

JANUARY 2022—ISSUE 237

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

**BOB
JAMES**
*FEEL LIKE
MAKING LIVE*

**BEST OF
2021**

**WOLFGANG
MUTHSPIEL**

**ANGEL BAT
DAWID**

**STIX
HOOPER**

**FRANK
WESS**

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Just as we were about to send this issue off to print and get ready for some much-needed Christmas cheer, rumblings came from several venues, as well as the much-anticipated returning Winter Jazzfest, that shows were being possibly to be cancelled due to the alarming increase in COVID-19 infections as a result of the Omicron variant.

In some ways this was more devastating than similar events back in March 2020. Back then, no one really knew what was happening or that what seemed like a temporary closure would turn into months of lockdown and daily reports of illness and death. Now we are no longer naïve and understand quite well what may lie in store for us. And we have the added burden of a society split along cultural lines, divisions that were always there but amplified by unprecedented circumstances. We are not only facing the continued pandemic but the ongoing battle for truth versus falsehood, responsible citizenship versus misguided notions of liberty.

After a careful return to live performance over the past several months and the joy and renewal that came with that, this latest development is crushing. We hope that it is only temporary but suggest you call ahead before attending any concerts this month.

On The Cover: Bob James (Sunshine Studio)

Corrections: Cellist Fred Lonberg-Holm's name was inadvertently left out of the Mars Williams Interview as an original member of the group Witches & Devils.

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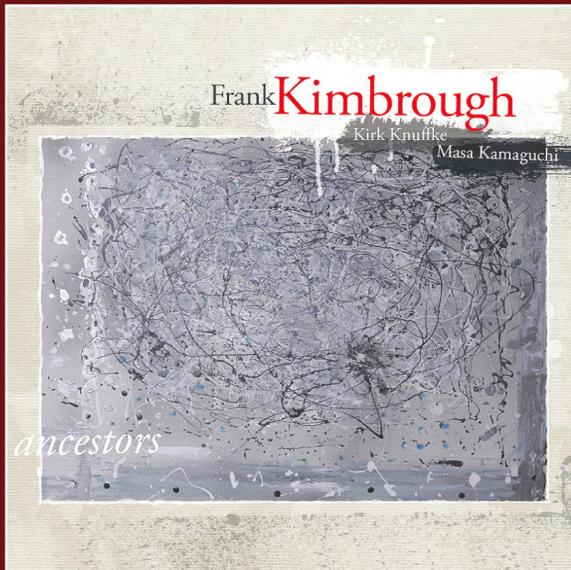


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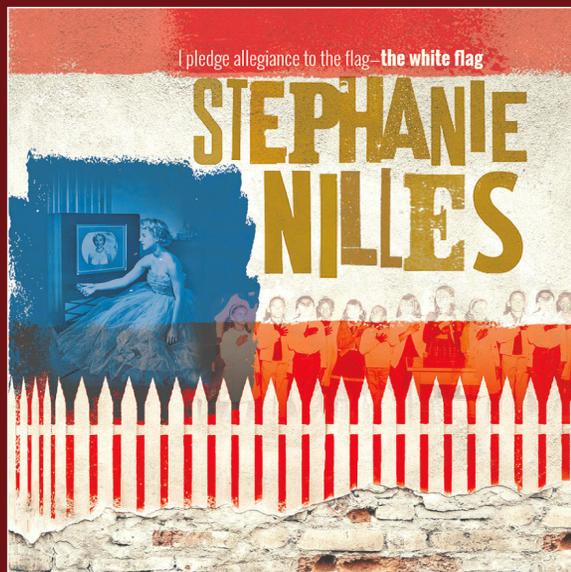
THE NEW YORK CITY
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BEST OF 2021



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STEPHANIE NILLES

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THE WHITE FLAG...**

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Veteran drummer **Victor Lewis'** trio provided the anchor leg of a four-set mini-fest presented by Connection Works at Ibeam Brooklyn (Dec. 4th), instantly commanding the room with a loud gunshot crack to the snare. It had been a wonderful evening thus far: vocalist Theo Bleckmann and guitarist Ben Monder opened with scatting/shredding prog-electronica covering everything from classical via Franz Schubert to modern pop with Britney Spears; tenor saxophonist Ingrid Laubrock and drummer Tom Rainey debuted their latest works with amazing energy and empathy; and flutist Michel Gentile's quartet with pianist Gary Versace, bassist Kim Cass and drummer Rob Garcia ran down quirky but catchy originals. So the bar was set high by the time Lewis, bedecked in backwards Fedora, shoulders flexed, elbows high, lips drawn in a half-sneer, cued his crew with the aforementioned gunshot, followed by three swift clicks, to which pianist Miki Yamanaka and bassist Alexander Claffy responded with a sprint off the starting line. That was Lewis' onomatopoeic "Ba Da Da Da Dah Dah", succeeded by "P.D. on Great Jones Street", "Growing Pains" (by Claffy), "March" (by Yamanaka) and a mamboing "Hey, It's Me You're Talkin' To". Favoring a two-snare set-up and hard-hitting yet tactful style, Lewis stewarded his protégés through a vibrant set suggestive of the acuity and interplay of Bill Evans' classic trio.

—Tom Greenland



Victor Lewis @ Ibeam Brooklyn

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Artemis, a sextet comprised of virtuoso female musicians, left no doubt at Birdland (Dec. 14th) that their particular brand of girl-power is a force with which to be reckoned. The strength of the band is that each member is a leader, with every voice distinctly heard, yet the group has a cohesive identity. Musical Director and pianist Renee Rosnes led with her own "Galapagos", an evocative tune that began as a meditation and opened into an electric swing of innovative sound. "Goddess of the Hunt", by drummer Allison Miller, featured her blazing capacity for inventive percussive dynamics, plus a smooth, beautiful harmony between Ingrid Jensen's trumpet and Nicole Glover's tenor saxophone. An adventurous rendition of Thelonious Monk's "Hackensack" assured bassist Noriko Ueda's position as the heartbeat of the group while Anat Cohen demonstrated her control of the clarinet's intricacies and the depth she brings to her artistry. Rosnes inserted playful creative ideas into the piece, including a riff on "Lady Be Good". An agile choreography of fingering on the saxophone dominated a swinging blues interpretation of Kenny Barron's "And Then Again", matching Rosnes' own flexibility. Rosnes often gives an empyrean impression at the piano, but, despite her quiet elegance, she is never without gravitas and creativity in her playing. Certifiably, the musical conversation among these masters of their craft is consistently and unfailingly soulful and mighty.

—Marilyn Lester



Anat Cohen @ Birdland

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In her invocation to the First Baptist Church of Crown Heights' Jazz Vespers service featuring the **Camille Thurman/Darrell Green Quintet** (Dec. 11th), Reverend Dr. Christine Caton, intoning Psalm 100, enjoined the congregants to "make a joyful noise unto the Lord". And joyful it was as Thurman, playing tenor saxophone or singing, led pianist Anthony Wonsey, guitarist Bruce Edwards, bassist Tom DiCarlo and drummer Green through two sets of soul-stirring song, beginning with Cedar Walton's riffing "Holy Land" and rearrangements of Cole Porter's "Easy to Love" and Horace Silver's minor waltz "Love Vibrations". The synergy deepened as it worked over Green's 6/8 drum feature "Despondent's Flee" and Thurman's lovely bossa "Inner Peace", before the pièce de résistance: a five-minute solo scat rendition of "Silent Night" during which Thurman sang just about every possible melodic interval, never losing her key center (A flat) despite frequent twisting chromatic detours, making it all sound effortless, organic. After a stroll through Buster Williams' "Christina", Wonsey as usual relentless in his quest to develop each improvised motif to the nth degree, the quintet took a 10-minute break before returning for two more: the slow-swinging, gospel inflected "Winter Wonderland" and Thurman and Green's "Stand Tall", an infectious uptempo hardbopper launched by a fiery tenor/drum duet. At the end, those of us in the pews arose as one, thankful for the joyful, jazzful noise we had heard. (TG)

Chris Botti's 17th annual Holiday residency at the Blue Note (Dec. 19th) didn't disappoint. He has learned well from a successful foundational career in rock how to produce a highly polished show worthy of a Las Vegas showroom. With jazz at the core of genres, the trumpeter shines, demonstrably a master, with easy high notes, glissandos and other techniques effortless and a smooth, solid tone on the horn—and he knows well how to work an audience. Like their leader, the core band members are showmen: pianist Holger Marjamaa, bassist Reggie Hamilton and drummer Lee Pearson are virtuosos all. Hamilton's extended solo on "You Don't Know What Love Is" was an extravaganza of technique and style. Botti's roster of guests included uber-talented classical violinist Erin Schreiber, who brought the house down in Led Zeppelin's "Kashmir", and guitarist Leonardo Amuedo, whose soulful playing on Leonard Cohen's "Hallelujah", in duet with Botti, was sensitively executed. Tenor saxophonist Andy Snitzer guested on several tunes, shining with Botti on a Miles Davis-John Coltrane inspired "Blue in Green". Vocalist Sy Smith, in sexy bluesy mode, travelled the audience with "In the Wee Small Hours of the Morning". Showstopper vocalist Veronica Swift, scatting and swinging on "Moanin'", proved why she will match the fame of a Fitzgerald or Vaughan. An all-hands, big, rocking playout of "Shining Star" left 'em wanting more. (ML)

Playing together for the first time in two years the **Ulysses Owens, Jr. Big Band** came out roaring on their opening night at Dizzy's Club (Dec. 2nd). The band kicked off the evening's second set with trombonist Michael Dease's arrangement of John Lewis' Dizzy Gillespie Orchestra classic "Two Bass Hit", a bebopping flagwaver, which featured the powerful baritone saxophone of Andrew Gutauskas, a fiery tenor-alto saxophone dialogue between Diego Rivera and Erena Terakubo and a climactic Owens drum solo. Clarinets and flutes created an airy atmosphere on Benny Benack III's "London Towne", a charming outing that showcased the composer's flugelhorn and Alexa Tarantino's soprano. The band followed it up with Owens' lilting waltz "Red Chair", beautifully arranged by Micah Thomas in a way that recalled the swelling harmonic textures of Thad Jones. The ensemble paid tribute to Count Basie on Neal Hefti's "Girl Talk", a feature for trumpeter David Snyder. Vocalist Charles Turner got the crowd going with his "Harlem Harlem Harlem", engaging them in call and response on the soulful uptown excursion, Owens playing a "Moanin"-style shuffle rhythm backing bluesy solos by Terakubo and Dease. The band soared on Rivera's take on "Giant Steps", which had potent round robin saxophone soloing, and his arrangement of "What's Going On", featuring Turner's smooth vocals and Nicole Glover's tenor. The band closed swinging on "Soul Conversations". —*Russ Musto*



Ulysses Owens, Jr. @ Dizzy's Club

Saxophonist **Andrew Lamb** brought new life—new lives—to interdisciplinary performance and Roulette (Dec. 1st) was the perfect space for his Circadian Spheres of Light Project. Lamb has always walked between the epic and the shock of the new, but with the study into music's influence on the brain and, in the company of poet/multi-instrumentalist Ngoma Hill, the artful became a statement of both awakening and cultural pride. "I am the original man," Hill proclaimed just after his didgeridoo introduction, moving to the sweep of visual artist Jimmy James Greene's brushwork. The ensemble eased in but spoke in torrents through a series of motifs realized across the 11 instrumentalists who had freedom of pitch through each unison. The 90-minute, multi-themed work erupted into fire music, the house quaking beneath Warren Smith's timpani throb and broil. He was one of four percussionists covering a glittering wealth of metals and idiophones at stage rear: Newman Taylor Baker (washboard and more), Lloyd Haber (drumset, gongs) and Jose Luis Abreu (hand drums, shakers). Trombone giant Dick Griffin seared the atmosphere with the circular breathing that still mystifies and Melanie Dyer, the most essential jazz violinist today, played heart-wrenching improvisations, particularly when paired with dancer Trashina Conner. Far too much to fit into this column, other astounding soloists were bassist Hilliard Greene, violinist Gwen Laster and the maestro Lamb himself. —*John Pietaro*



Andrew Lamb @ Roulette

The holiday season got off to a festive start at Chelsea Table & Stage (Dec. 1st) with **Papo Vázquez Mighty Pirates Troubadours** in a celebratory mood performing the trombonist's original music from their latest release *Chapter 10: Breaking Cover*. The group, with saxophonist Ivan Renta, pianist Rick Germanson, bassist Ariel Robles, drummer Willy Rodriguez and percussionists Carlos Maldonado and Reinaldo DeJesus, got things started with Vázquez' appealing "New York Latin Jazz Mambo", played over a steady clave beat underpinning swinging horn and bass solos and an incendiary percussion break. They continued with ominous "El Cuco/The Boogeyman", built upon a foreboding piano vamp over a bomba rhythm played on barrel drum and conga, Vázquez and Renta backing Germanson and each other's solos with claves and maracas. People were up and dancing to "San Juan De La Maguana", a lively merengue with trombone and tenor and piano and bass engaging in four-bar exchanges over the throbbing Dominican polyrhythms. Solo trap drums set up "The Reverend", a blazing cubopping excursion, which had the whole band charging straight ahead at a racing tempo, then segueing into a tipico interlude with Vázquez rhythmically chanting the band's name, leading to a climactic percussion break. A salsafied arrangement of "Santa Claus Is Comin' To Town" calmed the crowd, before things ramped up again with the carnivale-esque plena "Fiesta de La Sanse" and encore "Mr. Babu". (RM)

Leaping across a century of sound—from the distant sepia tone of modernism and pre-swing to the cornucopia of free jazz and new music—the **Sam Bardfeld Trio** burnished the darkened corners of Barbès (Dec. 14th). The violinist's penchant for the false harmonics and rapid-fire gliding of Stuff Smith over powerfully evocative discords and extended forms saw to that and his longtime drummer Michael Sarin and more recent pianist Jacob Sacks brought to life each nuance and twist. "Tonight, we'll be playing all new music," Bardfeld told the tight back room, "And most of these pieces aren't named yet." Works entitled "New 10" or "New 7" had nothing to do with odd-time signatures but acted as temporary names for the gig. In any case, the newness was real but harkened back to the creative richness of New York, Berlin and Paris in the 1920s-early '30s, where the violinist's trio would have fit right in and been deemed as prescient, to say the least. Opener "New 11" gripped the room immediately, swinging lightly over chromatic runs and sparing cluster chords, leading to a violin solo with the splintered rhythmic foundation of Sarin and Sacks, who embody an extremely tight section. The 20th Century harmonies were pervasive throughout, but then too the urgency of swing and, for "That Greeny Flower" (after a William Carlos Williams poem), swooping, sloping arco phrases within beguilingly dissonant modernisms. Much like Williams' Asphodel then, "forebodingly, among them". (JP)

WHAT'S NEWS

Nominees for the **2022 Grammy Awards** have been announced, winners to be named on Jan. 31st. Nominees in relevant categories are Record of the Year: "Freedom" - Jon Batiste; Album of the Year: *We Are* - Jon Batiste; *Love For Sale* - Tony Bennett & Lady Gaga. Best Traditional Pop Vocal Album: *Love For Sale* - Tony Bennett & Lady Gaga; *Til We Meet Again (Live)* - Norah Jones; *Ledisi Sings Nina* - Ledisi. Best Contemporary Instrumental Album: *Double Dealin'* - Randy Brecker & Eric Marienthal; *The Garden* - Rachel Eckroth; *Tree Falls* - Taylor Eigsti; *At Blue Note Tokyo* - Steve Gadd Band; *Deep: The Baritone Sessions, Vol. 2* - Mark Lettieri. Best Traditional R&B Performance: "I Need You" - Jon Batiste. Best R&B Album: *We Are* - Jon Batiste. Best Improvised Jazz Solo: Christian Scott aTunde Adjuah; Kenny Barron; Jon Batiste; Terence Blanchard; Chick Corea. Best Jazz Vocal Album: *Generations* - The Baylor Project; *SuperBlue* - Kurt Elling & Charlie Hunter; *Time Traveler* - Nnenna Freelon; *Flor* - Gretchen Parlato; *Songwrights Apothecary Lab* - Esperanza Spalding. Best Jazz Instrumental Album: *Jazz Selections: Music From And Inspired By Soul* - Jon Batiste; *Absence* - Terence Blanchard Featuring The E Collective And The Turtle Island Quartet; *Skyline* - Ron Carter/Jack DeJohnette/Gonzalo Rubalcaba; *Akoustic Band LIVE* - Chick Corea, John Patitucci & Dave Weckl; *Side-Eye NYC (V1.IV)* - Pat Metheny. Best Large Jazz Ensemble Album: *Live At Birdland!* - The Count Basie Orchestra Directed By Scotty Barnhart; *Dear Love* - Jazzmeia Horn And Her Noble Force; *For Jimmy, Wes And Oliver* - Christian McBride Big Band; *Swirling* - Sun Ra Arkestra; *Jackets XL* - Yellowjackets + WDR Big Band. Best Latin Jazz Album: *Mirror Mirror* - Eliane Elias With Chick Corea and Chucho Valdés; *The South Bronx Story* - Carlos Henriquez; *Virtual Birdland* - Arturo O'Farrill & The Afro Latin Jazz Orchestra; *Transparency* - Dafnis Prieto Sextet; *El Arte Del Bolero* - Miguel Zenón & Luis Perdomo. Best American Roots Performance: "Cry" - Jon Batiste. Best American Roots Song: "Cry" - Jon Batiste. Best Compilation Soundtrack For Visual Media: *The United States Vs. Billie Holiday*. Best Score Soundtrack For Visual Media: *Bridgerton* - Kris Bowers; *Soul* - Jon Batiste, Trent Reznor & Atticus Ross. Best Instrumental Composition: "Beautiful Is Black" - Brandee Younger; "Cat And Mouse" - Tom Nuzziola; "Concerto For Orchestra: Finale" - Vince Mendoza; "Dreaming In Lions" - Arturo O'Farrill; "Eberhard" - Lyle Mays. Best Album Notes: *The Complete Louis Armstrong Columbia And RCA Victor Studio Sessions 1946-1966* - Ricky Riccardi. For more information, visit grammy.com.

