with the world. A hint of that inner glow is found in Eddie Harris’ “Freedom Jazz Dance”, the first of three classic tunes to triangulate Johnson’s original grammar with iridescent crossbeams. Its meshing of firm foundations and lithe upswings renders a fitting prologue to broader expositions of architectural proportion. The other touchpoints in this vein are Miles Davis’ “Nardis” and Alex North’s “Love Theme from Spartacus”, each of which seems to inspire the other in mutual admiration. The latter melody is among the album’s airiest and, as such, speaks to the wisdom of a life drawn to affectionate things. Like “Life of Pai” that follows, it is fueled by the gentlest of propulsions, singing as if it were speaking. Despite the above assertions of light, one cannot necessarily ignore Johnson’s artful corolling of shadow, as evident throughout “Yin and Yang”, wherein the bassist draws along multiple axes. It is one of two overdubbed tracks, the other being “Samurai Fly”, a reworking of his timeless “Samurai Hee-Haw” from 1985’s Bass Desires on ECM. Featuring more arco than pizzicato, it opens new possibilities at a time when such hopes are needed in abundance (that album’s sequel, Second Sight, is also referenced here on “And Strike Each Tuneful String”). The culmination of all this is “Whorled Whirled World”, a tessellated masterstroke carrying itself into the night singing of another day.

For more information, visit ecmrecords.com

Irvin’s Comet
Barry Guy (NoBusiness)
by Stuart Broomer

Ceci Taylor once remarked, “If I was a bass player, I would want to be Barry Guy.” It is hardly a self-effacing remark, for Guy’s commitment to the near-impossible—tempo, density, complexity—seems like homage to Taylor himself, or to the late Scott LaFaro, Guy’s nearest predecessor in stretching the bass’ limits. There are parallels, too, with circular breathing multiphonic collaborators Evan Parker and Peter Evans. Technique for technique’s sake? Hardly. All artists try to gather the materials needed to realize their visions; some just need more.

Recorded in October 2019 during Improdimensija at MAMAstudios in Vilnius, Irvin’s Comet alludes to the cover art, the painting “Comet” by the late British artist Albert Irvin, a work that may have suggested a comet’s transit but also presents abstracted parallel figures in contrasting colors and patterns. In the arco brilliance of both “Comet” and “Silence”, dense tapestries of bowed and plucked notes combine with sharp contrasts in volume, achieving a multiply-coded presence. Further, floating amid the upper register mysteries of “Comet”, it sounds like a theremin could have been set loose among the strings.

There is often a sense in Guy’s work of how much could be accomplished, registered or tested within a limited amount of time, how many techniques may be rapidly alternated to create another state of musical mind. That quest for expression can be as joyous as it is darkly mysterious. “Ding Dang a Diggy Ding Dang” may seem unlikely here, wittily reimagining as it does the bass as a different kind of rhythm instrument; instead of a walking bass, it is a fretless chordal drone. Guy has become the bassist of choice in the Cecil Taylor Unit. It was instead of a walking bass, it is a fretless chordal drone. Guy has become the bassist of choice in the Cecil Taylor Unit. If I was a bass player, I would want to be Barry Guy.” It is hardly a self-effacing remark, for Guy’s commitment to the near-impossible—tempo, density, complexity—seems like homage to Taylor himself, or to the late Scott LaFaro, Guy’s nearest predecessor in stretching the bass’ limits. There are parallels, too, with circular breathing multiphonic collaborators Evan Parker and Peter Evans. Technique for technique’s sake? Hardly. All artists try to gather the materials needed to realize their visions; some just need more.

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Sequestered at home, separated from bandmates and in-person live performance opportunities as a result of pandemic restrictions, musicians were compelled to find different avenues for the advancement of their artistry. Alto saxophonist Jaleel Shaw began recording himself practicing improvised ideas to see/hear where they would lead him. The result is this imaginative recording, which represents many of the thoughts and ideas upon which he meditated during the enforced period of isolation.

The music begins with “LEE”, a five-minute long improvisation created with friend and mentor Lee Konitz, one of the first jazz victims of the pandemic, in mind. The song reflects Konitz’ influence in its purity of tone and boppish lyricism, propelled by an internal rhythmic drive, which comes as no surprise considering the many years Shaw has been a member of Roy Haynes’ Fountain Of Youth Quartet.

The news of Breonna Taylor’s death stirred an emotional reaction reflected in “Breonna”, a poignant lament employing electronic delay pedal to create a bellowing wail. “Improvisation for Mom” builds on an appealing melodic motif, which progresses with increasing complexity, offering insight into Shaw’s improvisational process, while East-African tinged “Tesmeguen”, its title an Ethiopian term meaning to be blessed, reflects his interest in world musics. “DOOM”, dedicated to the late rapper MF Doom, is yet another indication of the broad scope of Shaw’s musical awareness.

The forlorn ambience of “On Being Invisible” showcases the clarity of Shaw’s airy upper register, accentuated here with concurrent hummed overtones. The doleful mood persists on the Ornette Coleman-ish dirge “Silence”.

The date concludes with “Isolation”, the longest track at just over seven and a half minutes. It employs delay, phase shifter and Whammy pitch controller pedals to create an expansive sonic environment redolent of the polyphonic sound of the Aka pygmies and Mongolian throat singers.

For more information, visit jaleelshaw.com. Shaw is at Birdland Nov. 1st-2nd with Mike Clark. See Calendar.

The piano trio format is such a classic in the jazz imagination that one can be surprised to realize actually just how few piano trios— as working bands— there have been in the history of the music, especially compared to all the quartets and quintets led by horn players: Red Garland, Ramsey Lewis and Ahmad Jamal’s trios, the Bill Evans Trio, Keith Jarrett’s Standards Trio, Jason Moran and Bandwagon and Brad Mehldau’s Trio amount to the bulk of the mainstream.

Another long-standing and contemporary group is the Bill Charlap Trio, gracing the jazz world with their seventh album, released over what is now nearly a 25-year existence. Grace is both a verb and a noun with this group, which in the late 20th Century seemed wise beyond its years and now in 2021 seems both ageless and bursting with the springtime of youth. What has changed is the natural progression of any longterm intimate association; from a lead voice (mainly pianist Charlap) and accompaniment (bassist Washington and drummer Kenny Washington) the musicians are now speaking the same language with such unanimity that the blend of timbres between these very different sources can sound like one inseparable voice.

There is also a feeling of inside knowledge and humor between the three, but it is not rude. We may not get the punchline, but we get that, when Charlap teases at the dynamics or rhythms, ghosts a few notes in a run, he is playing at something with both Washingsons and everybody is in on the good feelings, the wit. It is part of the sensuality of this group, which is all about what mood and sound they can produce.

Charlap is the most sensual pianist on the scene, working with so many variations of touch. He is a connoisseur of the instrument, one of the few players who can shape the timbre of a series of notes and keep the legato flowing. The program is a masterclass in good taste and musical judgment: Dave Brubeck’s “The Duke”, Billy Strayhorn-John LaTouche-Duke Ellington’s “Day Dream”, a stunning take on Michel Legrand-Alan and Marilyn Bergman’s “What Are You Doing the Rest of Your Life?”, a great song that few groups take on. A gorgeous, humble record, every moment a perfect realization of the jazz mainstream.

For more information, visit bluesnote.com. Charlap is at Birdland Nov. 2nd-6th. See Calendar.
For jazz fans not residing near New York City, there will always be musicians who have been active locally for decades yet fly under the radar due to limited touring. One such player is pianist David Janeway, a professional for over four decades though, like Denny Zeitlin, also a full-time psychiatrist. In addition to forming the Hastings Jazz Collective with Harvie S, Tim Armacost and others, Janeway has recorded a number of CDs for his own label, so that may explain why this CD is on SteepleChase LookOut, a sub-label normally for up-and-coming artists. He recruited two seasoned veterans for the session, bassist Cameron Brown and drummer Billy Hart, with whom he has performed over the years, and the setlist has a wealth of treasures, including rarely recorded jazz works, jazz standards and the pianist’s strong originals. Hank Jones’ demanding hop theme “Minor Contention” showcases the potent interplay of the trio and the pianist’s formidable chops. Mercer Ellington’s “Blue Serge” dates from the ‘40s and although his famous father performed it, the piece fell into unjust obscurity. Janeway’s bitersweet introduction gives way to an upbeat, lyrical setting that simmers rather than catches fire, with a creative bassline and skilled brushwork adding valuable seasoning to the leader’s eloquent solo. Gary Peacock’s “Gardienia” is a natural fit for Brown’s inventive soloing, as he is also a master worthy of comparison to the late composer. Brown sets the mood for Wayne Shorter’s “Nefertiti” with an exotic solo before Janeway makes a surprising shift to electric piano and the trio offers a delicate, moving setting of Ellington’s vocalese to play off of the trombone’s vocal aspects and create a previously unknown grunge/swing genre. They brilliantly capture the anger borne out of despair at the heart of this tune. Its title notwithstanding, Not A Novelty is creative and fresh.

For more information, visit steeplechase.dk. This project is at The Jazz Gallery Nov. 5th. See Calendar.