Wayne Shorter and Esperanza Spalding premiered their opera ... (*Iphigenia*) at the Kennedy Center last month and will have future performances in California in February.

As part of this month's Winter Jazzfest, the programmers, in collaboration with Berklee Institute for Jazz and Gender Justice, The New School and M³ (Mutual Mentorship for Mentorships) have announced **This Is A Movement: Towards Liberation**, "aiming to create a more equitable music industry - particularly in the jazz and creative space - through the lens of an intersectional Black feminist provocation" via a series of panels, discussions, and performances by Angel Bat Dawid, Georgia Anne Muldrow, Fabian Almazan, Gargi Shindé, Terri Lyne Carrington, Shanta Thake, Linda May Han Oh, J Hoard, Jordannah Elizabeth and Naomi Extra. For more information, visit thisisamovement.com.

Jazz at Lincoln Center has announced the second annual **Jack Rudin Jazz Championship**, a two-day invitational competition featuring ensembles from ten of the most well-regarded university jazz programs in the country to take place at Rose Theater Jan. 10th-11th. For more information, visit 2021.jazz.org/jrjc.

The **Burning Ambulance Festival** will live-stream Jan. 1st at noon at burningambulancemusic.bandcamp.com with the following participants: Rodrigo Amado; Code-Switch: JD Allen, Eric Revis, Nasheet Waits; Muriel Grossmann; Karin Johansson; Susanne Kujala; Simo Laihonen; José Lencastre; Massacre: Anton Pomonarev/Anton Obrazeena; Rob Mazurek; Peter McEachern; Ava Mendoza; William Parker; Steph Richards; Senyawa: Rully Shabara/Wukir Suryadi; Patrick Shiroishi; Tyshawn Sorey; Submerged; Shirazette Tinnin; Lisa Ullén; Eli Wallace.

WBGO's **Michael Bourne** has announced his retirement after 38 years on the air. A valedictory broadcast with many guests will take place on Jan. 2nd. For more information, visit wbgo.org.

Harlem Stage will stream Craig Harris' Nocturnal Nubian Ball (for Conscientious Ballers & Cultural Shot Callers) with Marshall Allen & the Nation of Imagination band Jan. 31st and Feb. 28th at 5 pm at HarlemStage.org.

Submit news to ahenkin@nycjazzrecord.com



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Austrian guitarist Wolfgang Muthspiel is one of a handful of guitarists whose influence is as robust as his humility. Muthspiel began his musical training in classical violin, shifting to guitar in his teens. And yet while he is now firmly entrenched in jazz-defined spaces, he has never let go of his love for chamber music and the intimate sensibilities required of one to self-express in that genre. Despite the temptation to draw lines of influence between his style and that of others – particularly Mick Goodrick, under whom he studied while at the New England Conservatory before moving on to Berklee – his profile is distinctly silhouetted. After spearheading Material Records in 2000, he began focusing on a series of small-group projects, including the MGT trio with fellow picker Ralph Towner and Slava Grigoryan. MGT later recorded for ECM, starting an ongoing relationship with the German label for Muthspiel, which has since produced such masterstrokes as *Driftwood*, his trio album with Larry Grenadier and Brian Blade, and a handful of leader dates, including 2016's *Rising Grace*. In the following interview, we dive a little deeper into Muthspiel's background, interests and aspirations.

The New York City Jazz Record: Everyone is a work in progress, of course, but if you were to characterize yourself as a musician and as a human being at this point in time, what would you say?

Wolfgang Muthspiel: To define oneself is tricky, but I would say that I have two main playing fields in my life: the music and my small family. To strike the right balance seems to be the key and it is not always easy. But I am grateful to love what I am doing.

TNYCJR: In terms of striking that balance between music and family, what have been some of the greatest lessons you have learned along the way?

WM: I guess the lesson is: I want to be really present with music when that is going on and I want to be really present with family when that is going on. It is better to have longer stretches of each without trying to compensate all the time between the two.

TNYCJR: You have performed and recorded with some amazing musicians throughout your career. Can you talk about the most gratifying of those experiences?

WM: I learned so much with many great musicians who played with me over the years and lessons are everywhere all the time if one stays open. Musicians who have made a huge impact on me are Gary Burton, my first big sideman gig, and Paul Motian, who embodied so much of the essence and freedom of jazz. He was a modernist with a huge link to the tradition. As such, he offered me a priceless learning experience. But many contemporary jazz musicians that I play with have also been huge inspirations, like Ambrose Akinmusire, Brad Mehldau, Larry Grenadier, Brian Blade and Scott Colley, to name a few.

WOLFGANG MUTHSPIEL

BY TYRAN GRILLO

TNYCJR: Was there a “eureka” moment at which you realized that music was going to be your life?

WM: I grew up with classical music but my siblings and I always improvised with each other as kids, long before we knew anything about jazz. When we later found out that improvisation is at the heart of jazz, we were hooked. Coming from a classical tradition and coming to jazz relatively late at age 14 brought its own blessings and challenges.

TNYCJR: Can you expand on some of those blessings and/or challenges?

WM: One of the blessings was being able to learn so much about harmony, intonation, practicing, discipline, tone and technique as a young child. One of the challenges was having to do a lot of extra homework later on about time, tradition, jazz language and repertoire.

TNYCJR: Who were some of your greatest teachers, musically or otherwise, and how does their dedication continue to inspire you?

WM: My main guy was Mick Goodrick, who was direct, honest and encouraging. I spent two years with him as a student and then we played a lot of duo gigs. He was the perfect teacher for me, the one I was looking for. He is a scientist of the guitar and a philosopher about music. As a kid I had many great teachers, starting with my violin teacher at the age of six. I was very lucky in that regard.

TNYCJR: Can you talk a little bit about your artistic directorships and residencies?

WM: I am the Artistic Director of an immersion year at JazzCampus Basel in Switzerland called “Focusyear”. There we invite up to eight players from all over the world to come to Basel for a full year. They are coached regularly by some great artists who come for a week at a time. They record an album, play concerts and get a full scholarship. This year’s coaches are Jeff Ballard, Chris Cheek, Kris Davis, Sullivan Fortner, Larry Grenadier, Guillermo Klein, Ingrid Laubrock, Lionel Loueke, Linda May Han Oh, Aaron Parks, Elena Pinderhughes, Tineke Postma, Jorge Rossy, Becca Stevens, Cuong Vu, Miguel Zenón and myself. I am fortunate to get to invite all these interesting artists and witness the growth of the ensemble throughout the year. As each teacher brings his or her own universe, it is a truly inspiring job.

TNYCJR: How would you characterize your composing?

WM: I love composing. For me, it is an act of finding rather than constructing. I love to go on the hunt for a song. It is part of my daily music-making when I am at home. I usually work with concrete people in mind,

who I write for. I imagine them in the room with me.

TNYCJR: Have you composed for film?

WM: I have scored for a 1931 silent film by F.W. Murnau called *Tabu: A Story of the South Seas*. The score is for cello, trumpet and guitars and we have performed it live in front of big screens in a few concert halls. There is also the music I made with my [trombonist] brother, Christian, for a film about our father, Kurt Muthspiel [1931-2001], which is called *Super 8 Music*. It is made from Super 8 home movies and provides a lasting statement about our family.

TNYCJR: What is your role as teacher?

WM: I try to encourage the music that is inside my students. I also ask them to get their shit together. I encourage them to go for what they burn for rather than learn everything a little bit.

TNYCJR: Can you talk about what it is like to work with Manfred Eicher?

WM: I got introduced through Ralph Towner, who brought our trio with Slava Grigoryan to ECM. We did the album *Travel Guide* together and I got to know Manfred. This is when our relationship started. It is a privilege to work with Manfred, who is completely dedicated to the art of recording. His ears and intuition for the flow of music have a big impact.

TNYCJR: At this moment, who are some of your most inspiring musicians, artists, writers, etc.?

WM: I owe so much to artists. Be they writers, visual artists, actors, directors or musicians, they make this world rich and deep. They transcend the pragmatic materialistic superficiality and remind us of our souls. It is almost impossible to make a list, but here is a small excerpt. Writers: Thomas Bernhard, Peter Handke, Tobias Wolff, Thomas Mann and Toni Morrison. Painters: Cy Twombly, Agnes Martin and Henri Matisse. Musicians/composers: Witold Lutosławski, Olivier Messiaen, Django Bates and Duke Ellington, but also old masters, including Bach, Mozart and Schubert. Musicians/songwriters: Joni Mitchell, Prince and The Beatles. Jazz musicians: Keith Jarrett and his bands, Miles Davis and his bands, Wayne Shorter and his bands, Billie Holiday, Ornette Coleman and Pat Metheny. Also: Paco de Lucía, Glenn Gould...the list goes on.

TNYCJR: What is one of the most meaningful musical experiences you have had?

WM: Once in a while, the music plays itself and when that happens, it is blissful and encouraging. It is a zone one wants to be in all the time. These moments become shining lights and reminders that this freedom exists.

TNYCJR: And what is your most profound experience as a listener?

WM: A reoccurring miracle is that we can enter the world of music as listeners so fully and truly live in it. This is a completely different world than our earthly world. I believe that many listeners have this experience. When the piece is over, we return to our physical existence. Where were we before? And every time I enter certain pieces, I have the same experience – in some cases, the same experience as 40 years ago.

TNYCJR: Is there anything in particular you have yet to do musically that you hope to accomplish someday?

WM: I would love to play at the Village Vanguard because it is soaked in vibrations of great music.

(CONTINUED ON PAGE 39)



ANGEL BAT DAWID

BY KURT GOTTSCHALK

There are, as Angel Bat Dawid sees it, three types of Black woman recognized within mainstream culture (read: white structural racism)—and she isn't any of them. There is, she explained in a recent video call from her Chicago home: the "mammy—the asexual character who's just there to make you feel better"; the "Jezebel—just here to shake her ass and twerk"; and the "Sapphire—or the honey girlfriend". With the iteration of each type, her rejections got stronger, more animated. "Black women are way more complex than that," she said. "We've got way more complex stories than that."

Bat Dawid isn't a lot of things. She is not a conventional jazz performer. She is not a conventional performer in any sense. And she isn't an artist who is going to let herself be pigeonholed by pre-existing categories of consumer-based culture. What she is is an artist: a composer, singer, keyboard player, clarinetist, producer and powerful performer. She is a music historian and researcher, an educator and a visionary who imagines a 2032 with Black-owned record labels, venues and festivals in which she has founded a school to help ensure that African American children get the music education no longer offered in many public schools. Bat Dawid is a force with whom to be reckoned.

Her first album took an unexpected listening public by storm. Released by International Anthem in 2019, the eight tracks were recorded and mixed entirely on her cell phone, Bat Dawid performing all of the vocal and instrumental parts save one track featuring Asher Gamedze's drums. More important than the creation, though, is the result. It is a bold and very musical album, uplifting and challenging, steadfast spirituals for times of conflict. Her followup, recorded live in Chicago and Berlin, sharpened the stick with a full band and uncompromising agenda. Much has been made of the album's final track, which incorporates a recording of Bat Dawid speaking passionately during a panel at the 2019 Berliner Festspiele. It should be heard, listened to closely and can be streamed (along with the rest of *Live* as well as *The Oracle*) on Bandcamp.

Bat Dawid is a Black artist interested in Black art and concerned (if we can borrow a phrase from W.E.B. Du Bois) about the souls of Black folk. And at least for the foreseeable future, it seems, that will be the focus of Bat Dawid's art. "I'm not talking about my skin color," she said. "We're not talking about this physical Blackness, I'm talking about what we term 'Blackness'. Like when you walk in a room and you look around and you're like, I bet you somebody Black lives here. What is it? I've been wanting to figure that out in Black music because jazz is Black music," she continued. "I don't know why people are uncomfortable about that or think it is some kind of Black supremacy thing, because it is not. It is music that came from Black people in America under certain conditions. I'm really interested in what that was because this music is what liberated us. There is something really special and important that deserves really good research, an in-depth analysis of what its power is and the only

way that I can do that is if I'm playing with Black people specifically. The work that I'm doing right now—white people can't play my music right now."

Another thing Bat Dawid is in demand. New York, it seems, has taken notice of her. She is Artist-in-Residence at this month's Winter Jazzfest, presenting her AfroTown Topics: A Mythological Afrofuturist Revue with guest Marshall Allen at Roulette. [At press time, the WJF's fate with the upsurge of COVID cases was yet to be announced.] And in February, she will appear on a double bill with Nicole Mitchell as a part of Carnegie Hall's Afrofuturism festival. She'll return to New York again in March, appearing with the jazz/funk collective Standing on the Corner at the Ecstatic Music festival at Merkin Hall. "In this new millennium, we're calling it 'Afrofuturism'," she said. "I guess people didn't realize that Black people were gonna still be around in the future. You read science fiction novels and you be like, 'OK, I guess those Black people, I guess they became extinct. Well, they played a lot of great music, we still got that.' That's the future I don't want. You feel me? I don't want a future where everybody has everything from Black people and there ain't no Black people. That's not gonna happen. Not on my watch."

Thoughts circle and fly by fast in Bat Dawid's conversation—there is a lot going on in her dialogue. Sentences often contain parentheticals and subtopics, lines of reasoning along which she can lead herself to laughter, anger or tears. "You have to take people seriously," she explained. "You have to take everyone seriously. You have to treat everyone's questions as if they were your own. You have to treat someone like you would treat yourself. That's a very ancient proverb. You have to empathize. Your empathy muscle has to grow. Unfortunately, the white structural racism exists because peoples' empathy muscle is very weak because they've been privileged for a very long time."

AfroTown Topics and the piece she will present at the Ecstatic Music festival—which she has labeled as an "Afrofuturist Participatory Sonic Convocation"—both found inspiration in jazz of earlier decades: the former in James P. Johnson and Fats Waller and the latter in Yusef Lateef and his writings on what he termed "autophysiopsychic music" or "music from one's physical, mental and spiritual self." "Why isn't anyone talking about the importance of Yusef Lateef?" she said. "He is an Afrofuturist. He has science fiction books that are just crazy. They're out there."

Later this year, Bat Dawid will release her third full-length album, a "requiem for jazz" inspired by the 1959 documentary *The Cry of Jazz*, interpolating parts of Sun Ra's soundtrack. The piece, which she described as "the biggest thing I've ever done", was commissioned for the 2019 Hyde Park Jazz Festival in Chicago and she has been mixing it and adding interludes for an International Anthem release.

Through it all and as witnessed by the many performance videos that can be found online, Bat Dawid maintains a unique ability not just to reach her audience

but also to join them in a communal experience. Asked if she could touch one audience member in one distinct way, Bat Dawid gave a typically thoughtful answer. "The one thing that I would want this person to go away with is that I am my truly authentic self," she said. "I am being just me, Angel Bat Dawid, and it would be my hope and my joy and humble privilege if you would just be your true and authentic wonderful self as well and then let's be our true and authentic wonderful selves together and keep spreading that message and whenever we feel we can't be ourselves, we would just always think about this moment and say, hey, it does exist, because I had that one moment, I remember, with Angel and I remember she was just really being herself and she was saying everything that was on her mind. We can use that as a way to feel encouraged when times get hard, to know that it can exist," she added. "And if it can exist on that small micro level, it can definitely exist on a macro level." ❖

Bat Dawid is at City Winery Jan. 13th, Nublu 151 Jan. 14th and 21st, Zürcher Gallery Jan. 15th, Roulette Jan. 17th and Public Records Jan. 20th as part of Winter Jazzfest. See Calendar.

Recommended Listening:

- Angel Bat Dawid—*The Oracle* (International Anthem, 2018)
- Damon Locks Black Monument Ensemble—*Where Future Unfolds* (International Anthem, 2018)
- Angel Bat Dawid & The Brothahood—*LIVE* (International Anthem, 2018-19)
- Jake Wark Quartet—*Scrawl* (Amalgam, 2019)
- Damon Locks Black Monument Ensemble—*Now* (International Anthem, 2020)
- Angel Bat Dawid—*Hush Harbor Mixtape Vol. 1 Doxology* (International Anthem, 2021)

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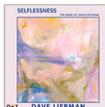
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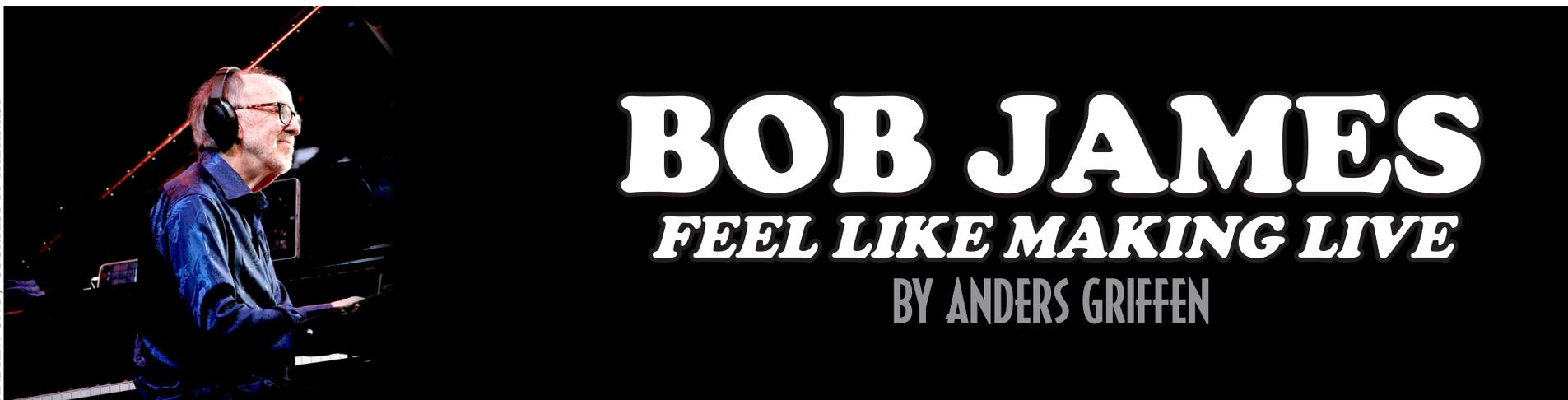


BOB JAMES

FEEL LIKE MAKING LIVE

BY ANDERS GRIFFEN

ANDREW ONG / COURTESY OF THE ARTIST



Bob James, prolific composer and keyboard artist, is well known for his theme song to the hit TV series *Taxi* and has been routinely sampled in hip-hop. He has won two Grammys among several nominations and has hundreds of album credits with a range of jazz and pop artists including Sarah Vaughan, Quincy Jones, George Benson, Hubert Laws, Chet Baker, Freddie Hubbard, Ron Carter, Idris Muhammad, Paul Simon and Aretha Franklin. He has enjoyed a successful career in music for over 60 years: "I have no shortage of fun, surprising, interesting things to be working on creatively."

James grew up in a small farm town called Marshall, Missouri where his mother started him on piano lessons at four and he practiced throughout his childhood. His parents weren't particularly jazz fans, though they had a couple of records, but somehow James discovered the music. "It got into my brain somewhere and by the time I got into high school I was rebelling against classical practice and I liked the rebellious aspect of improvising." He started finding performance opportunities while in high school before attending the University of Michigan in Ann Arbor. "Michigan had a really good composition department, [but] they didn't have anything much in the way of a jazz department." Frustrated, he transferred to Berklee during his freshman year. "I didn't last very long at Berklee. I decided I wanted to go back to Michigan because it was a bigger school, more opportunities and, little by little, I found enough jazz musicians at Michigan to stimulate my interests."

Influenced by the experimentation and free spirit in jazz and contemporary composition, he was also learning the mainstream and wanted to hold his own as a straightahead player. A local venue called The Falcon afforded him regular performance opportunities. "I was doing some of my most experimental stuff in that club, with [drummer] Bob Pozar and [bassist] Ron Brooks. We would try literally everything. For example, Pozar would go down in the basement and play triple fortissimo and scream and make various sounds where nobody knew where he was." The Once Festival was also influential as they were asked to perform classical composers' avant garde works, largely because they were willing to do things that classical players were not. "It was the time of John Cage and Stockhausen and some of the cutting-edge people were composing and performing at that festival and we got acquainted with that music and were having a great time."

In 1962, James received a small budget from the Once Festival to compose a piece and he used the money to invite Eric Dolphy out to perform with his trio. The results were released many years later, mistitled and miscredited on the Dolphy CD *Other Aspects*. "When that album came out, I wasn't made aware of it at all and was not credited properly for the composition called 'Jim Crow', which I actually composed called 'A Personal Statement'. I was a huge fan of Eric Dolphy and I got brave and asked him to come out and play my piece with my trio. He agreed and actually stayed in Ann Arbor for a few days... It is a major memory for me because he was just such a

great artist and a wonderful human being too. We gave him a copy of the tape from that performance and he took it back to New York with him. After he passed away, 10 or 20 years later, there was a producer documenting all of Eric Dolphy's work and he came across this tape, [which] wasn't marked hardly at all and just assumed that it was one of Eric's compositions."

That same trio also won an award at the Notre Dame Collegiate Jazz Festival in Ann Arbor and Quincy Jones was among the judges. Intrigued by the fact that they were veering away from straightahead bebop and playing further out, Jones signed James to record his first album, *Bold Conceptions* (Mercury, 1962), and gave him numerous opportunities in the coming years.

"Every time I think of the pivotal points in my career, Quincy's name immediately comes up. There was a magic about him and his producer aura. There was something that everybody felt just by Quincy being in the room. His mystique made everybody play better. It was that badge of having been chosen by him that definitely helped get me in doors." One of these was an introduction to Vaughan. James worked with her for four years, along with his roommate, drummer Omar Clay, who had also moved from Ann Arbor. James was still learning what he considers some rudimentary things. "I was too young to even understand what the impact was going to be and I only realized years later how big an influence she was over me forming my whole approach. She was a jazz artist in the true sense of the word as far as the atmosphere that she brought to her music."

Working on Jones' album *Walking in Space* was his introduction to Creed Taylor and that ended up being an incredibly fruitful relationship as James' career took off while they made some 60 albums together. James worked as a composer and arranger just as often as an instrumentalist. While he had made a couple of his own recordings in the '60s, leading his own recordings became regular in the '70s. The producers for *Taxi* were listening to *BJ4* while considering the type of mood and style they wanted for the show and they eventually called James to ask if he'd like to prepare some music. While James submitted "Touchdown" to be the theme, they chose his song "Angela" instead and it has become his signature tune. Rather than try to create 15- or 20-second music cues, "I asked them if they would be willing to approach it in a different way and let me treat it more like it was just a record date for an album with long cuts, five- to six-minute tunes. I just took my people in and we cut some fast tunes, some slow tunes, happy, sad, whatever, and then they picked."

In 1979 James won his first Grammy award for his album with Earl Klugh, *One on One* (Tappan Zee Records), an honor he would receive again in 1986 for his album with David Sanborn, *Double Vision* (Warner Bros.). By that time the studio and record business were beginning to fade. In the '70s, musicians like James were not encouraged to tour; there was enough work locally that they didn't need it. "Then, maybe in the '90s, I started hearing about musicians needing to go on tour to sell their product and [cultivate] a loyal

audience in person. Even more important for me was [realizing] how much I loved it. I love live performance, I love the danger, the immediacy of it. It is a completely different passion from recording."

When the band Fourplay was formed with Lee Ritenour (guitars), Nathan East (bass) and Harvey Mason, they were perceived as a one-off, allstar project. "In order to prove that wrong, we had to tour, we had to be a band and so we did set out to establish that kind of an identity." The Modern Jazz Quartet inspired them as a model for longevity. While their personnel changed over the years and they are now on indefinite hiatus, they were active for over 25 years and enjoyed great success with several gold number one records among their 15 albums.

In recent years, James has been working in a trio with bassist Michael Palazzolo and drummer Billy Kilson. They released *Espresso* in 2018 (EvoSound) and have just put out its followup, *Feel Like Making LIVE*, recorded live with a video crew and available on CD and DVD. He has a new album project underway with the working name of Young Guns, which features emerging talent. He is still working with Palazzolo and "I have a young drummer who I haven't recorded with yet, James Adkins from Florida. Very fiery, very inspiring for me because he understands this new world [combining] hip-hop music and jazz and all kinds of other influences that I learn from and hopefully I'm teaching him some things too. So that's been a lot of fun." The group will be at Blue Note this month.

Meanwhile, James has been collaborating long-distance throughout the pandemic and sending tracks to others' home studios. He has been working with saxophonists Dave Koz and Andrey Chmut among others and expects a new release in the spring. "I've had some interesting collaborations. On their first record, DJ Jazzy Jeff and The Fresh Prince sampled my song, 'Westchester Lady', without licensing it, so I got off to a rather complicated start with them, but recently I've recorded a couple of tracks with DJ Jazzy Jeff that I think are going to be included in my new project that's coming out next spring. At the same time, I have a new collaboration with CeeLo Green, who kind of recomposed my song 'Angela', put a lyric to it and released it as a single a couple years ago under the name of 'Sign of the Times'. We collaborated on four new tunes. I've been doing an awful lot of that recently and hopefully there'll be some good end results from it." ❖

For more information, visit bobjames.com. James is at Blue Note Jan. 25th-30th. See Calendar.

Recommended Listening:

- Bob James — *Once Upon A Time: The Lost 1965 New York Studio Sessions* (Resonance, 1965)
- Bob James — *One* (CTI, 1974)
- Bob James — *The Genie: Themes & Variations From the TV Series "Taxi"* (Tappan Zee-Columbia, 1983)
- Bob James Trio — *Straight Up* (Warner Bros., 1995)
- Bob James — *Alone* (Tappan Zee-Red River, 2012)
- Bob James Trio — *Feel Like Making LIVE* (EvoSound, 2018)

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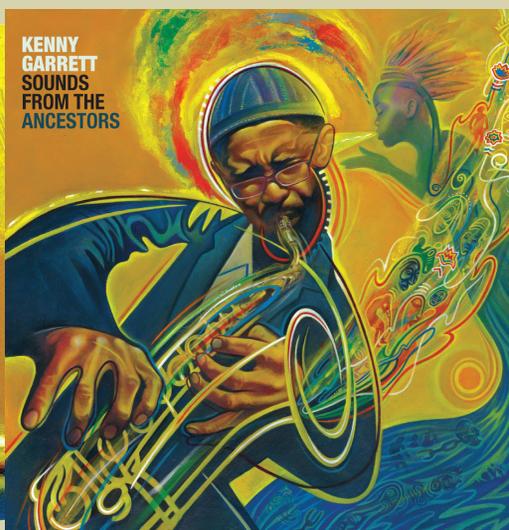


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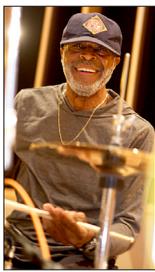
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STIX HOOPER

BY MICHAEL COBB

Stix Hooper is an acclaimed drummer, composer, producer, educator, manager and radio personality based in Seattle. Along with Joe Sample, he helped found The Crusaders (né The Jazz Crusaders) and is a pioneer in jazz and funk. But Hooper eschews genre labels and firmly believes in the universality of music.

With nine Grammy nominations, Hooper has performed with legends like Quincy Jones, B.B. King, The Rolling Stones, Elton John, Grover Washington, Jr., Hubert Laws, Nancy Wilson, Marvin Gaye, Eric Clapton, Hugh Masekela, George Shearing, Les McCann, The Royal Philharmonic Orchestra of London and others.

Originally from Houston, Texas, Hooper began studying drums, percussion, composition and songwriting in junior high school. In high school he formed The Swingsters, which later became the Modern Jazz Sextet. He continued at Texas Southern University, where he was coached by members of the Houston Symphony Orchestra. Hooper found it difficult to move his career forward in Houston, so with his friends Sample, Hubert Laws, Wayne Henderson, Wilton Felder and Henry Wilson, he went to Los Angeles.

"The West Coast Jazz Movement was disappointing at first; we had a hard time getting it together. We played instrumental music in nightclubs and lounges, but we still wanted to pursue jazz, so we went to see Richard Bock at Pacific Jazz Records. We performed for him and he signed us on the spot. We became The Jazz Crusaders. From then on our career skyrocketed. We did several records at The Lighthouse Café in Hermosa Beach and were instrumental in making that a focal point in the West Coast movement. 99% of those records were done live with no overdubbing and we helped create the funk-jazz movement," he recalls.

When asked to articulate the difference between jazz and funk drumming styles, Hooper says, "The jazz-swing thing is like 'spang-a-lang', which means you're swinging on the cymbal with a certain rhythm. You'd just play that all the time and it became the part that all jazz musicians played in that style. Funk comes from rhythm and blues, where you'd also play a little bit of that style but accented on the two and four with a strong backbeat. Some of the real jazz aficionados didn't like that, but jazz was getting stagnant and expression shouldn't be pigeonholed. Like Duke Ellington said, 'Jazz is the ultimate freedom of expression.'"

While touring the West Coast, Hooper worked with giants like bassist Leroy Vinnegar, who settled in Portland, Oregon while passing through on a tour. Eventually, Hooper settled in Seattle.

After leaving The Crusaders in the late '80s, Hooper continued his career as a solo artist and leader of his own bands Stix Hooper and Friends and Viewpoint. Hooper is the last surviving member of The Crusaders and continues exploring new sounds. Currently, he is finishing his latest recording, the first in over five years, to be released in early 2022.

"This new recording features musicians from all over the world, reflecting the universal appeal and global influence of music free from cultural, ethnic and racial boundaries. It celebrates the artistic camaraderie and integrity that results when kindred artistic spirits share a common bond of personal expression and unite in magnificent musicianship and spontaneity. I'm very excited about it," Hooper says.

In November 2021, Hooper joined KKJZ radio (88.1 FM) in Los Angeles as the host of his own program *Lay It On The Line*. Each show has its own theme and features an eclectic mix of music, with Hooper sharing anecdotes and compositions from his career. "Radio is new for me. I'll be playing music and interviewing people of importance, so it will be informative and educational. I've done an episode called 'Jazz In The Fast Lane'. I've got two more shows that I've already produced and am working on others with themes related to jazz and music. The shows will be archived on the station website," he says.

When asked about career highlights, Hooper says,

"Hanging out with B.B. King and Muhammad Ali at the concert in Zaire [The Crusaders are featured in Spike Lee's *Rumble In The Jungle*, a film about the legendary boxing match between Ali and George Foreman in 1974] was really something and inspired me to write a song for B.B. called 'Never Make Your Move Too Soon'. He was the initial artist to record it, but Ruth Brown, Charles Brown, Bonnie Raitt and Joe Bonamassa have also done it. And I'm thinking of my recently departed friend Charlie Watts. I remember we opened a show for The Rolling Stones at The Garden in Boston. With The Stones, people always expected that hard beat. I left my kit and went up to the microphone with finger cymbals and just played the two and four strong, which echoed throughout that place. Thousands of people were grooving as if it were a drum kit through a Marshall amp, which proved that if a rhythm is consistent and tight, it doesn't have to be loud."

But above all, it is the connection that music provides that keeps him going strong. He says, "I can play a note in Budapest and it is the same note in Brazil. Everybody can relate to it. I can remember playing a tabla drum in Morocco under the moonlight. Suddenly, there must've been 15 drummers who joined me because they liked what I was doing. That's what I'm doing indirectly on the new record, which has my compositions with musicians from all over the world in an orchestral setting including Andreas Öberg, who is from Sweden and one of the best blues guitarists in the world. It just proves the universality of music and that's what keeps me going. There's something about musicians. We love what we do. It inspires us to stay alive." ❖

For more information, visit stixhooper.com

Recommended Listening:

- The Jazz Crusaders- *Freedom Sound* (Pacific Jazz, 1961)
- The Crusaders—*Pass The Plate* (Chisa, 1971)
- Stix Hooper—*The World Within* (MCA, c.1979)
- Gerald Wilson Orchestra—*New York New Sound* (Mack Avenue, 2003)
- Stix Hooper—*Jazz Gems* (Stix Hooper Enterprises, 2010)
- Stix Hooper & Friends—*We Went West* (Stix Hooper Enterprises, 2014-15)

LEST WE FORGET



FRANK WESS

BY KEN DRYDEN

Frank Wess (Jan. 4th, 1922-Oct. 30th, 2013) excelled on tenor and alto saxophone, in addition to having one of the most distinctive sounds on flute. The Kansas City native studied classical music initially then moved to Washington, DC in the mid '30s, where he began playing jazz at lunchtime sessions with fellow student Billy Taylor. After getting drafted, Wess played in the Army band during World War II.

Upon his discharge, Wess studied flute at the Modern School of Music in Washington. He worked with popular bandleaders, including Billy Eckstine, Eddie Heywood and Lucky Millinder, but joining the Count Basie Orchestra in 1953 greatly increased his exposure. Wess' skill as a flutist added a new dimension to Basie's sound and arranger Neal Hefti frequently featured him as a soloist. Basie also utilized Wess' compositions. His more lyrical, Lester Young-influenced approach to tenor was the perfect foil for the hard blowing of fellow tenor saxophonist Frank Foster.

Wess remained with Basie until 1964, though he began recording as a leader for Savoy in 1956, often using fellow Basie sidemen. He also began working with Foster on a number of small-group albums as a sideman or co-leader at that time, their regular collaborations continuing into the '80s. Wess was an in-demand sideman from 1957 on, appearing on numerous LPs.

After leaving Basie, Wess played in pit bands for a number of Broadway shows and served as a staff musician for ABC-TV, including *The Dick Cavett Show* and with the Billy Taylor Orchestra on *The David Frost Show*. He played in Clark Terry's Big Band from 1967-70, with the New York Jazz Quartet, Dameronia and the Toshiko Akiyoshi Jazz Orchestra.

Wess made a lasting impression on many musicians who worked with him, encouraging them as players and composers. Multi-instrumentalist Scott Robinson met him during the '80s and talked at length about how he learned from the jazz master: "Frank Wess was a master who taught by example. We were close for about 25 years and although I never studied with him formally, I learned every time I was around him: about the music, the business and character. Frank was a great listener who kept his ears open. Relative youngsters like myself would be invited to his apartment for jam sessions. Even in his last years, you never knew when he might walk into someplace you were playing and sit down to listen...sometimes with his horn, ready to sit in if asked."