The trombone solo on Antônio Carlos Jobim’s “Wave” performed by the Buddy Rich Band is ethereal and normally for up-and-coming artists. He recruited two seasoned veterans for the session, bassist Cameron Brown and drummer Billy Hart, with whom he has performed over the years, and the setlist has a wealth of treasures, including rarely recorded jazz works, jazz standards and the pianist’s strong originals. Hank Jones’ demanding hop theme “Minor Contention” showcases the potent interplay of the trio and the pianist’s formidable chops. Mercer Ellington’s “Blue Serge” dates from the ‘40s and although his famous father performed it, the piece fell into unjust obscurity. Janeway’s bitersweet introduction gives way to an upbeat, lyrical setting that simmers rather than catches fire, with a creative bassline and skilled brushwork adding valuable seasoning to the leader’s eloquent solo. Gary Peacock’s “Gardienia” is a natural fit for Brown’s inventive soloing, as he is also a master worthy of comparison to the late composer. Brown sets the mood for Wayne Shorter’s “Nefertiti” with an exotic solo before Janeway makes a surprising shift to electric piano and the trio offers a delicate, moving setting of Ellington’s vocalese to play off of the trombone’s vocal aspects and create a previously unknown grunge/swing genre. They brilliantly capture the anger borne out of despair at the heart of this tune. Its title notwithstanding, Not A Novelty is creative and fresh.

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Shadows envelop all that they touch. So it goes that a band with an incorporeal identity surrounds and suffuses the ears with colors and character both bold and poetic in nature. Having already netted two Grammy nominations for music from this large ensemble’s 2019 eponymous debut, Remy Le Boeuf now extends and augments Assembly of Shadows’ reality on a sophomore set as powerful as it is downright attractive. Putting his horn(s) to greater use and widening the stylistic scope of his writing, the saxophonist creates a world apart, speaking to many and varied influences while maintaining integrity and identity.

Opening with dazzling “Neener Neener” followed by a hypnotic take on Bon Iver’s “Minnesota, WI”, Le Boeuf immediately eliminates any real or perceived gap(s) between indie rock, forward-thinking folk and big band modernism. The former number, offering both glimmering and intense forms of energy, highlights the leader’s boundless creativity and the latter arrangement, dealing in entrancing waves of wonder, actuates and elevates trumpeter Michael Rodriguez’ creative feats. Wholly unique yet bound by their propagation of intangible beauty, both address new thoughts taking hold in an established instrumental format.

With the seven original works that make up the balance of the program, Le Boeuf further fascinates with his pen (and pencil) to stunning effect. “Architecture of Storms”, with vocalist Julia Easterlin breathing life into poet Sara Pirkle’s lyrics, muses and grows as it goes; “Face Value”, showcasing well-matched solos from guest tenor saxophonist Dayna Stephens and trombonist Sam Balakessie, wins out with suspense and strength; “Union”, written for his sister’s wedding, wears its heart in its harmony; and “Sibbian”, an initial 90-second setup, lightly bounds beneath Matt Holman’s flugelhorn and Martha Kate’s piano before spreading its wings to fly. Add three more winners to the tally—“Secondhand Smile”, a brilliant bricolage of percussive paranoia and sweeping suggestions; “Bring Me There”, with a bossa-ish foundation perfectly supporting trombonist Natalie Cressman’s inviting stand; and “Rumpus”, nodding to raucous, blues-coated soul—and it is clear that Le Boeuf and his Assembly of Shadows have managed to create and maintain a perfect record with Architecture of Storms.

For more information, visit remyleboeuf.com. This project is at The Jazz Gallery Nov. 5th. See Calendar.
It actually ends with another take on “Morning Song” proverbial nutshell, could encapsulate the album. The disc brings Rossy, a relative ECM newcomer, with veterans Bro and Henriksen and a better-matched trio would be difficult to fathom. When Henriksen nuances and widens that pitch, Bro and Henriksen is wont to do. Only the dynamics change, initally sent forward in gracefully slow dance, floating over the chords and arpeggios only to build, taking on time and meter as ornate solo structures are constructed by Henriksen and then swept aside. A gorgeously sustained modality pervades, nearly static as the dynamics rise, only propelled by staggeringly fluid-time drumming and crystal-clean church-bell guitar distortions.

As with many ECM albums, there is an abiding sense of calm that the music does not disrupt, no matter how busy or dynamically charged. Rossy is largely responsible for the various states of motion and stasis that keep the music in a kind of meditative limbo. His playing can be deceptively understated, as with the opening of “Music for Black Pigeons”, and his nearly imperceptible cymbal work gracing the already-enigmatic “Beautiful Day” before he incorporates the rest of his kit. What subtle work with sticks and brushes! Who knew such pointilistically poignant galaxies of sound were possible? Bro and Henriksen rain down tones and loops too difficult to define save that, despite everything, they are often sparse and more frequently downright gorgeous. It is in “Mahmoud Darwish” where a powerful existential rush of emotion is loosed. The tune is a heart-rending dirge in tribute to Darwish, the late Palestinian poet whose art and work—most particularly these words, “I am from there. I am from here. I am not there. I am not here.”—inspired the album. Finally, in the closer “Wintry Mix”, in which, mid-section, Lossing magically evokes dancing, falling snow, the ensemble conveys indecision, until the final notes of the piece turn to uplift. Clearly now, there is reason to believe that all is, without doubt, right and well.

It is in “New Home” the tone is light, yet unsteady and unsure but hopeful while, in contrast, in “Old Home”, there is a push and pull, an up and down of emotion. The result is a wondrous creation of mood. In “New Home” the tone is light, yet unsteady and unsure but hopeful while, in contrast, in “Old Home”, there is a push and pull, an up and down of emotion. It is a diminuendo. It does not even stray from equal temperament into the intriguing world of microtone, as trumpeter Arve Henriksen knows first-hand what it means to leave home (Russia), spend periods of time living here and there—often with struggle—and then finally plant roots in a new home, in this case, Brooklyn (in 2008). Her new CD, Rose of Lifta, with her quartet Feathery, speaks to that wandering, seeking and finding (even the album art remarkably conveys the musical contents therein); each of the seven tracks is a discrete story of a suite that is a journey of longing and resolution. Lifta is an Arab village in Israel with a legacy of contention and a fight for survival. In the title track, the melancholy is palpable, as if watching a thing of beauty climbing to survive in the sun. The beauty of Rose of Lifta is that Feathery—Bloch, Lossing, bassist Cameron Brown and drummer Billy Mintz—are so deeply in the pocket that their ensemble work prevails beyond any solos taken. Even the extraordinary opening bass on the Middle Eastern-inflected “Promise of Return” or the mournful extended saxophone intro to an essentially non-melodic “Mad Mirror” carry the psychic overtones of the collective.

Feathery takes inspiration from a wide variety of music traditions and prides itself on playing with a mix of composition and spontaneous improvisation. The result is a wondrous creation of mood. In “New Home” the tone is light, yet unsteady and unsure but hopeful while, in contrast, in “Old Home”, there is a push and pull, an up and down of emotion. It is in “New Home” the tone is light, yet unsteady and unsure but hopeful while, in contrast, in “Old Home”, there is a push and pull, an up and down of emotion. It is in “Mahmoud Darwish” where a powerful existential rush of emotion is loosed. The tune is a heart-rending dirge in tribute to Darwish, the late Palestinian poet whose art and work—most particularly these words, “I am from there. I am from here. I am not there. I am not here.”—inspired the album. Finally, in the closer “Wintry Mix”, in which, mid-section, Lossing magically evokes dancing, falling snow, the ensemble conveys indecision, until the final notes of the piece turn to uplift. Clearly now, there is reason to believe that all is, without doubt, right and well.

For more information, visit freesoundsoundrecords.com. This project is at Scholes Street Studio Nov. 10th. See Calendar.
FRED FRITH TRIO WITH LOTTE ANKER AND SUSANA SANTOS SILVA
ROAD (2 CDs)
Fred Frith: Electric Guitar, Voice
Jason Hopes: Bass - Jordan Glenn: Drums
Lotte Anker: Saxophones - Susana Santos Silva: Trumpet

JAMES BRANDON LEWIS QUARTET
CODE OF BEING
James Brandon Lewis: Tenor Saxophone
Arúan Ortiz: Piano - Brad Jones: Bass - Chad Taylor: Drums

OHAD TALMOR TRIO WITH DAN WEISS AND MILES OKAZAKI
MISE EN PLACE
Ohad Talmor: Tenor Saxophone
Miles Okazaki: Guitar - Dan Weiss: Drums

ANGELIKA NIESCIER – ALEXANDER HAWKINS
SOUL IN PLAIN SIGHT
Angelika Niesicer: Alto Saxophone - Alexander Hawkins: Piano

BORDERLANDS TRIO
STEPHAN CRUMP – KRIS DAVIS – ERIC MCPHERSON
WANDERSPHERE (2 CDs)
Stephan Crump: Bass - Kris Davis: Piano
Eric McPherson: Drums

CHRIS SPEED
LIGHT LINE
Chris Speed: Clarinets

CHRIS SPEED
LIGHT LINE
Chris Speed: Clarinets

BROKEN SHADOWS
BROKEN SHADOWS
Tim Berne: Alto Sax - Chris Speed: Tenor Sax
Red Anderson: Bass - Dave King: Drums

SARAH BUECHI CONTRADICTION OF HAPPINESS + JENA PHILHARMONIC
THE PAINTRESS
Sarah Buechi: Voice - Vincent Membrez: Piano
Wolfgang Zwaier: Bass - Lionel Friedli: Drums
Estelle Beiner: Violin - Isabelle Godttau: Viola
Sara Oswald: Cello - Jena Philharmonic

KAPPELER / ZUMTHOR
HERD
Vera Kappeler: Piano, Toy Piano
Peter Conradin Zumthor: Drums, Toy Piano

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There was immediate talk of a sequel, the title track is introduced by cornet over a trombone turn before the theme is reprised. A Coleman-inspired pairing of Joe Lovano's tenor and Dave Douglas' baritone horn is also present on the collection, as are fine solos from pianist Douglas, bassist Rufus Reid and drummer Matt Wilson. The tempo is semi-rubato, much like the introductions or preludes on pieces before the rhythmic time takes over.

The adaptability of Kimbrough's tunes can be heard in the six included on both albums, two especially. Ancestors' title track is introduced by cornet over a barely discernible pulse, with languorous solos from piano and bass. On KIMBROUGH it features a sextet and Tim Horner's drums, ranging freely rather than keeping time, setting the stage for the theme, delivered semi-rubato by trumpeter Jesse Neuman and baritone saxophonist Allan Chase. The horns solo in tandem over slow, rolling rhythms, followed by similar tandem soloing from guitarist Steve Cardenas and bassist Tony Scherr; chattering drums herald a solo from pianist Addison Frei before the horns return with the melody.

"Over", a rare uptempo track on Ancestors, begins with bass, then cornet and piano play an Ornette Coleman-style quartet—Ron Horton (trumpet), Michael Blake (tenor), Michael Formanek (bass), Tony Moreno (drums)—plays "Over" on KIMBROUGH. The tempo is faster, horns limning the theme in unison, drums, tenor and tandem horns soloing before the theme reprise.

Among the many surprises and delights on the KIMBROUGH collection is the chance to hear the pairing of Joe Lovano's tenor and Dave Douglas' trumpet in a quintet not doing music by, or inspired by, Kimbrough. Douglas also appears on two trio tracks, as well as another quintet one, "C Minor Waltz", with alto saxophonist Alexi Tarantino, guitarist Todd Neufeld, bassist Rufus Reid and drummer Matt Wilson. Kimbrough was comfortable writing heartbeat tempos in 3/4; others include the bluesy, at a snappy clip from a trio led by pianist Helen Sung, and a septon version of "Waltz for Lee", a bouncy AABA tune with an expressive trombone solo from Ryan Keberle, who shares the solo space with resonant pianist Samora Pinderhughes. Other notable turns on the collection come from Steve Wilson, on alto or soprano, not tenor as mis-credited; Ted Nash, on tenor, clarinet and soprano, the last on the lush, romantic "Capricorn Lady", a duet with pianist Gary Versace. Among other significant contributors to the proceedings are tenor saxophonists Scott Robinson, Rich Perry and Noah Preminger and pianists Fred Hersch, Elan Mehler, Dan Tepfer and Glenn Zaleski.

For more information, visit sunnyside-records.com and newvelle-records.com. A Kimbrough tribute hosted by Newvelle Records is at Birdland Theater Nov. 11th-13th. See Calendar.

Joe Fiedler's Open Sesame (Multiphonics Music) by Steven Loewy

After the acclaimed 2019 album Open Sesame, trombonist Joe Fiedler works his magic once again on Fuzzy and Blue. There was immediate talk of a sequel, following a free-wheeling performance at Dizzy’s Club, joined by Wynton Marsalis and Elmo, to celebrate the 50th season of Sesame Street. There is no lack of material; the sesame Street library is blessed with more than “six or seven thousand songs,” according to Fiedler.

For Fuzzy and Blue, Fiedler, affiliated with the Sesame Street franchise for years as an arranger, musical director and instrumentalist, has tweaked the group’s sound by expanding the presence of Steven Bernstein (trumpet, flugelhorn, slide Trumpet and G trumpet, adding a fourth valve) to all tracks and adding the delightfully fitting vocalist Miles Griffith, who blurts, bobs and scats, often to hilarious effect, with a triumphant contagious affection on the songs on which he appears. As with its predecessor, Fuzzy and Blue should appeal to a range of listeners, from school-age children who love the catchy melodies to others who relish Fiedler’s accessible but sophisticated arrangements, outstanding improvising and unique swirl of styles, from free jazz to hardbop and funk, with even a touch of the Caribbean, performed in an uplifting way, reminiscent of the positive outlook of the show.

Fiedler’s unique arrangements capture the essence of the tunes while providing fertile ground for superb improvisations. Fiedler covers the range of his horn, adding a touch of multiphonics (singing while playing, producing chords in a way perfected by German trombonist Albert Mangelsdorff, whom Fiedler names as one of several influences), which are especially potent in the Dixie-inflected “Bip Bippadotta Suite”, where Fiedler blows in the lower register juxtaposed against the higher tones of soprano saxophonist Jeff Lederer and Bernstein. The trombonist sometimes uses an inverted Harmon mute and solos passionately, with regular forays into the upper register, splitting out notes with lightning speed, but generously shares solo space with his colleagues. Bernstein can always be counted on for his imagination and off-the-wall humor, with twisted notes and characteristic panache, and Lederer’s solos exhibit a rich, compelling sound with a rapid-fire technique flitting gently with the edges of tonality and rhythm, tempered by a masterful control. The versatile Michael Sarin continues to impress as one of “Fuzzy and Blue’s” multitasking, showing an exquisite sensitivity (on “We Are All Earthlings”, for example) and an extraordinarily colorful range of sounds, while bassist Sean Conly is tastefully supportive and adds an extra dimension on electric.

For more information, visit joefiedler.com. This project is at The Jazz Gallery Nov. 12th. See Calendar.
Master musician Andrew Cyrille could just be the most underrated drummer in modern jazz. At 81, he has the curriculum vitae to which only his most celebrated peers can aspire. He is all over jazz history—his early years range from Coleman Hawkins to Cecil Taylor—and his association with ECM goes back to 1970 and Marion Brown’s *Afternoon of a Georgia Faun*. The *News* is his third session as a leader on ECM, following *The Declaration of Musical Independence* (2014) and *Lebroba* (2017), made with Bill Frisell (guitar) and Ben Street (bass) with late addition David Virelles filling in for an ailing Richard Teitelbaum.

The sound of his drums is nothing short of glorious. The cymbals are so clearly articulated that the listener can hardly resist surrendering to their call. On “Mountain”, a tune by Frisell, Cyrille plays freely across barlines with coloristic rolls over groaning bass whole notes; Virelles picks up the baton with an ebullient solo to take the tune out.

There is a dream-like feel to much of this album, a gauzy sheen of rubato that will be a familiar backdrop to fans of the ECM sound (although this disc was recorded at Sound on Sound in New Jersey rather than Europe). Frisell is brilliant, particularly so on his original “Go Happy Lucky”, an abstracted blues that leans heavily on the tradition but also wanders gleefully when Virelles takes the helm. The sound of brushes spread across snare drum dominates the leader’s title track.

Also noteworthy is “Leaving East of Java”, a composition by AACM composer/pianist Adegoke Steve Colson (previously recorded by Cyrille on a Trio 3 session with Oliver Lake and Reggge Workman.) Large parts of the tune seem through-composed, although Frisell’s solo tugs at the edges.

For more information, visit ecmrecords.com. Cyrille is at Village Vanguard Nov. 12th-14th with Jakob Bro. See Calendar.

The early 2020s have been difficult times in the United States: the COVID-19 pandemic; George Floyd’s murder and the months of unrest that followed; Donald Trump’s efforts to subvert democracy and steal the 2020 election, culminating in the Jan. 6th insurrection. Trumpeter Wynton Marsalis reflects on the turbulence the U.S. is experiencing on this digital-only release.

Marsalis and other Jazz at Lincoln Center Orchestra (JLCO) members form a septet: Marsalis, saxophonists Ted Nash and Walter Blanding and trombonist Elliot Mason are joined by pianist Dan Nimmer, bassist Carlos Henriquez and drummer Obed Calvaire. This downsized version of JLCO often recalls Blue Note groups of the ‘50s. In fact, the hard-swinging opener “Be Present” is right out of the Art Blakey and The Jazz Messengers school as are “It Come ‘Round Gin”, “That Dance We Do (That You Love Too)” or “Deeper Than Dreams”. The influence of New Orleans jazz is impossible to miss on the exuberant “That’s When All Will See” and saxophonist John Coltrane’s drawing on Eastern religion in the ‘60s is an inspiration on “Sloganize, Patronize, Realize, Revolutionize (Black Lives Matter)”.