Fortunately, Robinson had regular opportunities to play with Wess. He explained, "When we started the Octet together back in the early '90s, we shared the writing duties and I labored long and hard over my arrangements. After our first rehearsal, he said he felt there was something missing from the program and that he'd see what he could come up with. The next day he showed up with a greasy shuffle-blues: a rip-roaring melody, with solo send-off figures, beautifully scored out for the band in handwritten pencil parts. It was simple, hard-swinging, very effective and a joy to play and it became the title track of the album, *Tryin' To Make My Blues Turn Green*. I was astonished, after all the sweat and time I put into my arrangements, that he could just go home and turn out a gem like that literally overnight. But he knew exactly what the music needed, what was missing and he heard it in his head. I also learned from Frank about the value of individuality. Heading into a whole week playing two tenors with him at the Vanguard, I was a little concerned about how to play. 'This is the great Frank Wess, my thing can get a little weird, how will he take it?' But I quickly found that the more I played like myself, instead of worrying about fitting in with his style, the bigger his grin became and the more he liked it. He'd turn to me with that little high-pitched laugh and a huge smile and say, 'Shit, you crazy!'"

Pianist Michael Weiss was playing a piano trio gig

(CONTINUED ON PAGE 39)

ASIAN IMPROV

BY KURT GOTTSCHALK

Over the last 35 years, Asian Improvised Arts (AIA) has become a mainstay of integrating communities in traditional music and jazz, rap and poetry, dance, visual arts and other forms of artistic expression in both San Francisco and Chicago. With a paid staff of just two, AIA runs a label, produces performance festivals and mentors young artists. Saxophonist Francis Wong, however, doesn't refer to the operation he co-founded with pianist Jon Jang as a "business" or an "organization" or "coalition". To him, it is a movement.

As movements go, it may be small, but the term fits. AIA was built from common interests and resources coming together, taking cues from such seminal groups as Chicago's Association for the Advancement of Creative Musicians (AACM) and St. Louis' Black Artists Group. "It is very human," Wong said of the AIA movement. "It is not really about styles of music, it is about the possibilities of community-based creativity. Jon and I have been very loyal to the community in the sense that we think we take a place in the line of the history of the Chinese community and more than 150 years of exclusion and racial discrimination. We're inspired by African Americans and what they did creatively in response to discrimination."

Wong dates the thinking behind AIA's founding back to 1982, when Vincent Chin, a 26-year-old Chinese American draftsman, was beaten to death by two white men in Detroit. The killers were apprehended,

eventually found guilty of manslaughter and ordered to pay fines of \$3,000 each, neither of them serving jail time. The sentences sparked protests in Asian communities across the U.S., including in San Francisco, where Wong and Jang were living. Jang had already released one record at the time, simply titled *Jang*, on the local label RPM. His second album, 1984's *Are You Chinese or Charlie Chan*, addressed racial stereotyping in its title. After RPM folded, Jang and Wong combined forces to launch Asian Improv Records (AIR). In 1987, AIR 0001 appeared. The title track of that album, Jang's "The Ballad or the Bullet", was dedicated to Thelonious Monk and Malcolm X, presenting what almost could be taken as a mission statement for the new label.

Around the same time in Chicago, bassist Tatsu Aoki was organizing screenings of Japanese films through his Innocent Eyes & Lenses while making connections in the city's blues and free jazz scenes, particularly the AACM. In 1990, he issued the first of three albums that would bear the Innocent Eyes & Lenses label imprint, *Depressingly Happy*. "My music had always been sort of experimental but it was always very much Japanese folk music charged," Aoki said. "The AACM welcomed that idea that I came from the folk music tradition." Following the AACM model, he began booking and promoting his performances and the work of other artists. "Chicago was and is a very segregated town. A lot of people really didn't accept me as a part of the Chicago jazz scene in the mid to late '90s," he explained. "There was only a handful of musicians and presenters who would book us or produce something with us."

In 1994, Aoki and Wong met and merged efforts. The Innocent Eyes label was folded into AIA's efforts

and Aoki's second album, the 1994 set of duets *Kioto*, came out on AIR. Aoki brought with him such Chicago associations as drummer Afifi Phillard and composer, producer and Southport Records founder Bradley Parker-Sparrow, who would provide considerable inspiration for the new label. Beyond documenting the work of Asian improvising musicians, AIR would become an important platform for non-Asian artists, significantly members of the AACM. The catalogue of over five dozen releases includes sessions with saxophonists Fred Anderson, Mwata Bowden, trumpeter Bobby Bradford and percussionist Famadou Don Moye, often also featuring Aoki. Percussionist Anthony Brown, violinist Jason Kao Hwang, saxophonist David Murray, guitarist Jeff Parker and drummer Max Roach have also appeared on records on the imprint. Composers/performers Vijay Iyer, Miya Masaoka and Jen Shyu have also spent time with AIR, according to Wong, each of them showing up early in their careers to volunteer, network and learn.

Recent years have seen the shared commitment to racial justice played out with regard to the Black Lives Matter movement. A 2020 livestreamed forum and concert under the name "So Many Tears" (which can be found on YouTube) featured performances by Jang, Wong and others addressing racial violence. Other programs in both Chicago and San Francisco have continued the interracial bonds central not only to AIA's philosophy, but its practice. AIA's core ensembles have always represented mixed ethnicities, according to Wong. "It is not performative that we acknowledge a debt," he said. "It is a continuing part of the practice that we show it."

(CONTINUED ON PAGE 39)



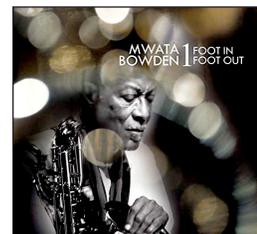
That's What It WAZ
The Trio WAZ



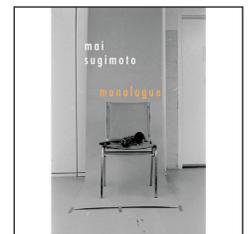
And Then They Came For Us | UN-AMERICAN
The MIYUMI Project



Boxes
Melody Takata



1 Foot In 1 Foot Out
Mwata Bowden



Monologue
Mai Sugimoto

VOXNEWS

ON THE LIST

BY SUZANNE LORGE

In June 2021, **The Baylor Project** released their second album, *Generations*, a batch of R&B-driven tracks, mostly originals. This joyful record claims a Grammy nomination for Best Vocal Jazz Album this year, the fourth for vocalist Jean and drummer Marcus Baylor, the duo at the project's helm. What makes this musical partnership so exciting is their open-handed approach to gospel jazz, impressive roster of collaborators and astute business sense. The new album doesn't fit tidily into any one jazz category, but the powerful guest list hints at its expansive reach: alto saxophonist Kenny Garrett embellishes rousing opener "Strivin'" with breezy runs; singers Dianne Reeves and Jazzmeia Horn swap relaxed expert scats on "We Swing (The Cypher)"; pianist Sullivan Fortner comps Jean (also a consummate scatter) on the alternately jaunty/swinging "Do You Remember This?"; and vocalist/drummer Jamison Ross settles into the soul ballad "Only Believe" in an aching duet with the lead singer. All of this collaborative, talent-focused output didn't escape notice at Motown Gospel, a division of Capitol CMG/Universal Music Group. Last December, the Christian music label extended a rare invitation: an exclusive distribution

agreement for *Be A Light*, the Bayers' self-owned label and home for each of their award-nominated ventures.

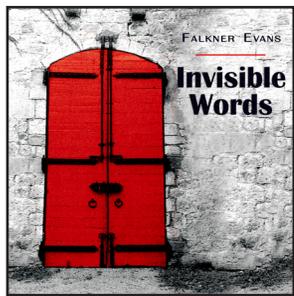
On Grammy Day, Jan. 31st, the Baylor Project will be squaring off against four other superb artists for Best Vocal Jazz Album, among them multi-nominee **Nnenna Freelon** for *Time Traveler* (Origin). With this recording, the former Concord artist shows how song can counter grief: her artistic response to the death of both her husband and her sister in 2019-20. She pulls most of the repertoire from '70s pop music—a Marvin Gaye medley, two tunes by Thom Bell-Linda Creed ("Betcha By Golly Wow", "You Make Me Feel Brand New"), a Jim Croce ballad ("Time In A Bottle") and a Burt Bacharach hit ("I Say A Little Prayer"). Freelon infuses these songs with jazz feel and disarming pathos, pulling emotional truth into the spotlight but not to wallow. As she sings in the original title track, love exists in a timeless, indestructible place. We can always meet there.

Singer **Kate McGarry** also tackles the American pop cannon on her latest release, *What To Wear In The Dark* (Resilience Music Alliance), similarly inspired by loss. In 2010, after the death of her parents and father-in-law, McGarry found solace in the life-affirming lyrics of a Paul Simon tune. Since then, her interest in music as a mending tool has only grown and in 2017 she laid down the first tracks of the 2021 album. Among them were incisive, modern arrangements of Simon's "The 59th Street Bridge Song", Don Henley's "Desperado" and Leonard Cohen's "Anthem". In later sessions, she would

contemporize tunes like Joni Mitchell's "Both Sides Now", Cat Stevens' "On The Road To Find Out" and George Harrison's "Here Comes The Sun", tapping into each tune's essential poignancy. As with *Time Traveler*, McGarry uses an original, "It Happens All The Time In Heaven"—her vocal setting for a love poem by 14th Century Persian poet Hafiz—to deliver a pointed message. How can we be more loving, she wonders?

Two others found inspiration in the New American Songbook last year: singer **Denise Donatelli** partnered with producer Larry Klein to turn out *Whistling In The Dark...the Music of Burt Bacharach* (Savant), an engaging tribute to this seminal composer of mid-century pop music. Besides Bacharach, bassist/singer **Nicki Parrott** borrows lyrics and melodies from singer-songwriters like Dolly Parton, Don McLean, Carly Simon and Gordon Lightfoot for *If You Could Read My Mind* (Arbors). Her smooth understanding of these love songs reveals the surprising depth in their simple constructions.

Without question, the best VoxNews list of the year is always the vocalist lineup for the Winter Jazzfest. You'll have to check the website for the where, but you can start here for the when. **Samara Joy** and **Angel Bat Dawid** (Jan. 13th); **Brianna Thomas**, **Jen Shyu**, **Alicia Olatuja**, **Sarah Elizabeth Charles** and **Theo Bleckmann** (Jan. 14th); **Thana Alexa**, **Melanie Charles**, **Kurt Elling**, **Camille Thurman**, **Fay Victor** and **Alicia Olatuja** (Jan. 15th); **Madison McFerrin** (Jan. 16th); and **Sara Serpa**, **Aubrey Johnson** and **Sofia Rei** (Jan. 22nd). ❖



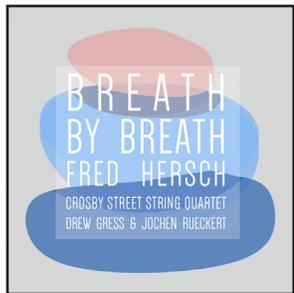
Invisible Words
Falkner Evans (CAP)
by Donald Elfman

Pianist Falkner Evans—a third cousin to William Faulkner—is known in the jazz world for his respect for harmony and melody. But in May 2020 his existence took on a different meaning. Linda, his wife of 30 years, took her own life. As a tribute to their marriage and as a crucial part of his healing process, Evans recorded a solo set on what would have been Linda’s birthday. It is an all-ballad reflection and a way to capture Linda’s spirit on record. Additionally, it includes pictures of the couple and some of her artwork.

The title track and its repetition at the album’s end reflects how music makes visible the invisible around us. Evans was profoundly moved by this woman. “You’re Next”, “Ladybug” and “Brightest Light” are personal takes: the first a librarian’s reference to Linda’s choice of red in her outfit and the next portraits of his beloved wife. “Breathing Altered Air” is a phrase used to describe a place in the grieving process when some degree of regularity returns, although in changed form. The music is measured and introspective. The lyrical “Made Visible” brings the richness of Linda to life.

“Lucia’s Happy Heart” was written in 2006 and calls to mind Linda’s Italian background and her love—shared with her husband—of traveling while “The Hope Card” is an intimate, slow take on Buddhism. This beautiful music reflects the worlds Linda inspired in her husband.

For more information, visit jazzbeat.com. This project is at Mezzrow Jan. 3rd. See Calendar.



Breath By Breath
Fred Hersch (Palmetto)
by Dan Bilawsky

Some projects seem preordained. As a child just finding his way on piano, Fred Hersch developed a fascination for string quartets when he would have the opportunity to listen in on rehearsals of the renowned LaSalle Quartet (his teacher was married to the group’s cellist). In addition, from the time he started writing seriously around the age of eight, the majority of Hersch’s compositions were concerned with four-part foundations, heightening that interest by winding it into his own world. Fast-forward more than a half-century to the present and the now-celebrated pianist has finally married two great passions, integrating a string quartet with a piano trio.

Inspired by his insight meditation practice and acknowledging how it centered him in a world turned upside down by the pandemic, Hersch wrote *The Sati Suite*. An eight-movement reflection on mindfulness that merges a triangular unit with bassist Drew Gress and drummer Jochen Rueckert with the Crosby Street String Quartet (violinists Joyce Hammann and Laura Seaton, violist Lois Martin and cellist Jody Redhage

Ferber), the work speaks directly to its subject without getting lost beneath any cover of contemplation.

“Begin Again” opens and offers vibrant sounds that revolve and represent the act of regeneration at the heart of every moment. Then strings bookend tender solo piano on “Awakened Heart”; the ensemble respire and offers a stage to admire Gress’ work and the leader’s glistening gifts on “Breath By Breath”; the struggle to find focus takes form in the aptly designed “Monkey Mind”; and the anchoring effect of a chest’s movement guides the direction of bass-ic development beneath “Rising, Falling”. Hersch adds percussionist Rogério Boccato to the roster for the bewitching “Mara”, nodding to the god who held temptations in front of Buddha, but then it is back to the core personnel for the final stretch, where strings muse on the act of concentration during “Know That You Are” and the full four-and-three explores the energy of the “Worldly Winds” of influence.

As an added bonus outside of the suite, Hersch and company close things out with a wonderfully refined take on “Pastorale”, dedicated to Robert Schumann. Not unlike the major multi-part work that precedes it, that music delves deep into the art of awareness.

For more information, visit palmetto-records.com. This project is at Village Vanguard Jan. 4th-9th. See Calendar.



Uneasy
Vijay Iyer (ECM)
A Love Sonnet For Billie Holiday
Wadada Leo Smith/Jack DeJohnette/Vijay Iyer (TUM)
by John Sharpe

Vijay Iyer is not only an award-winning pianist, he is a Harvard professor, influential thinker and commentator and increasingly in-demand composer. He draws widely on African-American practice, from Ellington and Monk to the AACM and hip-hop, as well as his study of music from his south Indian roots. Of course, Iyer has long since outgrown explicit influences, though they still inform a thoroughly personal voice.

On *Uneasy* he offers a different perspective on the piano trio from his previous outfit responsible for *Break Stuff*, one fitting more firmly within the tradition, but achieving an almost weightless freedom within its strictures. Iyer unites with longtime colleague drummer Tyshawn Sorey and bassist Linda May Han Oh on a program of originals selected from across his career, along with two covers, which together encompass the virtues of nagging tunes and propulsive swing. They navigate the pieces in a state of continual creative tension, maintained without ever compromising form. Solos emerge through change of focus, rather than as interruptions to the flow. Oh demonstrates the virtuosity that attracted the likes of Pat Metheny and Dave Douglas as she nimbly dances low on the fingerboard, spawning melody while furthering pulse, as Iyer and Sorey essay discreet vamps. While the drummer gets his share of breaks, perhaps his biggest contribution is how he constantly buttresses and embellishes Iyer’s lines through astute accents on snare and toms. Iyer tips his hat to the pantheon with Geri Allen’s deceptively childlike “Drummer’s Song”, where Sorey appropriately whips up a perfectly contained storm, and Cole Porter’s “Night And Day” inspired by saxophonist Joe Henderson’s reharmonization featuring McCoy Tyner. But it is on Iyer’s compositions that the group digs in most, whether on the seductive lilt of “Children Of Flint” which radiates compassion for the dedicatees, exuberance and drama of bluesy “Combat Breathing” or anthemic “Touba”. The intricate title track furnishes

another highlight, which finishes in style with Iyer unleashing waves of surging motifs at the climax of the solemn “Entrustment”.

Trumpeter Wadada Leo Smith, Iyer and drummer Jack DeJohnette recorded *A Love Sonnet For Billie Holiday* in 2016, issued to coincide with Smith’s 80th birthday in December 2021. The disc combines two Smith works with one by each guest and a collective construct. Iyer’s connection with Smith goes long and deep: he was in Smith’s Golden Quartet and they later waxed the duet album *A Cosmic Rhythm With Each Stroke* for ECM in 2015. So it is no surprise that he does so much to bolster Smith’s intent, whether through structural underpinning, willful contrast or edgy counterpoint. Even on his own “Deep Time No. 1” his Fender Rhodes shimmers and barely audible samples from Malcolm X’ epoch-defining 1964 speech “By Any Means Necessary” conjure ambience rather than hog the spotlight. With his majestic blue-tinged fanfares, exuding indefinable melancholy, Smith’s sculpted phrases apportion silence and sound in tight embrace, blurring the distinction between melody and abstraction. Taking his lead from Smith, DeJohnette conveys a sophisticated simplicity, poetry in percussion, from his hushed intro for the title cut to the rubato swirl on his hymn-like ballad “Song For World Forgiveness”. Smith’s dramatic multi-part opus “The A.D. Opera: A Long Vision With Imagination” embodies Iyer’s most forceful moments as his stabbing chords and cascading runs vie with DeJohnette’s hustling traps while he stretches out on Hammond B-3 for the extemporized groove of closer “Rocket”, an unexpectedly earthy exclamation point to a forward-thinking set.