While the album does not use lyrics to express its themes, titles like the aforementioned “Sloganize, Patronize, Realize, Revolutionize (Black Lives Matter)” and “Ballot Box Bounce” emphasize the political underpinnings. There is also a spiritual element; African-American gospel is a major influence on “Out Amongst the People (For J Bat)” and “That’s When All Will See”.

Pundits described 2020 as the year from hell and have been saying the same thing about 2021, yet The Democracy! Suite by no means wallows in pessimism. Nor does the material come across as bitter. Thomas Paine famously said, “These are the times that try men’s souls.” Marsalis responds to the challenges of our times by encouraging not only political involvement, but also hope.

For more information, visit 2021.jazz.org/blue-engine-records. Jazz at Lincoln Center Orchestra with Wynton Marsalis is at Rose Theater Nov. 18th-20th. See Calendar.
So many jazz greats have passed in the last few years that one could easily put together a heavenly all-star big band. Drummer Willie Jones III pays tribute to five on Fallen Heroes: Roy Hargrove, Larry Willis, Jimmy Heath, Ndugu Chancler and Jeff Clayton.

While three of the nine numbers are mournful and even gloomy in spots, overall the music is more upbeat, remembering the joyful spirit of the musicians. The set begins with a well-constructed four-minute drum solo, “Something For Ndugu”. “Fallen Hero”, one of three Larry Willis pieces, is taken quite slowly with alto saxophonist Sherman Irby in the lead.

The mood changes quickly with one of Heath’s sax pieces, is taken quite slowly with alto saxophonist Sherman Irby in the lead.

Trumpeter Jeremy Pelt’s “Truthful Blues” is not an obvious tribute although one could easily imagine Clayton playing from Robinson.

While paying tribute to the departed, Fallen Heroes also shows that their music will carry on through those who are still with us.

Cables and bassist Gerald Cannon all make statements.

A pair of Willis pieces, modal jazz waltz “Annika’s Lullaby” and “To Wisdom, The Prize”, include rewarding solos from the horns and Cables. “I’ve Just Seen Her” starts out with an introspective piano solo by Isaiah J. Thompson, includes some warm trumpet playing and also has a return spot for Thompson that is a bit happier. The CD concludes with uptempo minor blues “Jackin’ For Changes”; it begins with unaccompanied drums, adds fast walking bass, includes blazing Cables, Robinson and Pelt solos and ends as it started, with bass and drums and finally Jones solo.

While paying tribute to the departed, Fallen Heroes also shows that their music will carry on through those who are still with us.

For more information, visit wj3records.com. Jones is at Birdland Nov. 23rd-27th with Ken Peplowski. See Calendar.
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“Thanks for giving!”
The followup to Grammy-nominated Social Call and Love and Liberation, Dear Love finds Jazze mia Horn displaying impressive abilities, not only as a strikingly original vocalist, but also as a talented composer, arranger and poetess. Leading a 13-strong big band of first-call players she has dubbed Her Noble Force, Horn presents originals and arrangements extending the traditions personified by Ella Fitzgerald, Sarah Vaughan, Betty Carter and Abbey Lincoln.

The date opens with Horn’s “I Feel You Near” on which she recites her poem “Grand Rising” over a processional rhythm anchored by Jason Marshall’s baritone saxophone. A multi-tracked vocal interlude, “Be Perfect”, introduces Lafayette Harris’ “He Could Be Perfect”, a grooving outing with Horn singing the wishful lyric in a full-bodied soprano voice over the rhythm section of Keith Brown, Eric Wheeler and Anwar Marshall with Jason Marshall soloing boldly on a bottom-heavy arrangement. The ensemble swings straightahead on Horn’s uptempo arrangement of Gene de Paul-Don Raye’s “He’s My Guy”, which features her high-flying upper register and scat chorus and Keith Loffis’ wailing tenor. The singer’s sensual “(Let Us) Take Our Time” lives up to its title and includes a spoken word oration of her poem “Hearts Choose” over Freddie Hendrix’ muted trumpet.

A multi-tracked vocal chorale introduces Sigmund Romberg-Oscar Hammerstein II’s “Lover Come Back Me”, which includes a tour de force scat section and foot-stomping chorus horn. Horn is accompanied only by piano and string quartet on a delicate reading of the melody in mind and his piano interjection swinging beautifully interpreted by a band he recruited during a residency at the Village Vanguard, including his pianistic touch.

Brubeck, with his classical music education, never shied away from compositions that utilized rhythms and time signatures considered non-standard. Two numbers in this category are “Bossa Nova USA” and “Blue Rondo à La Turk”. On the former, the bossa nova rhythm is crisply articulated and the lush string arrangement provides the cushion for Broadbent and space for Harvie S to show his strength and sensitivity. On the latter, the strings establish the repeating theme with multiple alternating episodes before Broadbent slides in with a solo filled with slicing swing. The theme is then repeated with ever increasing intensity until a crescendo closes out the number.

“In Your Own Sweet Way” is one of the most recognized Brubeck compositions, written for wife Lola as a jazz ballad in a 32-bar form. Broadbent’s arrangement does not stray, with a structure that keeps the melody in mind and his piano composition swinging lightly with an elegant touch. The coda for “Broadbent Plays Brubeck” is that sometimes dreams do come true.

For more information, visit eden-river-records.com. Broadbent is at Birdland Nov. 18th-20th with Sheila Jordan and Mazz卓 Nov. 21st-24th. See Calendar.
Michael Rodríguez (Rodbrosmusic)

A confluence of influences, this release from trumpeter Michael Rodríguez taps into his experiences working with jazz icons. Sharing a frontline with tenor saxophonist John Ellis and engaging a stellar rhythm section of pianist Gary Versace, bassist Joe Martin and drummer Obed Calvaire, he delivers an arresting program focused on originals speaking to travels with legends and lessons learned along the way.

Opening on the title track, Rodríguez uses both driven straight-time and seriously swinging space to genuflect to the giants of the music. He then focuses on specific artists who have figured into his journey: “In Due Time”, gliding along gracefully, nods to Kenny Barron (and Rodríguez’ decade-long tenure in the pianist’s quintet); sinuous “Just in Case”, supported by seductive grooves and exiting with wonderfully twisted lines, honors Gonzalo Rubalcaba, another pianist who employed the trumpeter and left a strong impression; and literal centerpiece “Crossroads”, written the piece after recording with Corea’s Spanish orchestra, intentionally and lovingly infused the confluence of influences, this release from trumpeter Rodríguez, having

Silver Lining Suite

Silver Lining Suite is Japanese pianist Hiromi’s 12th studio project, inspired in part by months of separation from bandmates and audiences, in part by a desire to write for and play with a classical string quartet. Known for her unique style—a meshing of jazz, classical and pop/rock influences delivered with expressive virtuosity—Hiromi here uses the string section in innovative ways: sometimes it sounds like a Romantic-era classical quartet employing tonal harmonies with chromatic embellishments; other times like programmatic film scoring; still others like the unisons, soloists and tutti germane to jazz big band charts. In places cellist Wataru Mukai plucks walking ‘bass’-lines or bows guitar-like riffs. On the final track violinists Tatsuo Nishie and Soheji Birmann and violist Meguna Naka trade solos, imitating the style of a Roma dance. The four movements of the suite—“Isolation”, “The Unknown”, “Drifters” and “Fortitude” — are all set in minor keys, often favoring 6/8 rhythms at fast tempos, though the third begins with a five-beat Brahms-esque chorale. The fifth track, “Uncertainty”, is a solo rumination that lingers in the high register.

Hiromi’s astounding technique could come off as grandstanding—for example, in the fourth movement she holds a high right-hand trilling figure while simultaneously moving a left-hand bass part, solosing in the midrange, and some of her runs are so fast it is hard to hear the separate notes—but even in her most precipitous moments she seems to be working with an idea, expressively pulling on the time, lacing her long lines with internal ornaments and figures. Without laying back in the traditional jazz sense, she nevertheless creates her own brand of swing through rhythmic mobility. Some of her finest playing is heard on “Someday”, “Jumpstart” and “11:49PM” where, à la Oscar Peterson, she sequences motives into long, well-articulated passages peppered with bluesy inserts.

Hiromi’s early set (Oct. 7th), the first of four she would play at Times Square’s Sony Hall, positively exploded. She covered all but one piece from the album, opening with “Someday”, followed by the suite, then “11:49PM”, “Jumpstart” and “Ribera Del Duero” for an encore. The string section hired for the two-night stand—the string section—violinists Curtis Stewart and Fung Chern Hviizi, violin Nick Reel and cellist Hamilton Berry—did a fine job with the inventive arrangements, nailing the long fast articulated passages peppered with bluesy inserts.

If the album ticks and sparks, Hiromi’s early set (Oct. 7th), the first of four she would play at Times Square’s Sony Hall, positively exploded. She covered all but one piece from the album, opening with “Someday”, followed by the suite, then “11:49PM”, “Jumpstart” and “Ribera Del Duero” for an encore. The string section hired for the two-night stand—violinists Curtis Stewart and Fung Chern Hviizi, violinist Nick Reel and cellist Hamilton Berry—did a fine job with the inventive arrangements, nailing the long fast articulated passages peppered with bluesy inserts.

opening on Rodríguez all by his lonesome, patiently bringing each member into the picture and settling into a full-band flow to mark the dawn of a new season of creativity. Showing respect for those who have welcomed him and opened doors to new possibilities, Rodríguez demonstrates mastery and majesty all his own.

For more information, visit rodbrosmusic.com. Rodríguez is at The Jazz Gallery Nov. 5th with Remy Le Boeuf. See Calendar.

The Great Un-American Songbook, Vol. III

Ed Palermo Big Band (Skykat)

Ed Palermo has been leading his big band since the mid ’90s and his frequent inspiration has been the compositions of Frank Zappa. Like him, Palermo enjoys creating medleys, occasionally throwing in mashups of several other songs into the mix while seguing directly from one track to the next. He also has a group of loyal musicians, a few of whom are charter members while others have long tenure and obviously enjoy Palermo’s madcap yet swinging arrangements.

While the band’s latest CD is primarily focused on hits by British rock bands, Palermo manages to sneak in some Zappa, sometimes as a part of a medley and other times inserted in unexpected places. Who else would score a medley of The Beatles’ “Within You Without You” with The Hollies’ “Stop Stop Stop”, only to include quotes of Zappa works like “Little House I Used To Live In” and “G-Spot Tornado”? The music of Traffic, Thunderclap Newman, Jethro Tull and Procol Harum are also subjected to Palermo’s experimentation. The blending of The Beatles’ “Come Together” and Zappa’s “Chung’s Revenge” is sidesplitting, especially with yet another cameo of “G-Spot Tornado”. “Let’s Move To Cleveland” and The Beatles “Fixing A Hole” is more mashup than medley, with Zappa dominating the musical landscape and violinist Kate Jacoby’s spicy violin prominently featured.

The controlled insanity concludes with a hilarious mashup of The Moody Blues’ “Days In Wine Satin” utilizing Zappa’s “Moggio” as a backing theme, showcasing keyboardist Ted Kooshian and a sincere vocal by Bruce McDaniel (who also arranged the introduction), before slowing the tempo to parody the original closing narration with several biting asides by Michael James. Palermo fans will also enjoy the band caricatures in the artwork, with references to the famous Beatles LP Abbey Road.

For more information, visit palermonobigband.com. Palermo is at Iridium Nov. 22nd. See Calendar.

For more information, visit rodbrosmusic.com. Rodríguez is at The Jazz Gallery Nov. 5th with Remy Le Boeuf. See Calendar.

The New York City Jazz Record | November 2021
Pittsburgh, Pennsylvania: It is not a place name redolent with mystique and romance. But writer/director Jeff Sewald and producer Marty Ashby intend to change your understanding of Pittsburgh. Early in their 57-minute documentary they stake a claim: “Pittsburgh produced more jazz innovators than any other city its size.” Their supporting evidence includes names such as Earl Hines, Billy Strayhorn, Erroll Garner, Kenny Clarke, Billy Eckstine, Ray Brown, Stanley Turrentine, Ahmad Jamal, Mary Lou Williams, Art Blakey and George Benson. Their film contains entertaining footage of all of the above in action. It also sheds light on the social conditions and historical events that engendered an artistic flowering in Pittsburgh.

Black migration into the city started in the early 1800s. Pittsburgh schools desegregated in the 1870s. The music curriculum of the schools was classical. There was a strong classical component to the Black musical culture that developed in Pittsburgh (one example: the National Negro Opera Company, begun there in 1941). Saxophonist/educator Nathan Strayhorn says, “For the jazz musicians with classical training, that standard of perfection of the instrument was always there.” Style-making pioneers like Hines, Strayhorn and Garner came into jazz with substantial classical backgrounds.

From the ’40s, the nerve center of the Pittsburgh jazz scene was the Black district, known as “The Hill”. You could go from club to club (the most important The Crawford Grille) seven nights a week and hear jazz up close and personal. Yet the scene was more intimate than in larger cities. Trombonist/historian Nelson Harrison says, “I was of the generation that had direct access to the innovators. They were up close and personal.”

This documentary tells its story through fascinating performance clips, a rich cache of historical film footage and photographs and commentary from many authorities and eye witnesses: musicians, educators, producers, recording engineers and historians. It is a kick to see, even in cloudy black and white, Duke Ellington usher Strayhorn to the piano for “Take the ‘A’ Train” and Williams unleashing his extraordinary left hand and to experience Garner’s orchestra, which was himself alone, playing “Misty”.

There is sadness at the end when the original Hill district is demolished by urban renewal. Historian Ralph Proctor says, “You began to lose that culture. What you are left with is the memories.”

But memories are always at risk of fading into the shadows of history. This film safeguards those memories. A quality of sweetness accompanies the serious purpose of this project. We Knew What We Had is an act of love for a place and time long gone.
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Don Cherry, who would have turned 85 this month, and his wife and collaborator, Moki, left New York behind in 1970 to establish a home of music and art in Tägarp, Sweden. This 1972 concert, whose audio was taken from a video of the titular French festival, represents Cherry’s departure from the exploitative world of jazz, drugs and city life and his immersion in music as an environmental alternative way of life.

Opening track “Dha Dhin Na, Dha Tin Na” is an Indian chant, the audience heard clapping a rhythm with a cowbell and Cherry on piano and vocals accompanied by saxophonist Doudou Gourirand. The music flows into a charming second piece, “My Butterfly Friend”, Cherry singing the title phrase repeatedly. Nothing of the avant garde that made him famous is to be found here except, perhaps, the improvisations and way the pieces flow into one another. On “Ganesh”, Cherry sings with piano, barely accompanied by Gourirand and Nanå Vasconcelos on light percussion, creating a feeling of folksy mysticism.

Hari Krishna is invited and Cherry sings to the audience, “I wanna give you something from my heart.” He jokes that folk don’t smile much in the North as compared to folks from the South. It is a happy, playful scene that is set, like being immersed in a hippie commune in the ’70s.

At least two decades before it became a household word, what is here is world music, taken from many spheres and melded into a sound that speaks to Cherry’s concern that music be a part of everyday life with no separation between performers and audience. There is Brazilian, Malian, South African, Indian and Native American music in these tracks. “Relativity Suite, Part 1” features the donso ngoni, a hunter’s guitar from Mali, which brought Swedish reedplayer Christer Gyth to Cherry’s attention when Cherry saw him play the instrument on TV. Vasconcelos on berimbau, an instrument of African origin played in Brazil.

The two-CD set is attractively packaged, with a bright orange cover image reminiscent of Moki Cherry’s paintings. The liner notes consist of an essay written by Magnus Nygren, Cherry’s biographer, with Andrew Lampert pointing to two fundamental concepts created by Moki and Don. The first is “Organic Music Theatre”, described in the book The Organic Music Societies, also published by Blank Forms, as “a collaborative intermedia initiative” that emerged from the Cherry’s home in rural Sweden, “open space for musicians and community members to produce art and music in their home.” The second is an improvisational technique called “collage music”, which builds the performance through the use of smaller composed pieces and music created on the spot. The notes also contain black and white photographs of Don, Moki and the Organic Music Theatre in different settings and the scenography that Moki created, consisting of banners, carpets and costumes, an essential part of the musical process of Organic Music Theatre.

This project does a great job of preserving a critical part of the work of Don and Moki Cherry and their life contribution to expanding jazz, music of the spirit.

For more information, visit blankforms.org

Swinging music is still quite enjoyable even if the set’s ‘plot’ is a bit diminished. A more serious fault has to do with the packaging: although the CD has liner notes, nowhere are the soloists identified (other than the guests), an inexcusable omission for an orchestra with many excellent improvisers.

Things begin with “Passing Of The Torch”, a midtempo blues by Todd Bashore, which features fine tenor, bass trombone (Omeed Nyman), trumpet, piano, bass and guitar solos. It serves as an excellent introduction to the professional-sounding college band. The title track, a line Dizzy Gillespie once said in tribute to Louis Armstrong, was commissioned by Gillespie; the boppish trumpet soloist is excellent as is the tenor saxophonist. Other selections include a tribute to the Philadelphia tenor player Bootzie Barnes lost to COVID-19 (“Bootzie”); a pair of spirited vocals by Danielle Dougherty (Sam H. Stept-Sidney Clare’s “Please Don’t Talk About Me When I’m Gone” and a very effective version of Shirley Scott’s “The Blues Ain’t Nothin’ But Some Pain”); “Voice Of The Saxophone” (a ballad showcasing a warm-toned tenor); and “The Wise Old Owl” (written in memory of Temple University’s longtime basketball coach John Chaney).

Of the guest performances, “In That Order” is a feature for Joey DeFrancesco’s hard-swinging organ. “I Can’t Give You Anything But Love” is entirely a bass solo by Christopher McBride and “Perdido” finds DeFrancesco and McBride taking their turns along with a variety of fine soloists from the band. By then, one can be forgiven for having long forgotten the connection of this album to Jimmy Heath. Without You No Me is easily recommended to fans of straightahead big band jazz.