For more information, visit ecmrecords.com and tumrecords.com. Iyer is *The Stone* Jan. 5th and *Village Vanguard* Jan. 25th-30th. See Calendar.

RECOMMENDED NEW RELEASES

- Linda Fredriksson – *Juniper* (We Jazz)
- Satoko Fujii/Taiko Saito – *Futari: Underground* (Libra)
- Muriel Grossmann – *Union* (Dreamland)
- Okkyung Lee – *나를 (Na-Reul)* (Corbett vs. Dempsey)
- Ava Mendoza – *New Spells* (Relative Pitch/Astral Spirits)
- Allison Miller/Jane Ira Bloom – *Tues Days* (Outline)
- Hedvig Mollestad – *Tempest Revisited* (Rune Grammofon)
- Archie Shepp – *Live in Paris (1974)* (Transversales Disques)
- Wadada Leo Smith’s Great Lakes Quartet – *The Chicago Symphonies* (TUM)
- Gunter “Baby” Sommer/Fabrizio Puglisi – *Elements* (AUT)

Laurence Donohue-Greene, Managing Editor

- Cinghiale (Ken Vandermark/Mars Williams) – *Exit...Stage Left!* (Catalytic Sound)
- Albert Cirera – *Âmago* (Multikulti SMS)
- Friends & Neighbors – *The Earth Is#* (Clean Feed)
- Abdullah Ibrahim – *Solitude* (Gearbox)
- Johannes Luebbers Dectet – *Divide and Conquer* (Earshift Music)
- Harold Mabern – *Mabern Plays Coltrane* (Smoke Sessions)
- Sten Sandell/Lisa Ullén – *Double Music* (Clean Feed)
- Spinifex – *Beats The Plague* (Trytone)
- Bo Van de Graaf – *Off The Record* (icdisc)
- Eberhard Weber – *Once Upon A Time* (ECM)

Andrey Henkin, Editorial Director



Milo's Illinois
Harry Allen/Mike Karn (GAC Music)
by Ken Dryden

Harry Allen is one of the most recorded tenor saxophonists of his generation. Always ready to swing in any setting, he is paired on these sessions from late 2020 and early 2021 with an old friend, bassist Mike Karn. The latter is also a tenor saxophonist, though he sticks to bass for this release.

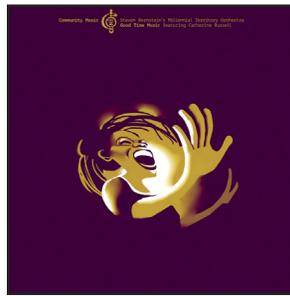
The lack of other players is never an issue as the musicians clearly neither need a chordal instrument for support nor a drummer for rhythm. Allen has a gift for creating inspired variations of each melody without repeating himself or playing excessive notes while never losing track of the theme. Karn is a master of supplying an engaging, inventive counter line that keeps the music alive, rather than taking a mere background role, and more than carries his weight as soloist. Their chemistry is so natural it feels like the sessions involved little more than a quick discussion of tunes just before recording.

The music includes time-tested standards, a pair of bossa novas and originals by both musicians. The upbeat opener, Lewis E. Gensler-Leo Robin's "Love Is Just Around The Corner", is more frequently performed by vocalists, though the bouncy theme provides more

than sufficient fuel for lively improvising. The rendition of Cole Porter's ever popular "Just One Of Those Things" restores its frequently omitted verse, a nice touch since too many artists think it is superfluous. Allen's deft use of space in his solo is a reminder to many young musicians who feel that they have to fill in every gap that even uptempo performances need breathing room.

Allen and Karn's mastery of ballads is obvious in their masterful setting of Walter Gross-Jack Lawrence's "Tenderly" while fresh approaches to Antônio Carlos Jobim's "O Grande Amor" and "How Insensitive" also merit praise. Karn's intricate title track and Allen's playful, loping "Just Pickin' Out Ditties" round out this excellent collaboration.

For more information, visit harryallenjazz.com. Allen is at Mezzrow Jan. 7th-8th. See Calendar.



Good Time Music (Community Music, Vol. 2)
Steven Bernstein's Millennial Territory Orchestra
(with Catherine Russell) (Royal Potato Family)
by George Kanzler

Trumpeter Steven Bernstein's Millennial Territory Orchestra (MTO) seeks to reclaim and revitalize early and mid-20th Century styles, borrowing its name from the "territory bands" of the '30s Midwest. But here the musical model is not so much the music of those bands as that of post-WWII New Orleans. The key track and cynosure is Earl King's "Come On (Let the Good Times Roll)", singer Catherine Russell's rendition of the refrain a call-to-arms for the band. Featuring Russell throughout its six tracks, this album is a spirited, edging on raucous, invocation of the ebullience of the jazz-inflected rhythm'n'blues that came out of the Crescent City mid-20th Century.

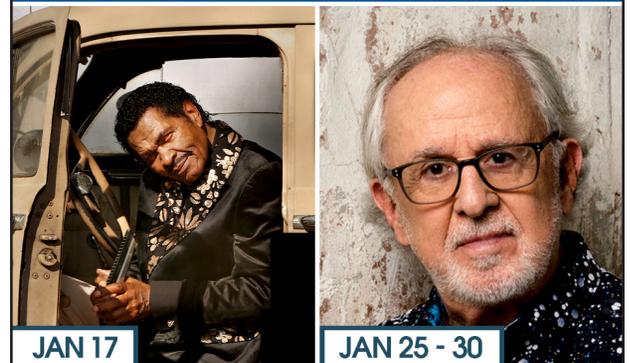
Besides King, the other New Orleans-associated composers represented are Professor Longhair, Allen Toussaint and Percy Mayfield, as well as the earlier W.C. Handy and Bessie Smith. The band's arrangements are tailored to Russell's vocals, delivered with authority, verve and dramatic finesse, as well as admirably clear diction. Among her outstanding highlights are a coyly teasing rendition of Smith's "You've Been A Good Old Wagon" and cheerleading brio on Toussaint's "Yes We Can". There is a Cajun flavor to that last one, emphasized by violinist Charlie Burnham. Beside he and Bernstein, the MTO is Curtis Fowlkes (trombone, featured on Mayfield's "River's Invitation"), the reeds of Doug Wieselmann (clarinet, tenor saxophone), Peter Apfelbaum (soprano and tenor saxophone), Erik Lawrence (baritone saxophone), Matt Munisteri (guitar), Ben Allison (bass) and Ben Perowsky (drums). Organ player John Medeski joins in on Professor Longhair's "Baby Let Me Hold Your Hand", a finale featuring collective, polyphonal, tandem soloing as well as copious "Yeahs".

The band actually indulges in a lot of polyphony and tandem soloing, à la early New Orleans jazz, although little attempt is made to produce a trad-jazz sound. In that, it follows in a tradition established by the band Robert Altman assembled for his movie *Kansas City* (for which Bernstein was Music Director), wherein very now players updated 1934 era swing.

For more information, visit royalpotatofamily.com. This band is at City Winery Jan. 14th as part of Winter Jazzfest. See Calendar.

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LEGENDS ON STAGE

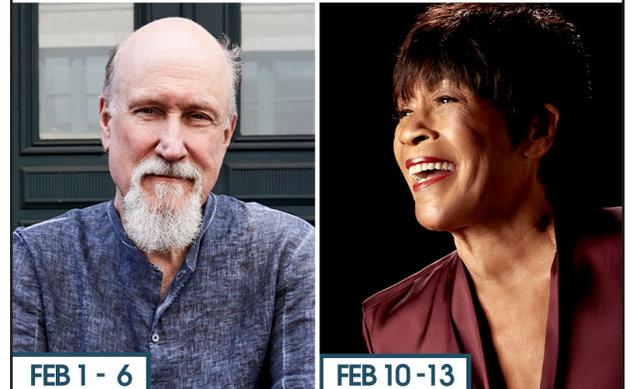


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JAN 25 - 30

BOB JAMES TRIO



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"Masters recomposes his chosen material in ways that open fresh insights into both the mind of the original composer and the mind of Mark Masters... It is fun to discover, track after track, Masters' unexpected angles on Ellington."
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GLOBE UNITY



Countdown
Simon Moullier (Fresh Sound-New Talent)
Angelica
Sergio Armaroli/Fritz Hauser (Leo)
Futari: Underground
Satoko Fujii/Taiko Saito (Libra)
by Tom Greenland

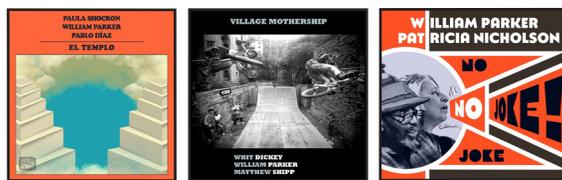
The vibraphone, invented 95 years ago in 1927 by Henry Schluter, is unique in the jazz world: highly percussive, it also handles melodies with finesse and is one of the few instruments (besides keyboards and guitar) able to delineate harmonic progressions. So there is very little to limit an imaginative vibraphonist, as shown below.

Whereas *Spirit Song*, his leader debut (reviewed here Oct. 2021) was an all-original quintet date, French vibraphonist Simon Moullier changed gears for his followup *Countdown*, opting for all covers and a slimmed-down acoustic trio with bassist Luca Alemanno and drummer Jongkuk Kim, both from the first album. Recorded shortly after, this session allows listeners to hear what Moullier can do with familiar tunes by or associated with some of jazz' biggest icons. The notoriously difficult title track is played even faster than John Coltrane's original but the byzantine changes don't hinder Moullier from sprinting through them, comping for himself as he sings the lines an octave lower, adding triplet flourishes for extra speed and excitement. Although his roots in mainstream jazz are evident, Moullier's impressive dexterity and pliable lyricism promise fresh directions.

Italian vibraphonist Sergio Armaroli and Swiss drummer Fritz Hauser's album *Angelica*, recorded live in Bologna's Teatro San Leonardo as part of the Angelica - Festival Internazionale di Musica, is a structured but free outing, deriving its course from Armaroli's programmatic compositions, which nod to Butch Morris' conductions and John Zorn's game pieces, relying on cues, gestures, role-playing and other meta-narrative parameters. There are two tracks, the first over 35 minutes divided by prominent gaps of 10 seconds or more (aptly labeled "flashes of silence" in the liner notes), the second half as long, together constituting an epic immersive soundscape. Expertly recorded, no detail goes unheard as Armaroli—light, legato, tentative, ethereal, crawling crab-like across the keys— and Hauser—stuttering, staccato, incessant, meticulous, both mercurial and metronomic—wend their way through a highly gratifying set.

Kobe-based pianist/composer Satoko Fujii and Berlin-based vibraphonist/composer Taiko Saito revisit their first in-person collaboration (*Beyond*, reviewed here in Mar. 2021) in cyberspace, swapping files then overdubbing new musical thoughts/reactions. The result sounds like real-time responses, but that is only an illusion created by sensitivity to their partner's musical processes, heightened by the fact that the track's originator is not always the first voice you hear, by frequent overdubbing (Taiko often mixes marimba and vibraphone) and editing and blurring of roles and timbres so it is not always possible to distinguish the instruments. Over ten tracks Saito generally favors slowly morphing tones that hum, trill and/or whine with wide vibrato, Fujii opting for mulchy chords and sweeping high-speed runs, even adding several layers of ecstatic vocals on the last.

For more information, visit freshsoundrecords.com, leorecordsmusic.com and librarecords.com



El Templo
Paula Shocron/William Parker/Pablo Díaz
(Astral Spirits)
Village Mothership
Whit Dickey/William Parker/Matthew Shipp
(TAO Forms)
No Joke!
William Parker/Patricia Nicholson (ESP-Disk')
by Jordannah Elizabeth

Bassist William Parker had three new albums released in October 2021. Each has its own distinct tone and feel, as they should, yet Parker's performance is a common thread bringing these works to virtuosic fruition. This is not to say that Parker positions himself as the star. He is a generous collaborator who flows well with each of his bandmates, which allows for the creation of cohesive musical projects.

El Templo, a trio date with pianist Paula Shocron and drummer Pablo Díaz, bubbles and overflows through a technique the group describes as "natural counterpoint". Parker leads the group with vigorous, low pizzicato percussiveness in the opening track "Los Jardines". Díaz joins Parker's brief solo, swiftly swirling his brushes around the entire drum head, adding to the intensity of Parker's fast-tempoed playing. Shocron engages with lightning-speed high-toned runs, which sound like a comet speeding through the sky and exploding before it hits the Earth's atmosphere. The title track, with a running time of over 30 minutes, is much more spacious, allowing Parker to bow tapering tones, which dance along with kalimba-like piano and cymbals. It moves along like molasses, resembling a slowed-down, reconstructed standard that tells a tale of lost love.

Village Mothership is also from a trio of piano, bass and drums, in this case Matthew Shipp, Parker and Whit Dickey, respectively. Opener "A Thing & Nothing" is deep and brooding, traveling through different moods and going from sparse and quiet to heavy and powerful. Shipp's playing is patient as moved from whole notes to eighth- and quarter-notes that are slightly dissonant, diverse and imaginative. Parker and Dickey play off one another intuitively, the former's steady walking adapting to each improvised moment, and the latter's percussive crescendos and decrescendos helping to generate the swells and valleys of the track. The third track, "Nothingness", is a moody composition that feels like subverted swing. The album is a dance between sonic worlds, listeners going on a sumptuous and exciting journey. Each piece is unpredictable and adventurous.

No Joke! features a much more expansive lineup, saxophonists James Brandon Lewis (tenor) and Devin Brahja Waldman (alto), violist Melanie Dyer, drummer Gerald Cleaver (plus Francisco Mela on drums and vocals for one track) under Patricia Nicholson (spoken word). "Struggle" is a timely piece centering around the Black experience in America, Parker playing a loosely walking line while Cleaver and Dyer sit within the bedrock of Nicholson professing, "They have stolen our words". The album closes with the 21-minute title track: wild, upbeat and heavily nuanced as the horns and viola play freeform riffs around each other before advancing into longer, tapering melodies that feel more composed and intentional. *No Joke!* is a socially conscious album navigating the reality of injustice in Black communities in America and beyond, defiant in the tradition of The Last Poets and Max Roach's *We Insist!*

For more information, visit astralspirits.bandcamp.com, taoforms.bandcamp.com and espdisk.com. Parker is at *Bushwick Public House* Jan. 10th and *The Stone* Jan. 26th-29th. See *Calendar*.



Hive Mind
Miles Okazaki/Trevor Dunn/Dan Weiss
(Tzadik)
by Stuart Broomer

Brooklyn-based guitarist Miles Okazaki covers a broad musical range, from *Work*, his brilliant 2018 six-CD solo exploration of Thelonious Monk's complete oeuvre, to the inventive quartet performances of his Trickster album (Pi Recordings, 2016) and his sideman appearances with Steve Coleman, Mary Halvorson, Jonathan Finlayson and others, all of it distinguished by consistent creativity and thoughtfully deployed technical mastery. Here he is joined in an all-improvised set by electric bassist Trevor Dunn and drummer Dan Weiss with guest appearances by Tzadik label head John Zorn on alto saxophone.

The improvisatory character is insistent: it is a recording of first takes, without edits, in order of performance. What is also noteworthy is the shape of the material. There are 12 tracks in 48 minutes; only three tracks make it past five minutes, none over six. Each piece achieves an immediate focus, whether exploring a sonic zone or developing a pattern. For extreme brevity, there is "The Timing Is No Accident", appropriately titled, which comes in at a scant 2'27"; however, it doesn't sound like a fragment: it is fully realized music. By session's end, *Hive Mind* sounds like a long-standing band.

There is a definite cinematic feel to the music, from beginning to end. In his brief liner notes, Okazaki mentions that there were flying saucers in the headlines during the week of the recording. If that suggests elements of anticipation, excitement, a certain frisson of dread perhaps leavened by bemusement, all of it will arise in the CD's shifting moods.

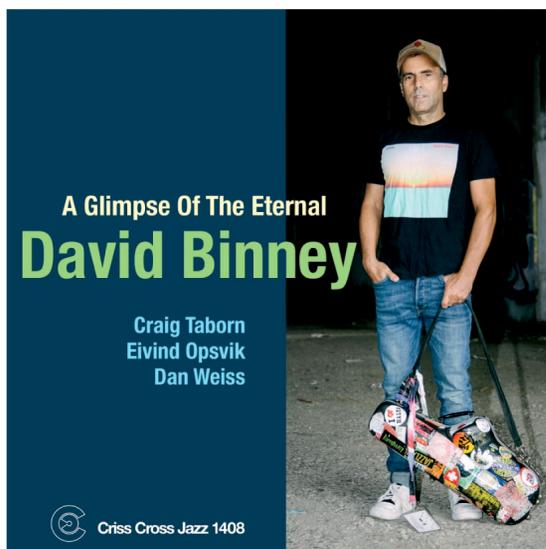
The opening "Ball of Light" has a densely electronic texture and a machine-like insistence that immediately suggest science fiction, a feeling that will arise again in "Smoking Light". There is the play of shadows that characterizes film noir, arising both in the looming, threatening sludge of "Havana Syndrome" and convolutions of "Hidden in Plain Sight".