For more information, visit boyer.temple.edu
Recorded 41 years ago this month, Detail-90 (available as LP or download) presents two side-long improvisations from the seminal free jazz unit: Norwegian alto saxophonist Frode Gjerstad, expat American bassist Kent Carter and British drummer John Stevens (who died in 1994). By this stage the group was eight years old, with the only significant change being the passing of original member South African bassist Johnny Dyani in 1986. However the shift in personnel didn’t alter the trio’s essential character and it remained a pioneering co-operative thriving in the fertile soil between jazz and abstraction.

Stevens looms large in the outfit’s triangulations here, with a firm hand on tiller, steering the interplay and dynamics from behind his kit. Even his choice of when not to play proves decisive in calibrating the overall trajectory while his prompting and cajoling act as a fulcrum around which saxophone and bass pivot. He often lays down a regular pulse, pitching the exchanges towards freebop (indeed Stevens maintained a band of that name for several years), with Carter walking propulsively and Gjerstad unfurling bright Ornette Coleman-inspired dancing lines in response.

At other times Gjerstad adopts a querulous raw-edged tone, embellished with dissonance and multiphonics, presaging his later approach. Carter (who cut his teeth in the ‘60s with the Jazz Composers Orchestra and Paul Bley, then was part of Steve Lacy’s groups in the ‘70s) moves in resonant parallel to Gjerstad, switching easily between bow and fingers. Interaction between the pair reaches a high on the second side, with Gjerstad gradually running repeated phrases together in swinging style as Carter fashions a buoyant counterpoint, before they peak with sustained notes from alto and arco bass pleasingly intertwined.

With much of the band’s discography out of print, this flowing set makes a fine addition, particularly timeless in all senses of the word when they strike out into the unknown.

For more information, visit nobusinessrecords.com

One of the joys of the jazz scene in Los Angeles during the ‘80s-90s was seeing pianist Horace Tapscott (1934-99) regularly lead a trio with bassist Roberto Miranda and any one of several drummers. Tapscott had a very original sound, based in the modern mainstream while looking forward.

Oddly enough, Tapscott, while featured on records leading his Pan Afrikan Peoples Arkestra, heading all-star combos and trios and on a series of solo piano albums, only recorded with Miranda in a trio on one occasion, 40 years ago this month. The Nov. 12th, 1981 session in Santa Barbara resulted in two records originally released by Nimbus West. The Pure Pleasure label has reissued the music on two LPs.

Vol. 2 begins with “Lino’s Pad”, a piece in 7/4 time with Miranda mostly playing a six-note bass pattern with occasional departures. Tapscott, Miranda (bowing his bass) and drummer Sonship Theus each have solos. “Close To Freedom” is a boppish number that features the trio swinging with a celebratory mood. Miranda and Theus are both interactive with Tapscott behind his solo, driving the piece and offering melodic and rhythmic ideas that fit in well with Tapscott’s musical direction.

The second side of the album is completely filled up by a 22-minute version of Miranda’s “St. Michael”. Part of each chorus during its first section is a vamp while the remainder features the trio cooking. The music is beyond hardbop but not quite avant garde, occupying a fertile middle ground. After the piano solo, the trio plays out of tempo, creating thoughtful ensemble passages, which gradually build in passion before the theme returns and Theus concludes the music by hitting a gong.

While it is too bad there is not more of Tapscott and Miranda in this setting, one should be grateful that the tapes were rolling during this very musical evening.

For more information, visit purepleasurerecords.com

Get the music:

Veteran bassist Leon Lee Dorsey and drummer extraordinaire Mike Clark have forged a deep simpatico over the course of four projects on Dorsey’s Jazz Avenue 1 label.

2019’s Monk Time (with guitarist Greg Skaff)
2020’s Play Sgt. Pepper (with pianist Michael Wolff)
2021’s Thank You Mr. Mabern (with late, great pianist Harold Mabern)

Freedom Jazz Dance is the latest release from bassist Leon Lee Dorsey alongside drummer extraordinaire Mike Clark and the brilliant Cuban-born pianist Manuel Valera. Dedicated to the late Puerto Rican-born piano master Hilton Ruiz.

The New York City Jazz Record | November 2021
Planist Joel Futterman recorded this outstanding five-volume solo set between June-December 2008, but it has only now been released on the enterprising Lithuanian NoBusiness imprint. While grounded in the tradition and classical study, Futterman quickly graduated to freer means of musical expression in a career largely pursued out of the limelight, having moved to Virginia from his native Chicago back in 1972. But that hasn’t held him back as he has followed his muse in consort with stellar collaborators such as saxophonists Jimmy Lyons, Joseph Jarman and Kidd Jordan, as well as alone. Now 75, he has amassed a discography of over 70 entries, showcasing a style in Jordan, as well as alone. Now 75, he has amassed a discography of over 70 entries, showcasing a style in

The narrative does not necessarily develop in territory familiar from his alliance with Jordan, heartfelt and exuberant rather than deconstructed, though enlivened by the occasional rhythmic dislocation and embellishments, such as glissando-like slurs called forth through his wondrous fluency. Later, on “Part Three”, Futterman alternates what could be a Monk-ish standard with a low-register dislocation and embellishments, such as glissando-like slurs called forth through his wondrous fluency. Later, on “Part Three”, Futterman alternates what could be a Monk-ish standard with a low-register

For more information, visit nobusinessrecords.com
This is the very rare, original issue of Roland Kirk’s leader debut, made for the King label, based in Cincinnati, 100 miles southwest of his Columbus birthplace. The reedplayer, only 21, proves the veracity of the title with his up-tempo straight alto and straight soprano saxophones, which he does throughout the date (though not always at the same time). Alongside “Stormy Weather” and his original compositions, jazz standards outnumber Bell’s recordings for a local label with a string quartet. The location is Pittsburgh’s Carnegie Lecture Hall and the band is completed by Thomas Marcondes (bass) and William Harris, Jr. (drums). Unlike the earlier albums, jazz standards outnumber Bell’s original compositions.

Two days after a set at the legendary Montreal International Jazz Festival, documented on this 1994 CD, U.K. pianist/blindlander Mike Westbrook entered the studio to record Rossini, released in 1987 on hatART. The music is by Gioacchino Rossini (1792-1868), including overtures from operas William Tell and The Barber Of Seville. The band is also the same.

Pittsburgh pianist Charles Bell’s quartet was on the schedule for the infamous 1960 Newport Jazz Festival, cancelled due to rioting. After that missed opportunity came quartet albums for Columbia and Atlantic (including a young Allen Blairman on drums) and this final trio session for local label Gateway. The location is Pittsburgh’s Carnegie Lecture Hall and the band is completed by Thomas Marcondes (bass) and William Harris, Jr. (drums). Unlike the earlier albums, jazz standards outnumber Bell’s original compositions.
**Monday, November 1**

- Pedro Giraudo Tango Quartet  
  Bar Lula 7:30 pm $40
- Max Johnson’s Quartet with Allison Phillips, James Brandon Lewis, Lesley Mo  
  Bar Lula 9, 11:30 pm $30
- Mike Clark Quartet with Jake Shaw, Jon Davis, Leon Lee Dorsey  
  Birdland Theater 8, 10:30 pm $45
- Keyson Harrell  
  Blue Note 7 pm $10
- Yakob Togami, Ayumi Ishida, Renna Haseumi, Adam Cane Ensemble; Stephen Gauci,  
  Adam Lane, Colin Horton; Kenny James, Harry Rai, Tom Rainey, Mat Muntu,  
  Pablo O’Connell, Xavier Del Castillo, Yuma Uesaka, Alec Goddard, Michael Larocca  
  Birdland Main House 7 pm $10
- Paragould Grass/Ali Roland  
  Mezzrow 7:30 pm $30
- Jonathan Barber  
  Village Vanguard 10 pm $40

**Tuesday, November 2**

- Matt Munisteri’s Scraps & Scraplets with Cantor Bolotter, Ben Perowsky  
  Bar Lula 7:30 pm $30
- Bill Charlap Duets with Houston Person  
  Birdland 7 pm $45
- Robert Glasper Tribute to Chick Corea with Christian McBride, Marcus Gilmore  
  Blue Note 8, 10:30 pm $35
- Lou Donaldson 90th Birthday Celebration: Akiko Tsuruga, Fumika Tanioka,  
  Chippin Fulton, Charlie Sigler, Zaid Nasser and guests  
  Dizzy’s Club 7 pm $35
- Mingus Big Band  
  Village Vanguard 8, 10 pm $40
- Monastic: Tuhan Su, Kevin Sun, Walter Stoncin, Steven Cromer  
  Mezzrow 7:30 pm $30
- Marilyn Kleinberg  
  The Stone 8, 9 pm $20
- Chris Morrissey with Marco Bohle, Chris Parker, Dan Reiser  
  Rockwood Music Hall Stage 2 9:30 pm $20
- Adam Shulman Sextet with Cory Weeds, Ken Fowser, Jeremy Pelt, Peter Washington,  
  Chris Morrissey with Marco Bolfelli, Chris Parker, Dan Rieser  
  Birdland Big Band 7, 9:30 pm $40
- Marlyn Kleinberg  
  270 Eleventh 7:30 pm $20
- Jennifer Wharton, Alex Goodman, Martha Kato, Matt Aronoff, Peter Kronreif  
  Smalls 7:30 pm $20

**Wednesday, November 3**

- Zoh-Amba Quartet with Micah Thomas, William Parker, Marc Edwards  
  Blue Note 8, 9:30 pm $30
- Sebastian Noielse’s System One with Matt Mitchell, Chris Tordi, Dan Weiss  
  Birdland Theater 8 pm $40
- David Ostrowski’s Louis Armstrong Band  
  Birdland 9 pm $30
- Bill Charlap Duets with Jon Feder  
  Birdland 9:30 pm $30
- Frank Vignola’s Gotta Night with Jimmy Bruno, Peter Washington, Vince Cherrico  
  Birdland Main House 8 pm $30
- Robert Glasper Tribute to Chick Corea with Christian McBride, Marcus Gilmore  
  Blue Note 8 pm $30
- Ehud Asherie Trio  
  Village Vanguard 8 pm $40

**Thursday, November 4**

- Rob Scheps Core-tet with Jim O’Connor, Jamie Reynolds, Anthony Piccillo,  
  David Kingstons  
  The Cabin 7:45 pm $25
- Red Note, Steve Cardenas, Ben Allison  
  Dizzy’s Club 7:30, 9:30 pm $40
- Benny Benack Jr. & Lucy Yeghiazarian  
  The Django at Ravel Hotel 7, 9 pm $10
- Dan Jonayew Trio with Cameron Brown, Tony Jefferson, Dave Burren, Steve Wilson,  
  Bruce Barth  
  New Amsterdam Musical Association 8 pm $10
- Anish Raghu Quartet  
  Village Vanguard 8, 10 pm $30
- Ray Blue Organ Quartet  
  Mezzrow 7, 9 pm $20
- Melissa Hamilton John DiFilliano  
  Rockwood Music Hall Stage 2 7:30 pm $15
- Alex Hamburger  
  Room 803 at The Hotel 9 pm $12
- Jonathan Barber  
  Village Vanguard 7, 9 pm $40

**Friday, November 5**

- Wayne Tucker and The Bad Mathos with Miles Tucker, David Linard, Tannis Shermeling,  
  Dino Joaquín Romanos  
  Birdland 8, 10 pm $30
- Oscar Noriega’s Croqueted Quartet with Marts Sanchez, Christopher Tordi,  
  Jenayé Vincent  
  Birdland 8, 10 pm $30
- Dana Lyra’s Baby Octopus with Mike McGinnis, Sarah Schoebert, Gary Wang  
  Birdland 8 pm $30
- Birdland Big Band  
  Birdland 8 pm $30
- Bill Charlap Duets with Ron Carter Birdland 8, 10 pm $40
- Ben Allison Quintet with Steve Cardenas, Chico Pefuentes, Alain Mednard  
  Birdland Theater 7:30, 9:30 pm $30
- Robert Glasper Trio with Chris Dave, Demetria Hodge  
  Blue Note 8, 10 pm $35
- Greg Glassman Quartet, Ray Gallon Trio  
  Birdland 8, 10 pm $30
- Joseph Webb and Friends with Labebeet Harms, Alex  
  Blue Note 8, 10 pm $30
- Stephanie Wemberl’s Django New Orleans with Bria Skonberg, Josh Kaye,  
  Daisy Castro, Nick Driscoll, Joe Comma, Scott Ketche, David Langlois  
  Dizzy’s Club 7:30, 9:30 pm $40
- Cory Weeds Quartet; Ken Fowser Quintet  
  The Django at Ravel Hotel 7 pm $10

**Monday, November 8**

- Melissa Hamilton/John DiMartino  
  Birdland 8, 10 pm $30
- Brian Charette Quartet with Cory Weeds, Ed Cherry, Bill Stewart  
  Blue Note 8 pm $10
- Dayna Stephens Group  
  Blue Note 8, 10 pm $30
- Robert Glasper Trio with Chris Dave, Demetria Hodge  
  Blue Note 8 pm $10
- Peter Zak Quintet  
  Village Vanguard 9 pm $40
- Joanne Mcdady  
  Village Vanguard 9 pm $40
- Michael Winograd and The Honorable Memoirs  
  Village Vanguard 9 pm $40
- Remy Le Boeuf’s Assembly of Shadows with Gregory Robbins, Julia Easterlin,  
  Ben Kono, Lucas Pino, John Lowery, Carl Tartaglia, Tony Kadleck, Tony Glausi,  
  Michael Rodriguez, Matt Holmes, Mike Fabia, Natalie D’Angelo, Javier Niero,  
  Jennifer Wharton, Alex Goodman, Martha Kato, Matt Acorfit,  
  The Jazz Gallery 9 pm $20
- Washington Heights Jazz Festival - Festival All-Stars  
  Ray Barbee 7 pm $10
- Rodney Jones/Kenny Davis; Micah Thomas, Dean Tomay, Kayson Gordon  
  Blue Note 8 pm $20
- Brandon Lewis Quintet  
  Blue Note 8 pm $20
- Dynel Stephans Group  
  The Stone 7:30 pm $20
- Ethan Moore Trio; Calvin Johnson; Rishab Dhall  
  Blue Note 8 pm $20
- Andrew Hammeas’s Renaissance Ensemble  
  The Stone 7:30 pm $20
- Ray Blue Organ Quartet  
  Village Vanguard 8 pm $20
- Branden Lopez/Zeena Parkins  
  Blue Note 8 pm $20
- Alphonso Green’s Blue Cats  
  Village Vanguard 8 pm $20

**November 11**

- Ira Newkirk’s Jazz Giants  
  Birdland 7:30, 9:30 pm $25
- Ira Newkirk’s Jazz Giants  
  Birdland 8 pm $25
- Bill Charlap Duets with Ron Carter Birdland 8 pm $30
- Tony Malaby’s Duet with Aaron Parks  
  Birdland 8 pm $30
- Walt LaVine’s Assembly of Shadows with Gregory Robbins, Julia Easterlin,  
  Ben Kono, Lucas Pino, John Lowery, Carl Tartaglia, Tony Kadleck, Tony Glausi,  
  Michael Rodriguez, Matt Holmes, Mike Fabia, Natalie D’Angelo, Javier Niero,  
  Jennifer Wharton, Alex Goodman, Martha Kato, Matt Acorfit,  
  The Jazz Gallery 9 pm $20
- Washington Heights Jazz Festival - Festival All-Stars  
  Ray Barbee 7 pm $10
- Rodney Jones/Kenny Davis; Micah Thomas, Dean Tomay, Kayson Gordon  
  Blue Note 8 pm $20
- Andrew Hammeas’s Renaissance Ensemble  
  The Stone 7:30 pm $20
- Alphonso Green’s Blue Cats  
  Village Vanguard 8 pm $20

**November 12**

- Ira Newkirk’s Jazz Giants  
  Birdland 7:30, 9:30 pm $25
- Ira Newkirk’s Jazz Giants  
  Birdland 8 pm $25
- Bill Charlap Duets with Ron Carter Birdland 8 pm $30
- Tony Malaby’s Duet with Aaron Parks  
  Birdland 8 pm $30
- Walt LaVine’s Assembly of Shadows with Gregory Robbins, Julia Easterlin,  
  Ben Kono, Lucas Pino, John Lowery, Carl Tartaglia, Tony Kadleck, Tony Glausi,  
  Michael Rodriguez, Matt Holmes, Mike Fabia, Natalie D’Angelo, Javier Niero,  
  Jennifer Wharton, Alex Goodman, Martha Kato, Matt Acorfit,  
  The Jazz Gallery 9 pm $20
- Washington Heights Jazz Festival - Festival All-Stars  
  Ray Barbee 7 pm $10
- Rodney Jones/Kenny Davis; Micah Thomas, Dean Tomay, Kayson Gordon  
  Blue Note 8 pm $20
- Andrew Hammeas’s Renaissance Ensemble  
  The Stone 7:30 pm $20
- Alphonso Green’s Blue Cats  
  Village Vanguard 8 pm $20
Friday, November 5

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Friday, November 12

- Tyler Blanton’s Electric Horn Band
- Bar Lunàtico 9, 10:15 pm $10
- Oscar Noriega’s Crooked Quartet with Mateo Sanchez, Christopher Tordy, Jason Nazary
- Birdland Big Band
- Birdland 6:30 pm $30
- Peter Cincotti
- Birdland 7:30 pm $30
- Newvelle Records Presents A Tribute to Frank Kimbrough with Ted Nash, Steve Cardenas, Alex Harding Quartet
- Downtown Music Gallery 6:30 pm
- Dizzy’s Club 7:30, 9:30 pm $45
- Clemente Soto Velez Cultural Center 8 pm $25
- Cellar Dog 7 pm $10
- Blue Note 8, 10:30 pm $35
- Birdland Theater 7:30, 9 pm $30
- Barbès 8 pm $20
- Soapbox Gallery 8 pm $25
- Scholes Street Studio 8 pm $15
- Mezzrow 7:30, 9 pm $20
- The Jazz Gallery 7:30, 9:30 pm $25-35
- Greater Calvary Baptist Church 7 pm $20
- Flushing Town Hall 8 pm $45
- Dizzy’s Club 7:30, 9:30 pm $45
- Cellar Dog 7, 11:30 pm $10
- Blue Note 8, 10:30 pm $35
- Birdland Theater 7, 9:30 pm $30
- Barbès 5 pm $20
- Birdland 5:30 pm $30
- 55Bar 6:30 pm
- Village Vanguard 8, 10 pm $40
- Symphony Space Peter Jay Sharpe Theatre 7:30 pm $35-100
- Scholes Street Studio 7 pm $15
- Rizzoli Bookstore 5 pm $20
- Dizzy’s Club 7 pm $35
- Cellar Dog 7 pm $10
- Birdland Theater 8:30 pm $30
- Birdland 8:30, 10 pm $30
- Barbès 7 pm $20
- Smalls 7:30, 9 pm $20
- Sistas’ Place 9, 10:30 pm $20
- Pangea 7 pm $25
- Fresno’s Backroom 8 pm