The complex interplay of "Indistinguishable Gray Expanse" arises from Okazaki's quick response to Dunn's inventive, guitar-like figures. As things develop, the interplay does as well. The strange weave of "Mr. Efficient" begins in Dunn and Weiss' compounding funk patterns, with Okazaki carrying them far afield with multiple distortions, sometimes backwards sounding and reverberant at once. "Pistons" continues the complex haze, liquid tones hanging in space or glassy ones disappearing until Okazaki takes off on his most developed flight of the session against Weiss' polyrhythms.

"Insensitivity Training", with Zorn's first explosive appearance, sounds like an exotic and crowded market square, while the shifting, sometimes balladic "Release the Footage" suggests the quartet should have a future; *Hive Mind*'s closing episodes meanwhile—the dense, distorted, yet melodic "Betz Sphere" and the grinding weirdness of "Wet Robot"—insist that the trio, at least, should be working regularly.

For more information, visit tzadik.com. Okazaki is at *The Stone* Jan. 12th. Dunn is at *Joe's Pub* Jan. 9th with Rubin Kodheli. Weiss is at *Nublu* 151 Jan. 22nd as part of *Winter Jazzfest*. See *Calendar*.

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FRED HERSCH

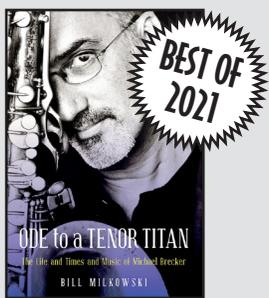
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Ode To A Tenor Titan:
The Life and Times and Music of Michael Brecker
Bill Milkowski (Backbeat Books)
by Robert Bush

It is hard to believe that the iconic saxophonist Michael Brecker has already been gone for 15 years now, having been snatched from our mortal coil by the ruthless assassin leukemia on Jan. 13th, 2007 at the age of 57 at the apex of his monstrous abilities. Brecker became the most influential saxophonist of the post-John Coltrane generation and he managed to do so without selling out or compromising his creative and artistic integrity.

His impact on our world is carefully documented by journalist Bill Milkowski, who was a friend of the subject. Milkowski basically invented this form of biography with his first book *JACO: The Extraordinary And Tragic Life Of Jaco Pastorius* in 1995 and Pat Martino enlisted him as a co-author for *Here and Now! The Autobiography of Pat Martino* in 2011. Milkowski describes *Ode To A Tenor Titan* as a "love letter to a pal", but it is important to note that this book doesn't gloss over any of the subject's shortcomings despite their close relationship. It describes Brecker's reaction to the slings and arrows of his life without becoming sensational or maudlin and the entire work is exhaustively researched and documented.

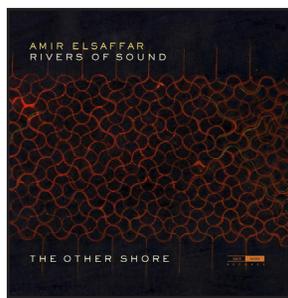
Brecker got his first national exposure in the late '60s with early gigs in the Horace Silver band (alongside older brother Randy Brecker on trumpet and future bandmate Billy Cobham on drums). The prototype fusion group Dreams proved to be enormously influential as did the Brecker Brothers band he co-led with his sibling.

Throughout his career, Brecker managed to lend his sound to a variety of pop and rock recordings without diluting the essence of his aesthetic, which leaned heavily on the inspiration of Coltrane's late period, including the masterful use of multiphonics. Early on he appeared on everything from Todd Rundgren's "Hello, It's Me" to Parliament's *Mothership Connection*. Indeed, Brecker could just be one of the world's most recorded saxophonists. In just a one-year period, he appeared as a sideman on Joni Mitchell's *Shadows & Light*, Steely Dan's *Gaucho*, Pat Metheny's *80/81* and Chick Corea's *Three Quartets*.

Like many players of his generation, Brecker fell into substance abuse, but, unlike so many, he got clean in 1982 and subsequently spent many years helping others into the road to recovery. He was at the top of his game in terms of touring as a leader when Paul Simon offered him a multi-year tour in support of his *Rhythm of the Saints* tour and the description of those negotiations is among the many highlights of the book.

Brecker's untimely death still reverberates in the music community, but the publication of *Ode To A Tenor Titan* goes a long way toward a greater celebration of his monumental contribution to modern music.

For more information, visit backbeatbooks.com



The Other Shore
Amir ElSaffar Rivers of Sound (Outnote)
by Tom Greenland

The Other Shore is the sophomore release of Amir ElSaffar's Rivers of Sound Orchestra, a 17-piece multicultural ensemble. Equally gifted at jazz and classical trumpet, Iraqi *maqam* singing and santur, ElSaffar employs his versatile skill set to write works that mix structure and simultaneity, modes and harmony, microtonality and equal temperament, individuality and collectivity, craftsmanship and soul.

Drawing from the *maqam* tradition, most of his compositions are rooted in modes, with low drones to anchor the (sometimes shifting) tonal centers and long-limbed ornate melodies peppered with half-flat seconds, thirds, sixths or other microtones. The melodies are heterophonic, performed simultaneously by trumpet, vibraphone, saxophones, viola, joza (Iraqi spike-fiddle), oboe and/or nay (side-blown flute), each instrument playing a slightly different version of the same song, creating a thick multi-laminate texture, the collective cry of diverse personalities. ElSaffar even experiments with harmonies—not an easy go when using microtonality—with interesting results.

Much of the excitement is generated rhythmically, with standard and odd meters (often combinations of two- and three-beat groups) supported by trap drums, mridangam and dumbek or frame drum, with pulsing patterns supplied by bass, cello, ouds, buzuq and guitar. "Ashaa", for example, after a series of held pitches, launches into a groove alternating 16- and 17-beat phrases, then another combining groups of 3s and 2s before moving to a fast 5-beat meter, ending with an ecstatic improvised 'chorale'.

Additional excitement results from the constantly improvising middle-level parts, soft noodling by the various string and percussion instruments, murmuring like background conversations in a crowded venue. Some of the most soulful moments occur during ElSaffar's affective vocals on "Dhuha" and "Transformations", his evocative trumpet solo on "Reaching Upwards", his sister Dena's plaintive joza playing and Mohamed Saleh's keening English horn spotlighted on "Medmi". Although ElSaffar's clear vision and leadership are tangible it is equally apparent that the album is a collective effort, finding its strength in numbers.

For more information, visit outhere-music.com. ElSaffar is at The Stone Jan. 12th-15th. and City Winery Jan. 14th as part of Winter Jazzfest. See Calendar.



Trio
John Patitucci/Vinnie Colaiuta/Bill Cunliffe (Le Coq)
An Evening with John Patitucci & Andy James
John Patitucci and Andy James (Le Coq)
by Scott Yanow

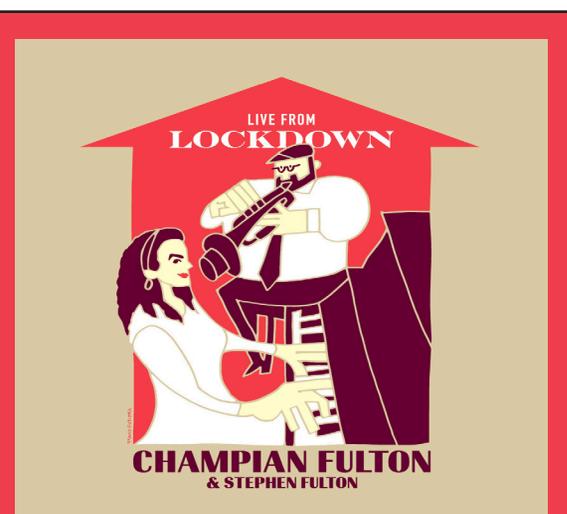
Bassist John Patitucci began his career on the West Coast where, during 1980-84, he quickly gained a strong reputation for virtuosity and creativity within modern bop. He started becoming world famous in

1985 when he debuted with Chick Corea's Elektric Band. On these two releases from the Le Coq label, he returns to his roots, both geographically and musically.

Trio is Patitucci, pianist Bill Cunliffe and drummer Vinnie Colaiuta mostly performing standards. The music ranges from the boppish George Shearing tune "Conception" and a sophisticated treatment of Wayne Shorter's "Ana Maria" to an uptempo "Seven Steps To Heaven" and sensitive version of "Laura". The solo statements are concise with Cunliffe and Patitucci as the lead voices and Colaiuta (who has a few short spots) playing tastefully throughout. While the interpretations are not derivative, fans of the Bill Evans Trio in particular will enjoy this set.

An Evening with John Patitucci & Andy James is a showcase for the latter, who has a very attractive voice, occasionally jumps in joyful fashion into the upper register and does a fine job of consistently giving warmth to the wide variety of songs. Her style is reminiscent of the better vocalists of the mid-to-late '50s who straddled the boundary between cool jazz and middle-of-the-road pop singing even if some of the tunes are of more recent vintage. The personnel and instrumentation often change from song to song and solos are brief (often only a half chorus), giving one just a taste of such notables as Chris Potter, Terrell Stafford, Rick Margitza, Jake Langley and the pianists/keyboard players with Patitucci very much in a supportive role. Highlights include the lightweight but fun "I Love You And Don't You Forget It", "Moonlight In Vermont", "Some Other Time", "Laura" and "More Than You Know". This CD serves as a fine introduction to the excellent singing of Andy James.

For more information, visit lecoqrecords.com. Patitucci leads a Chick Corea tribute at Rose Theater Jan. 13th-14th. See Calendar.



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—Morgan Enos, JazzTimes



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Homeward Bound
Johnathan Blake (Blue Note)
by Kira Grunenberg

Considering the Blue Note Records to which drummer Johnathan Blake has contributed, like *Breathe* (2021) from recently departed organist Dr. Lonnie Smith, and pianist Kenny Barron's *Concentric Circles* (2018), *Homeward Bound* feels almost like its own homecoming. Even so, the album's title track as well as other pieces like "Steppin' Out", "LLL" and "Abiyoyo", instead reveal a project rooted in musical and emotional intention extending outside this personal milestone.

Homeward Bound's energy is built on group chemistry generated by familiarity. It starts with the relationships between Blake and his Pentad bandmates, pianist David Virelles and bassist Dezron Douglas, and continues through Blake's collaborative history with vibraphonist Joel Ross and a shared connection with saxophonist Immanuel Wilkins as cohorts of both Philadelphia and Blue Note. This is evident in the way the players are able to bob and weave around not only one another but also the complex time changes and rhythmic pivots throughout the session.

Homeward Bound opens with "In the Beginning Was The Drum". In only a minute's time, Blake showcases the many tone colors of his instrument and his performative finesse. This introduction will impress upon familiar and new listeners alike just how creative and skilled Blake is as a player. From there, the rest of the band find their own moments to flourish and add to Blake's structural art individually and as a unit.

Vibraphone and saxophone lead on "Rivers and Parks", giving the track a playful and flexible flow. Blake remains key for rhythmic structure but opts for his drum and cymbal timbres to provide gentler, supporting sounds. Conversely, "LLL"'s opening presents a prominent display of nuanced dancing around the drumkit; though the rhythms may sound crowded and on the verge of chaos, Blake remains in control and poised at all times. When Wilkins and Ross drop in with more melodically and rhythmically stabilizing phrasing, the piece gains immediate linear clarity without losing compositional excitement.

Homeward Bound's cohesion and artistic insight culminates on the interpretation of English singer-songwriter Joe Jackson's "Steppin' Out". Each exercises

just enough creative autonomy to give the familiar motif the slightest edge of unpredictability. Blake, especially, pushes the boundaries of the song's established grooves with syncopated rhythms and rapid rim-shot flourishes. However, it is a sign of respect that these creative changes never become the song's main musical focal point. Blake merely builds upon something great and enhances, without taking over.

Homeward Bound is a treasure: intricate with its compositions, honorable with its dedications and playful in its execution.

For more information, visit bluenote.com. Blake is at Jamaica Center for Arts and Learning Jan. 13th and City Winery Jan. 14th as part of Winter Jazzfest. See Calendar.



Absence
Terence Blanchard featuring The E-Collective
and The Turtle Island Quartet (Blue Note)
by Russ Musto

This latest effort from Terence Blanchard pairs the trumpeter's E-Collective of guitarist Charles Altura, pianist Fabian Almazan, bassist David Ginyard and drummer Oscar Seaton with The Turtle Island Quartet (violinists David Balakrishnan and Gabriel Terracciano, violist Benjamin von Gutzeit and cellist Malcolm Parson), on a genre-merging date paying homage to master musician Wayne Shorter. Blanchard's feting is indeed a fitting one considering the mirroring of their career trajectories from Jazz Messenger to fusioner to opera composer. The trumpeter's performance reveals that his seemingly disparate abilities as jazz improviser, film scorer and opera creator are not incongruent talents, but three sides of the same triangular coin.

Ginyard's opening title track begins with a pastoral piano prelude before morphing into an expansive symphonic tapestry, combining synthesizers and strings in a sonic landscape on top of which Blanchard's electronically enhanced horn treads a broad harmonic path. Almazan's arrangement of "The Elders" is a dramatic exploration of Shorter's composition from Weather Report's *Mr. Gone*, with electrified trumpet and guitar solos recalling the sound of Miles Davis' post *Bitches Brew* bands. Blanchard's lush orchestration of "Fall", which he largely plays acoustically, does fitting justice to the Shorter classic. His "I Dare You" — titled after Shorter's retort to the question "What is jazz?" — begins with a string quartet intro mimicking Beethoven's Fifth, then bursts into a boldly ominous march.

Strings again play a prefatory introduction to Ginyard's "Envisioned Reflections", a melodically engaging atmospheric deliberation. Balakrishnan's "The Second Wave", a feature for Turtle Island sans Blanchard and The E-Collective, reflects the group's wide range of influences, from Stravinsky to gypsy jazz and bluegrass, whereas Altura's "Dark Horse" showcases the E-Collective minus strings on a dreamy ambient outing. Blanchard's arrangement of Shorter's *Native Dancer* composition "Diana" brings back the strings, utilizing them and piano beautifully to create a sonic tapestry bathing his legato trumpet lines in a manner that enhances the ballad's Brazilian-tinged melody. The date closes with "More Elders", an exciting improvised extract edited from the earlier "Elders" track too good to leave on the cutting room floor.

For more information, visit bluenote.com. This project is at City Winery Jan. 13th as part of Winter Jazzfest. See Calendar.



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Searching For The Disappeared Hour
 Sylvie Courvoisier/Mary Halvorson (Pyroclastic)
 by Robert Iannapolo

Pianist Sylvie Courvoisier and guitarist Mary Halvorson released their first disc as a duo (*Crop Circles*) back in 2017 and it found its way onto this reviewer's Best of the Year list. *Searching For The Disappeared Hour* may be doing the same.

This album has a more familiar quality and is more relaxed in tone, which is not to say that it lacks the exploratory edge for which these two players are noted. That is clearly there and in the forefront.

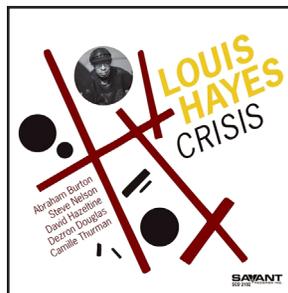
The proceedings open with Halvorson's "Golden Proportion", stately chords played by Courvoisier. When Halvorson enters, it is with subtle spiky dissonances until a forest of strings, hammered and plucked, sprouts up, becoming something very different from its beginning.

Oddly, it is the more melodic sounds that surprise the ear. Courvoisier's "Moonbow", after a knotty intro with the two spiraling around one another, settles into a calm piano figure that sounds related to Claude Thornhill's "Snowfall". But as it progresses it once again opens up with dense chords played by the pianist over the piano figure and Halvorson delving into her patented effects. It is a remarkable dissembling of a

piece and offers much to the listener. "Torrential" contains a lot of contrapuntal interplay before it delves into the duo dwelling on a motif. "Mind Out Of Time" spends much of its time artfully developing a misterioso mood.

This is a duo whose members, while like-minded musically, are different enough to surprise and entertain both the listener and each other.

For more information, visit pyroclasticrecords.com. This project is at The Jazz Gallery Jan. 14th as part of Winter Jazzfest. See Calendar.



Crisis
 Louis Hayes (Savant)
 by Pierre Giroux

Louis Hayes is a drummer of impeccable taste and swing. He came from the same cohort of Detroit jazzers of the '40s-early 50s like Kenny Burrell, Barry Harris, Tommy Flanagan and the Jones Brothers. He burnished his reputation through a series of seminal recordings with Horace Silver and in 1960 he began his long career as a leader with *Louis Hayes Featuring Yusef Lateef & Nat Adderley* (Vee-Jay). Now 84, Hayes has a new release with a group of exceptional musicians: Abraham Burton (tenor saxophone), Steve Nelson (vibraphone),

David Hazeltine (piano) Dezron Douglas (bass) and, on two tracks, vocalist Camille Thurman. The set gives Hayes the opportunity to recognize many of his bosses over the years, including Joe Farrell, Bobby Hutcherson, Lee Morgan and Freddie Hubbard.

The album kicks off with the Farrell tune "Arab Arab", which sets the pace for the balance of the session. It has a Middle-Eastern texture on which Hayes lays down the tempo and Nelson, Burton and Hazeltine show that they are perfectly in sync with the story that Hayes intends to tell. Hutcherson's "Roses Poses" is a samba-textured number, which plays to Hayes' strength as an alert and dynamic drummer. Morgan's "Desert Moonlight" comes from his 1966 Blue Note LP *The Rumproller*; led by Burton and Nelson and pushed along by Hayes, the band delivers a reading bustling with crisp exploratory textures. The title track is a Hubbard original and the intriguing unison intro between Burton and Nelson sets up the balance of the piece. Driven by muscular drumming, the band rips through the arrangement with both Hazeltine and Nelson showing themselves as resourceful and assertive boppers.