Saturday, November 13

- Pedro Giraduo Tango Quartet
- Birdland 6:30 pm $30
- Peter Cincotti
- Birdland 7:30 pm $30
- Newvelle Records Presents A Tribute to Frank Kimbrough with Ted Nash, Steve Cardenas, Ben Allison, Matt Wilson
- Birdland Theater 7:30, 9:30 pm $30
- Dirty Dozen Brass Band
- Dirty Dozen Brass Band
- Birdland Theater 7:30, 9:30 pm $30
- Dirty Dozen Brass Band
- Dirty Dozen Brass Band
- Juan Pablo Carletti’s Danzas Band with James Brandon Lewis, Ben Stapp; Dirty Dozen Brass Band
- Downtown Music Gallery 6:30 pm
- Dizzy’s Club 7:30, 9:30 pm $45
- Clemente Soto Velez Cultural Center 8 pm $25
- Cellar Dog 7 pm $10
- Blue Note 8, 10:30 pm $35
- Birdland Theater 7, 9:30 pm $30
- Barbès 8 pm $20
- Soapbox Gallery 8 pm $25
- Scholes Street Studio 8 pm $15
- Mezzrow 7:30, 9 pm $20
- The Jazz Gallery 7:30, 9:30 pm $25-35
- Greater Calvary Baptist Church 7 pm $20
- Flushing Town Hall 8 pm $45
- Dizzy’s Club 7:30, 9:30 pm $45
- Cellar Dog 7, 11:30 pm $10
- Blue Note 8, 10:30 pm $35
- Birdland Theater 7, 9:30 pm $30
- Barbès 5 pm $20
- Birdland 5:30 pm $30
- 55Bar 6:30 pm
- Village Vanguard 8, 10 pm $40
- Symphony Space Peter Jay Sharpe Theatre 7:30 pm $35-100
- Scholes Street Studio 7 pm $15
- Rizzoli Bookstore 5 pm $20
- Dizzy’s Club 7 pm $35
- Cellar Dog 7 pm $10
- Birdland Theater 8:30 pm $30
- Birdland 8:30, 10 pm $30
- Barbès 7 pm $20
- Smalls 7:30, 9 pm $20
- Sistas’ Place 9, 10:30 pm $20
- Pangea 7 pm $25
- Fresno’s Backroom 8 pm

CD RELEASE PERFORMANCES

Sunday, November 14, 5-7:30 pm, Deer Head Inn: Scott Robinson (reeds), Alan Broadbent (p) and Bill Goodwin (d)

Thursday, November 18, 7-11pm, Cellar Dog: Scott Robinson (reeds), Gary Versace (p) and Rudy Royston (b)

Friday, November 19, 7:30 & 9 pm, Mezzrow: Scott Robinson (reeds) and Gary Versace (p)

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**Monday, November 22**

- Freda Payne
  - Birdland 7 pm $40
- Diana GISelle Afro Latin Experience
  - Blue Note 11:30 pm $35
- Nora Stanley-Noah Garabedian Ensemble
  - Charlie Parker Jazz Festival 7 pm $30
- Antwuan Cook
  - Village Vanguard 8, 10 pm $40
- Christian McBride
  - Village Vanguard 8, 10 pm $45

**Tuesday, November 23**

- Ken Peplowski Quartet with Glenn Zaleski
  - Birdland 5 pm $40
- The Manhattan Transfer
  - Blue Note 7 pm $45
- Ray LaFevre and The Intriguers with Aaron Heick
  - City Winery 9 pm $20
- Branford Lee Quartet with Steve Robinson
  - Village Vanguard 8, 10 pm $40
- David Ostwald’s Louis Armstrong Dance Band
  - Birdland 7 pm $40
- Christian McBride
  - Birdland 9:30 pm $40
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 8, 10 pm $40
- Matt Peck
  - Birdland 10 pm $45

**Wednesday, November 24**

- Brandon Lee Quartet with Lizzy Gillespie
  - Birdland 8 pm $30
- David Ostwald’s Louis Armstrong Dance Band
  - Birdland 7 pm $40
- Christian McBride
  - Birdland 7 pm $40
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 8, 10 pm $40
- Matt Peck
  - Birdland 9:30 pm $40

**Thursday, November 25**

- Ken Peplowski Quartet with Glenn Zaleski
  - Birdland 7 pm $40
- Greg Fishman’s Afro-Cuban Project
  - Village Vanguard 8, 10 pm $40
- Matt Peck
  - Birdland 9:30 pm $40
- Christian McBride
  - Birdland 11:30 pm $45
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 8, 10 pm $40
- Matt Peck
  - Birdland 11:30 pm $45
- Christian McBride
  - Birdland 11:30 pm $45

**Friday, November 26**

- Oscar Noriega’s Crooked Quartet with Mara Sanchez
  - Birdland 8 pm $40
- Tony Lee Parks’s Neon Dreams
  - Birdland 9:30 pm $45
- Christian McBride with teleGrow
  - Birdland 11:30 pm $45

**Saturday, November 27**

- Arlen’s梭羅的寂靜
  - The Village Vanguard 8 pm $30
- Jeff Davis Band with Kirk Knuffke
  - Village Vanguard 9 pm $25
- Christian McBride
  - Village Vanguard 10 pm $25
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 11 pm $25
- Matt Peck
  - Village Vanguard 11 pm $25
- Christian McBride
  - Village Vanguard 11 pm $25
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 11 pm $25
- Matt Peck
  - Village Vanguard 11 pm $25
- Christian McBride
  - Village Vanguard 11 pm $25

**Sunday, November 28**

- Stephane Wrembel
  - Blue Note 9 pm $20
- Cocomor
  - Birdland 9 pm $20
- Arturo O’Farrill and The Afro Latin Experience
  - Birdland 10 pm $20
- Gregory Trainor and Tim Armstro
  - Birdland 11:30 pm $20
- The Manhattan Transfer
  - Blue Note 3 pm $20
- Juke Synthesis Quartet
  - Birdland 6 pm $20
- Wycliffe Gordon International All-Stars with Adilton Cunningham
  - Birdland 8 pm $20
- Friday Night Live!
  - Birdland 9 pm $20
- Ed Lash Trio with Roni Ben-Hur, Joshua Cormack
  - Birdland 10:30 pm $20
- Sunday Vocal Jazz Jam Hosted By Joel Deitch
  - Blue Note 11 pm $20
- Cail O’Donnell/Cory Cox
  - Birdland 11 pm $20
- Jason Moran
  - Birdland 11 pm $20
- Ken Peplowski Quartet with Glenn Zaleski, Willie Jones III
  - Birdland 10 pm $20
- Christian McBride
  - Birdland 11:30 pm $20
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 8 pm $30
- Matt Peck
  - Village Vanguard 9 pm $30
- Christian McBride
  - Village Vanguard 10 pm $30
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 11 pm $30
- Matt Peck
  - Village Vanguard 11 pm $30

**Monday, November 29**

- Ken Peplowski Quartet with Glenn Zaleski, Willie Jones III
  - Birdland 7 pm $40
- Wycliffe Gordon International All-Stars with Adilton Cunningham, Edus Asherie, Yasushi Nakamura, Alvin affection
  - Birdland 9:30 pm $40
- Christian McBride
  - Birdland 11:30 pm $40
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 8, 10 pm $40
- Matt Peck
  - Village Vanguard 9 pm $40
- Christian McBride
  - Village Vanguard 10 pm $40
- Frank Vignola’s Guitar Night with Jimmy Bruno
  - Village Vanguard 11 pm $40
- Matt Peck
  - Village Vanguard 11 pm $40

**Tuesday, November 30**

- Secret Trio
  - Birdland 8 pm $25
- Joe Lovano/Dave Douglas Sound Project
  - Blue Note 9 pm $25
- Joel Lyman
  - Blue Note 10 pm $25
- Mingus Big Band
  - Blue Note 11 pm $25
- People on the Earth
  - Village Vanguard 8 pm $25
- Kevin Sun Quartet with Adam O’Farrill
  - Village Vanguard 9 pm $25
- Jamie Cullum
  - Village Vanguard 10 pm $25
- Christian McBride
  - Village Vanguard 11 pm $25

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