The two tracks with Thurman are "I'm Afraid The Masquerade Is Over" and "Where Are You?" She and Hayes met when she sat in on his 80th birthday gig at Dizzy's Club and he was impressed with her voice and self-assurance. And rightly so. Thurman shows her prowess and dexterity as she covers the former number with a delicate affinity and swings out the latter in fearless fashion. The closer is "It's Only A Paper Moon", the band cooking, each exchanging eighths with Hayes, showing their harmonic vocabulary.

For more information, visit jazzdepot.com. Hayes is at City Winery Jan. 14th as part of Winter Jazzfest. See Calendar.

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Human
Shai Maestro (ECM)
by Tyran Grillo

After making his ECM leader debut in 2018 with *The Dream Thief*, pianist Shai Maestro returns with bassist Jorge Roeder and drummer Ofri Nehemya, adding to the mix trumpeter Philip Dizack (in his debut for the label) for a sound that feels as solitary as it does tapped from the veins of collective experience.

If the predecessor was a reflection of past harmonies, this followup holds a mirror to the future. Forward-looking tendencies are immediately apparent in “Time”, which, after a clear opening thesis, dissipates into the gentlest of body paragraphs and (speaking of mirrors) “The Thief’s Dream”, wherein wonders abound. In these blushes of information, window-framed views outline the possibilities of constant change. Similar atmospheres in the title track and the brief “GG” uphold chance encounters as examples of purposeful living.

If any glimpses of permanence are to be caught, one could find them in tracks like “Hank and Charlie” (an elegiac tribute to Hank Jones and Charlie Haden) and Duke Ellington’s “In a Sentimental Mood” (the only tune here not written by Maestro). By focusing on ephemeral subjects, they reinforce the solidity of what is left behind in the process of memorializing them.

The same holds for the album’s deepest moments, reserved for such master narratives as “Mystery and Illusions”, which further highlights the musicians’ strengths. From the gentle way Dizack lays down the theme like a parent transferring a napping baby from arms to crib to the graceful drumming and piano asides and Roeder’s dancing synchronicity drawing a thread through it all, the band’s sense of touch makes a statement of its age, for the ages. Like “Compassion” (a solo offering from Maestro) or the concluding “Ima” (a wonder to behold), it is a new level of music making that must be heard to be believed.

For more information, visit ecmrecords.com. This project is at *Le Poisson Rouge* as part of *Winter Jazzfest*. See *Calendar*.



Y'All Don't (Really) Care About Black Women
Melanie Charles (Verve)
by Jim Motavalli

Singer/flutist Melanie Charles’ mission is to pay tribute to the singers who inspired her – Ella Fitzgerald, Billie Holiday, Marlena Shaw, Sarah Vaughan, Betty Carter and Dinah Washington – updating the sound and trying to “make jazz trill again”. In the course of that endeavor, Brooklyn-bred Charles enlists the original artists in radically deconstructing the songs with a fairly heavy hand, in many cases losing what made them great in the first place.

Sometimes it works, however. “God Bless the Child” incorporates heavy tribal drumming and a vaguely Asian melody line reminiscent of rock group Jade Warrior. On top of this Charles lards a diva-like vocal performance miles away from Holiday’s original. But she can most certainly sing and strangely enough it all comes together. And then there is Marlena Shaw’s iconic 1969 tough-times tale “Woman of the Ghetto”. We are treated to heavy R&B bass (very upfront) and drums, a slightly distorted vocal with echo and Brandee Younger’s harp. The original was pretty funky too and this is another successful update.

Most of the rest, though, is smothered in studio effects applied with a cudgel, heavy-handed editing and pointless distortion. Perhaps producing herself wasn’t the wisest choice. If you’ve forgotten Carter’s powerhouse version of “Jazz Ain’t Nothing but Soul”, Charles usefully reprises its intro here. But that only serves to contrast its swinging cadences with her own choppy shrill R&B interpretation. Halfway in she starts swinging a verse – is the ship righting itself? – but then it goes down for the third time. Remember, this is a song about jazz, rendered in a version that obliterates it. “Pay Black Women Interlude” has the makings of a swell instrumental led by flute, but is fatally interrupted by random spoken interjections. Vaughan’s live “Detour Ahead” (also sampled) is creamy, but crashes into Charles’ modernization. What could have been an affecting take is simply drowned in vocals, electronics and trickery. “Beginning to See the Light” is cut into disjointed pieces and topped with synthesizer.

Abbey Lincoln’s “The Music is the Magic” benefits from Charles’ live band: Keith Brown (piano), Shedrick Mitchell (organ), Dezron Douglas (bass), Tay Zaro (cello) and Daniel Winshall (synthesizer). It is just a one-minute snippet but, based on this, maybe the place to see the undoubtedly talented Melanie Charles is in a club.

For more information, visit jazz.centerstagestore.com. Charles is at *Bowery Ballroom* Jan. 15th as part of *Winter Jazzfest*. See *Calendar*.

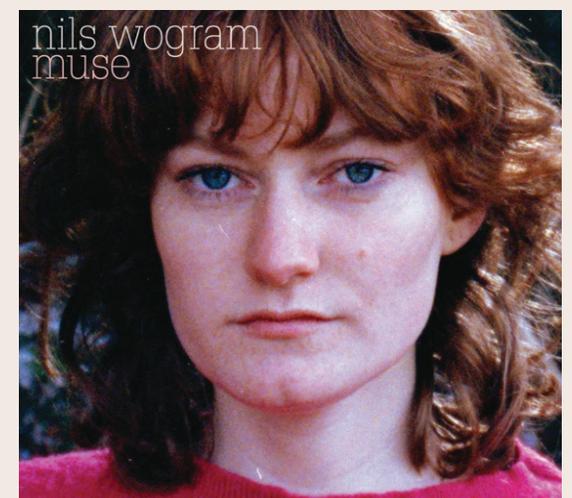
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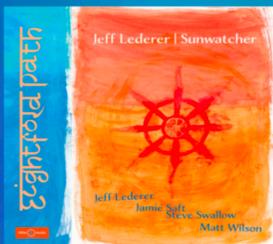
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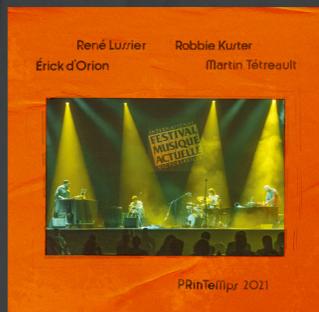
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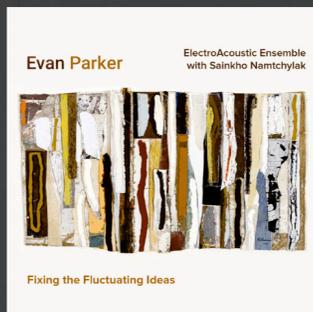
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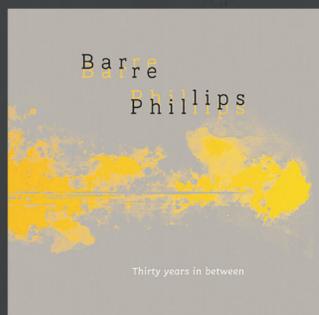
VICTO CD 133



EVAN PARKER
FIXING THE FLUCTUATING IDEAS

Recorded at the 13th FIMAV 1996

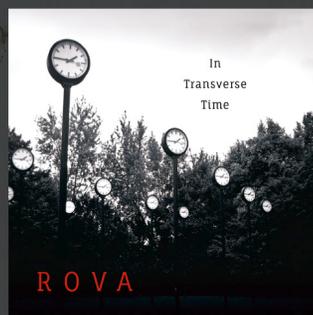
VICTO CD 132-08



BARRE PHILLIPS
THIRTY YEARS IN BETWEEN

Recorded on May 12, 1989 and
at the 35th FIMAV 2019

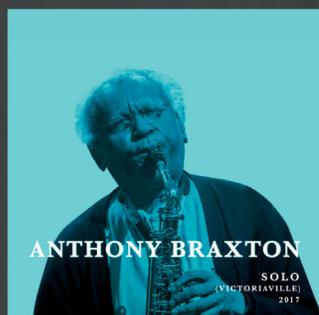
VICTO CD 131



ROVA SAXOPHONE QUARTET
IN TRANSVERSE TIME

Recent compositions 2013-2017
studio recordings

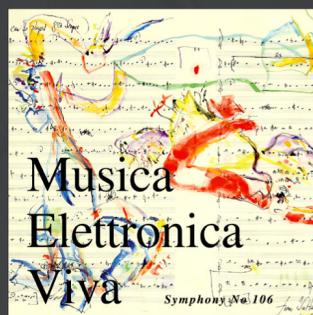
VICTO CD 130



ANTHONY BRAXTON
SOLO (VICTORIAVILLE) 2017

Recorded at the 33rd FIMAV 2017

VICTO CD 129



MUSICA ELETTRONICA VIVA
SYMPHONY NO 106

Recorded at the 32nd FIMAV 2016



Omniverse
Sun Ra and His Arkestra (Modern Harmonic)
by Monique Ngozi Nri

The opening chord from Sun Ra's piano introduces the pathway to a mellifluous John Gilmore on tenor saxophone in a ballad so lush it is barely Sun Ra except for the mysterious intervals and slight sonic dissonance so characteristic of his music. The subject of the opening piece, "The Place of Five Points", is the place of Sun Ra's arrival on the planet: Birmingham, Alabama. The solo Gilmore takes hits both the high and low registers in a way that both calms and excites the brain. Bassist Hayes Burnett and drummer Samarai Celestial provide sporadic rhythm and otherwise highlight and accent the glittering keyboard display. "West End Side of Magic City", also a name for Birmingham, swings with vibrant interplay between Sun Ra's eclectic chords and Gilmore in very much a call-and-response affair. John Szwed notes in his book *Space is the Place* that Sun Ra was ambivalent towards the Magic City, suggesting he saw the city also as a place of "fantasy, a city without evil, a city of possibilities and beauty."

Greg Tate, the great writer/thinker of Black culture who left the planet on Dec. 7th, 2021, wrote of Ra: "The omnidirectional pursuit of musical, philosophical and poetic inspirations from historical, mythical and futuristic sources is a Ra staple." It is a drag that as the Arkestra comes into its own with a first Grammy nomination that Tate is no longer here to comment on what this renaissance means for the future of the Afro-Futurism canon into which he placed the Arkestra, borne from what he describes as Sun Ra's "rallying, recombinant fusion of cosmic darkness and African Blackness." That combination is present in full force on "Dark Lights in a White Forest". We hear a full array of horns, from Michael Ray's muted trumpet to Gilmore's tenor flurries and intonations of Charles Davis' baritone. As the longest track at just under 11 minutes, it provides an opportunity for the players to stretch more than on the prior tracks. The last notes on muted horn eerily call out to space.

The title track to this 1979 session (originally on *El Saturn*) is also what Sun Ra often named his Arkestra and the impressive discography of Sun Ra's compiled by Hartmut Geerken (who died on Oct. 21st, 2021) and Chris Trent also bears the name. The definition is a universe that is spatiotemporally four-dimensional; perhaps that means a fourth dimension encapsulating all forces for transformation, a concept at the heart of Sun Ra's philosophy. The music is sublime and surprisingly gentle, the slow tempo, combined with mellow interweaving of piano and horns, having an almost hypnotic effect. "Visitant of the 9th Ultimate" also has a relatively slow tempo to start before swinging up to a brisker pace. This is the closest the recording comes to the omniscient, omnipotent, omnipresent heat of Sun Ra's larger ensembles.

According to the notes on the back of a beautifully packaged vinyl, replete with a heliocentric circle of purple on the cover, at least three of the compositions are not recorded elsewhere, so this offering serves as an important part of Sun Ra's oeuvre. Sun Ra stares out of a black and white photo also on the back cover, a glittery sun emblazoned on his chest. His eyes are unshielded by candy cane spiral sunglasses. He looks serious about his mission. Back to the AfroFuture!

For more information, visit modernharmonic.com

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With Lou Grassi Feat. Georg Wissel
Klaus Treuheit Trio (KTMP)
 by Steven Loewy

Two performances, one a trio recorded in 2007, the second a duet recorded in 2016, this double album is undoubtedly one of the oddest (though surprisingly enticing) releases of 2021, for a variety of reasons.

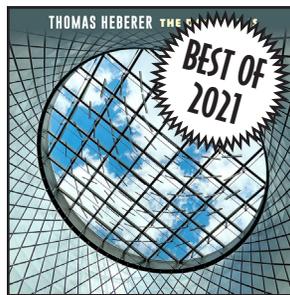
Regardless of how extreme the music, traditional structures can provide a point of reference, leading to accessibility. For conventional jazz, that includes melody and improvisation based on a set chord structure. For more radical, free improvisation, there is often some sort of structure that breeds familiarity. What German pianist Klaus Treuheit's vision shows here is a way to interact in an abstract way that is *sui generis*, with few antecedents.

The first CD, consisting of ten tracks, is divided into two "suites", the first half called "Prickly Tenacity" and the second "Sublime Sensations", performed by a wide-ranging trio of tenor saxophonist Georg Wissel, veteran drummer Lou Grassi and Treuheit on prepared piano and "intensified" harpsichord. The band displays a wonderful, if uncanny, connection. The music does not 'go anywhere', at least in the conventional sense; rather it has a surprisingly soothing and animal-like quality, which eschews convention and relies on seemingly random primitive sounds, often played thoughtfully and slowly, diminutive sounds prevailing. But what makes it so attractive are the continual surprises that pop up, with the leader scratching away, saxophone indulging in light, forceful aberrations and the always wonderful Grassi adding considerably with bells and variegated sounds. So, for example, the fourth track features deliciously fluttering saxophone, without any grandstanding, the others joining and dropping out as needed. The next track is intensely fast and light, Wissel gliding above, with vocal interjections and an always-on Grassi. Treuheit is dashing throughout, with each piece sounding different, as the trio offers a powerful ode to something new and exciting and an antidote to society's anthem and the *bête noir* of creativity: conformity and thoughtlessness.

The second CD constitutes a single-track live recording called "Serracapriola", with Treuheit on organ and Grassi. There is clearly a different vibe in concert, without saxophone and with organ substituted

for harpsichord and prepared piano. In a sense there is a static, seriously random element, with a tip of the hat to composer John Cage, as much happens without preconceived notions. So a rumbling organ may increase its volume, followed by tinkling bells, and the volume slowly increases and then drops; or expectations are defied in some other way such as playing a solo for much longer than is customary or suddenly engaging in new rhythms. It can, at times, be languorous, tedious and even humorous, but somehow it works and, while this strange album is not for everyone, it has an indescribably quirky appeal, due to continual surprises and high level of performance, sucking the listener into its maw.

For more information, visit klaustreuheit.de. Lou Grassi is at Michiko Studios Jan. 21st. See Calendar.



The Day That Is
Thomas Heberer (Sunnyside)
 by Franz Matzner

The Day That Is, the latest release from German-born, New York-based trumpeter Thomas Heberer, at first feels like an inconsistent album, until the consistency begins to emerge. The 11 pieces each reflect different compositional parameters, providing his quartet platforms to raise its collective voice in unusual, yet structured, scenarios while also exploring a diversity of historic periods and styles.

During the isolation of COVID-19, Heberer embarked on a surge of composing, then partnered with bassist John Hébert, drummer Michael Sarin and compatriot saxophonist Ingrid Laubrock to record the pieces. While not obvious, Heberer has made clear that part of his inspiration was to sound a call against the violence and extremism of the past several years.

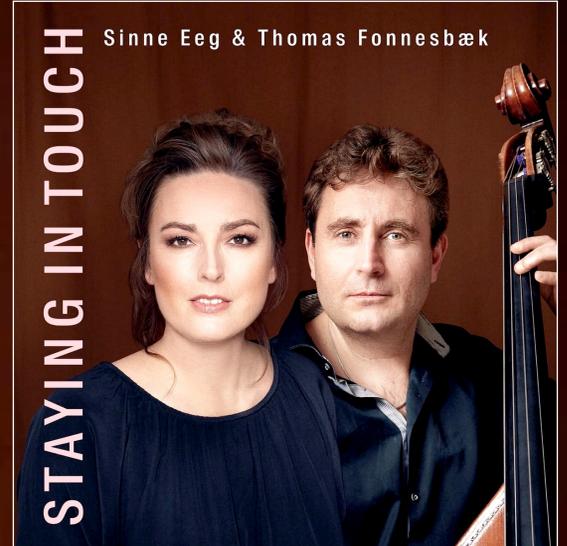
The musicians' technical facility are more than a match for Heberer's challenging compositions. His own skills are striking as he launches into sprints of clear, concise notes, turns on a dime to explore elongated phrases and then slides into sonic effects sounding, for example, like bees buzzing or woodpeckers knocking. Sarin provides rhythmic drive and stability within each context, deftly supporting solos as well as the quartet as an entity. Similarly, Hébert acts as connective tissue while the clarity of his solos is impressive. The shining star, however, is Laubrock with the level of energy, buoyancy and expression she injects into the collective effort. Her interactions elevate trading and accentuate attenuated emotion and her improvisational sprees fuel the album's moments of peak chaos. In short, she provides extra life to each of the compositional structures, making them all stronger and more robust.

Oddly, despite Heberer's association with free improvisation, it is the descents into free exchange that, at times, seem to lack fortitude, becoming momentarily distractions from a piece's overall impact. These moments are rare however and do not substantially mar the release.

The Day That Is will engross those eager to witness challenging compositional variation fulfilled by accomplished musicians. It may be less accessible for those seeking to ease into the pool rather than plunge.

For more information, visit sunnysiderecords.com. Heberer is at Downtown Music Gallery Jan. 18th and Michiko Studios Jan. 21st. See Calendar.

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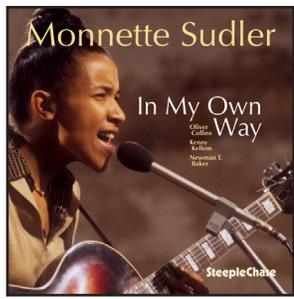
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In My Own Way
Monnette Sudler (SteepleChase)
 by Robert Bush

Philadelphia guitarist/vocalist Monnette Sudler has spent much of her lifetime in music operating under the radar of the mainstream jazz establishment. SteepleChase founder Nils Winther though was an early believer, signing her up for three albums back in the '70s. While she was on tour, Winther booked a recording studio to cut an album with her working band of Oliver Collins (piano), Kenny Kellem (bass) and Newman Taylor Baker (drums). Apparently, Winther thought the live material was more compelling, so *In My Own Way* remained on the shelf for the last 43 years. Just 26 when this recording was made, Sudler was already a veteran of groups led by Byard Lancaster, Sam Rivers and others.

The long-lost session begins with "Thoughts", a lively fusion-esque piece in the spirit of Chick Corea. Sudler's warm and silky legato draws the listener in; she has a bluesy bite and a penchant for repetition as a vehicle to create tension. Her pianist acts a creative foil and their rapport is a highlight of this session.

Sudler breaks out her vocal chops on the title tune and acquits herself well although her guitar solo later on sings a deeper tune. Perhaps the deepest selection is

"Fire and Air", where she stretches "to the edge of the avant garde" according to Sudler, quoted in Neil Tesser's excellent liner notes.

Not everything works. "All Blues" seems rushed and perfunctory and the second vocal tune, "Message To My Love", has lyrics that don't measure up to her captivating performance.

The album concludes with a live version of Collins' "Libra Rising", a 21-minute tour de force where all of the principals get plenty of room to flex. This is very much a document of the time and certainly whets the appetite as to the remainder of her career.

For more information, visit steeplechase.dk. Sudler is at Nublu Jan. 18th as part of Winter Jazzfest. See Calendar.



Open Arms To Open Us
Ben Lamar Gay (International Anthem/Nonesuch)
 by George Grella

Ben Lamar Gay has such a unique musical personality his work can be a little confusing, even as it is dazzling. Everything is compelling and organic and even what comes from left field has a musical logic to it once heard in a larger context. Think of him as an album-oriented composer and his work like a concept album, especially in its modern iteration in hip-hop. But where

those usually have an explicit narrative that shapes the tracks, Gay lets his mix of instrumental and vocal pieces build a complex musical impression.

So let this excellent new album unfold through time. A new work of his heard with the Wet Ink Ensemble last August at the Time:Spans festival of new music was hyperactive with detail and scene changes, the overall duration not enough to let each idea build and sink in. On this new album, that same feeling is stretched out through time; it builds memories, which become the context for each new moment.

It opens with a joyful anthem, "Sometimes I Forget How Summer Looks On You", then immediately swerves into more mysterious and oblique territory. There are shadows of Sun Ra, meaning that there is always standard form mixed in with freedom, and "Bang Melodically Bang" could be a hit single.

Gay brings a DIY aesthetic to jazz and jazz-adjacent music. He is such a good musician (heard here on cornet, voice, organ, balafon, synths, temple blocks, programming, manipulations, percussion, cítara, bass synth, triangle, pandeiro, beatbox and kick drum), it sounds like he is always doing exactly what he wants, even if no one would expect it. There is so much of the spirit of Rahsaan Roland Kirk, music that may seem eccentric because it is so surprising, but made with seriousness and exactitude.

Gay's liner notes talk both about rhythm—the album bursts with it—and memory and that is the logic. There are many rooms and byways, but in the end everything points to the future and the charged final track, "We Gon Win", brings what had seemed a shaggy dog story into tight, powerful focus.

For more information, visit intlanthem.com. This project is at Public Records Jan. 18th as part of Winter Jazzfest. See Calendar.

<p>WILLIAM PARKER & PATRICIA NICHOLSON "NO JOKE!"</p>	<p>GEBHARD ULLMANN/GERHARD GSCHLOSSEL/JOHANNES FINK/JAN LEIPNITZ/MICHAEL HAVES "GULFH OF BERLIN"</p>	<p>GABRIEL ZUCKER "LEFTOVER BEATS FROM THE EDGE OF TIME"</p>
<p>EUNHYE JEONG "NOLDA"</p>	<p>ROVA "THE CIRCUMFERENCE OF REASON"</p>	<p>ATTITUDE! "PAUSE & EFFECT"</p>

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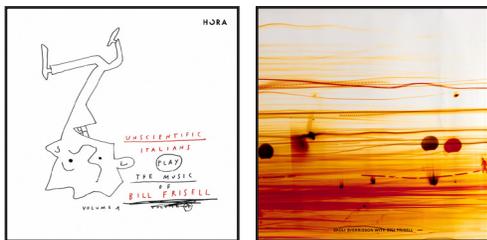
Iro Haarla Electric Ensemble
WHAT WILL WE LEAVE BEHIND
~ Images from Planet Earth

Known for her large number of works in the field of acoustic free jazz, Iro Haarla is a notable Finnish pianist, composer, arranger and band leader. Now Haarla takes an eye-opening sidestep towards progressive rock. Her new band consisting of renowned Finnish musicians, Iro Haarla Electric Ensemble weaves a vastly colourful world of sound around Haarla's peculiar melodies, and welcomes us to new sonic territory: a vibrant world where black music influenced rhythms, acoustic instruments, analog synthesizers and spacelike, valiant electric guitars converge.

For What Will We Leave Behind - Images from Planet Earth Haarla has put together a band whose musical expression is strong and profound.

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**Plays The Music of Bill Frisell, Volume 1
Unscientific Italians (Hora)
Strata**
Skúli Sverrisson with Bill Frisell (Newvelle)
by John Pietaro

The muses who captivate the ears, hands and heart of Bill Frisell have operated tirelessly, for these many years. His spectrum has traversed genre, sonority and even generation, but listeners of a certain age particularly recall the guitarist's volume pedal sound-poetry and whispering arabesques. From his earliest work, attention to finest detail with emphasis on pinpoint dynamics and cascading phrases acted as a priceless C.V. The textures cast about Paul Motian, John Zorn, Paul Bley, Jan Garbarek, Bobby Previte and Eberhard Weber, to name just a few, had an immediate effect on the industry. And while Frisell was the darling of ECM, he also pulled no punches on stage or in studio with Naked City or tracking sessions with Richard Hell.

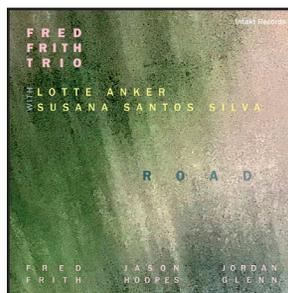
Frisell's laurels primarily concern his singular touch on the instrument, yet his status as a composer has also earned accolades, as noted on Unscientific Italians' *Plays the Music of Bill Frisell*. But wait: can his music stand with nary a guitar in sight? Pianist Alfonso Santimone dares the seemingly impossible with this 11-piece ensemble out of Tredozio, Italy, traversing this '80s-90s hallmark sound with piano, winds and rhythm. Rather than swinging with undue fervor, on the best cuts Unscientific Italians' tempered orchestrations and sizzling improvisations carry the day. The brief opener, a new telling of "Before We Were Born" (from the titular album), seizes upon Frisell's original intro of discordant mezzo-piano delicacy, expanding on both form and voicings but closing the work before its improvisational exposition. This leads into "Probability Cloud", originally a string trio with percussion and electronically-treated guitar, now recreated with the saxophones and clarinets, patience and dynamics of Cristiano Arcelli, Piero Bittolo Bon, Francesco Bigoni and Rossano Imili. Adding touches of brass, the leader's live electronics and Zeno De Rossi's drum rims, the full band rises into a swirling, free tapestry of aerial solos.

While this approach lends itself to some of the catalogue, it is not without problems. The sloping, blue theme of "Unsung Heroes", led here by the canonic trombones of Filippo Vignato and Federico Pierantoni, juxtaposes into an orchestral thicket in place of the original's sparse voices of Frisell and cellist Hank Roberts. This need not be problematic, but the guitarist's compositions were grown from the unique qualities and limitations of his instrument and sometimes such changes add nothing to the original. To wit, "Hang Dog" is captured by Santimone's razor-sharp piano repetitions before erupting into the frenetic orchestral escalations, which seem misplaced. Moreso, the new timbre of "Verona", one of Frisell's 'folk' tunes, belies its core, taking it from a Pete Seeger-like children's melody into the markedly cartoonish. One hopes that for Volume 2 the ensemble, as needed, is broken into smaller divisions when the orchestral approach overwhelms the inborn magic.

Frisell, himself, duets with Icelandic bassist Skúli Sverrisson on the fascinating *Strata*. Pieces such as "Sweet Earth" allow for a considerable span of breath, possibly simulating the glacial Nordic terrain, yet the album was recorded in Manhattan. This wide vision becomes that much clearer on "Vanishing Point"; an alluringly somber melody heard just off unison, almost a heterophony, timeless and chilled, its title reads as

the onomatopoeic. And "Ancient Affection" offers a nod to the elders, or simply Norsemen of old. The pair work so closely together, with electric and acoustic bass guitars played primarily in the higher register up the neck, they often sound like a guitar duo if not a single player double tracked. It has been said that these two can be of one mind. This makes for a fascinating conundrum of both the confined and the far afield, causing this reviewer to recall the torn emotions inherent in Conrad Aiken's short story of inner escape, "Silent Snow, Secret Snow". *Strata*, with its atmosphere of open harmonies, high-ceilinged reverb and transglobal breadth, can be called classic ECM, but its evocation of tightly quartered travel through distant lands is of the utterly newfound.

For more information, visit unscientificitalians.bandcamp.com and newvelle-records.com. Frisell is at The Stone Aug. 19th. See Calendar.



Road
Fred Frith Trio (Intakt)
by Jason Gross

An entire issue of this gazette could be easily devoted to the extensive, half-century career of guitarist Fred Frith, from his work as a founding member of Henry Cow to other ensembles (Art Bears, Massacre, Skeleton Crew), his solo work and dozens of collaborations. Now retired as a full-time college instructor, he has lately turned his attention to a trio with bassist Jason Hoopes and drummer Gordon Glenn he has had going since 2013, with two earlier Intakt albums under their belt.

This expansive, wide-ranging double-CD is their first live album. Known for his unique guitars and technique (using toys, found objects, live sampling), this time Frith deploys a specially-designed guitar made for upper registers, creating an extraordinary vocabulary of sounds.

The first disc, a set for the Weekend Festival in Köln in October 2019, is based around seven-part "Lost Weekend" (note the lovely pun), which includes striking contrasts such as sections of screeching and shuttering string noise over cymbal crashes ("Lost Weekend 1"), quiet guitar along with howling in tongues ("3") and spidery guitar runs combined with ghostly tones and jingling bells ("4").

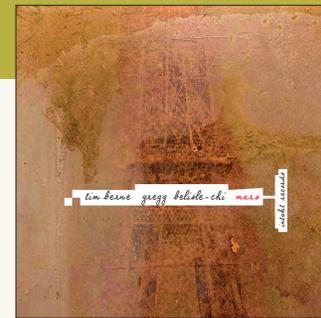
The second disc is looser with guest horns, recorded earlier the same month at the University of Virginia and later the same month back in Germany. This disc is framed by the unwinding and slow simmer of 18-minute "Color Of Heat", which features trumpeter Susana Santos Silva rapturously fluttering around Frith's alternately gentle and roaring, majestic tones, and 15-minute "Color of Heart", starting out riding on a more regimented, martial feel (reminding us what a Kurt Weill fan Frith is) before entering spacier vistas of sound, recalling '70s Miles Davis. In comparison, the second disc's middle pieces give saxophonist Lotte Anker room to expand into high-flying antics before Frith returns to passages of electric solitude ("The Tree Speaks") and thorny, punctuated segments ("Sinking In"). If this is any evidence of Frith's latest phase of his career, 'retirement' suits him very well indeed.

For more information, visit intaktrec.ch. Frith is at Merkin Concert Hall Jan. 20th for Bang on A Can's People Commissioning Fund Concert. See calendar.

(CD REVIEWS CONTINUED ON PAGE 26)

INTAKT RECORDS

www.intaktrec.ch



Intakt CD 374

TIM BERNE – GREGG BELISLE-CHI Mars

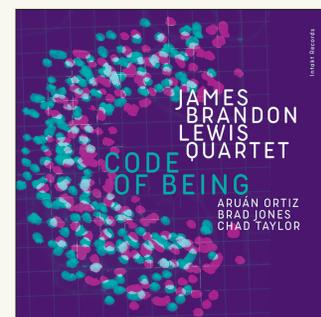
Tim Berne: Alto Saxophone
Gregg Belisle-Chi: Guitar



Intakt CD 373

ALEXANDER HAWKINS MIRROR CANON Break a Vase

Richard Olátúndé Baker: Perc
Neil Charles: Bass · Stephen
Davis: Drums · Otto Fischer:
Electric Guitar · Alexander
Hawkins: Piano, Sampler
Shabaka Hutchings: Flute,
Soprano Sax, Tenor Sax



Intakt CD 371

JAMES BRANDON LEWIS QUARTET Code of Being

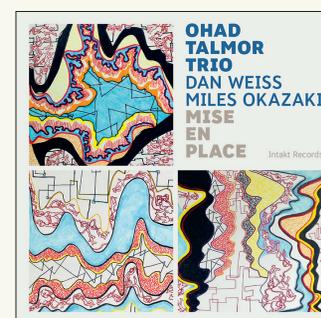
James Brandon Lewis:
Tenor Saxophone
Aruán Ortiz: Piano
Brad Jones: Bass
Chad Taylor: Drums



Intakt CD 372

FRED FRITH TRIO WITH LOTTE ANKER AND SUSANA SANTOS SILVA Road (2 CDs)

Fred Frith: Guitar, Voice
Jason Hoopes: Bass
Jordan Glenn: Drums
Lotte Anker: Saxophone
Susana Santos Silva: Trumpet



Intakt CD 366

OHAD TALMOR TRIO WITH DAN WEISS AND MILES OKAZAKI Mise en Place

Ohad Talmor:
Tenor Saxophone
Miles Okazaki: Guitar
Dan Weiss: Drums

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ALBUMS OF THE YEAR

- BUGPOWDER** — *Cage Tennis* (Trytone)
FIRE! — *Defeat* (Rune Grammofon)
FRANK KIMBROUGH — *Ancestors* (Sunnyside)
JAMES BRANDON LEWIS RED LILY QUINTET — *Jesup Wagon* (TAO Forms)
JOE LOVANO TRIO TAPESTRY — *Garden of Expression* (ECM)
MANKWE NDOZI AND BODY MEMORI — *felt/not said* (Auspice NOW)
WILLIAM PARKER — *Mayan Space Station* (AUM Fidelity)
PUNKT.VRT.PLASTIK — *Somit* (Intakt)
STEPH RICHARDS (WITH JOSHUA WHITE) — *Zephyr* (Relative Pitch)
WADADA LEO SMITH'S GREAT LAKES QUARTET — *The Chicago Symphonies* (TUM)
 — Laurence Donohue-Greene
BARRY ALTSCHUL'S 3DOM FACTOR (FEATURING JON IRABAGON) — *Long Tall Sunshine* (Not Two)
CHRISTER BOTHÉN 3 — *Omen* (Bocian)
BARRY GUY — *Irvin's Comet* (NoBusiness)
ALEXANDER HAWKINS — *Togetherness Music (For Sixteen Musicians Featuring Evan Parker + Riot Ensemble)* (Intakt)
JÜ — *III* (RareNoise)
FRANK KIMBROUGH — *Ancestors* (Sunnyside)
KOMA SAXO — *Live* (We Jazz/Freestyle)
STEPHANIE NILLES — *I pledge allegiance to the flag — the white flag* (Sunnyside)
IRÈNE SCHWEIZER/HAMID DRAKE — *Celebration* (Intakt)
MARTIAL SOLAL — *Coming Yesterday: Live at Salle Gaveau 2019* (Challenge)
 — Andrey Henkin

MUSICIANS OF THE YEAR

- JOHNATHAN BLAKE** (drums)
SATOKO FUJII (piano)
JAMES BRANDON LEWIS (tenor saxophone)
FRANCISCO MELA (drums)
WADADA LEO SMITH (trumpet)

LABELS OF THE YEAR

- ASTRAL SPIRITS** (astralspiritsrecords.com)
 ECM (ecmrecords.com)
GEARBOX (gearboxrecords.com)
 INTAKT (intaktrec.ch)
 SUNNYSIDE (sunnysiderecords.com)

CONCERTS OF THE YEAR

- FRANCISCO MELA SOLO TRIBUTE TO MILFORD GRAVES**
 February 13th, Soapbox Gallery
SAM NEWSOME QUARTET
Angelica Sanchez, Hilliard Greene, Reggie Nicholson
 April 21st, Bar Bayeux
AARON BURNETT QUARTET
Peter Evans, Nick Jozwiak, Tyshawn Sorey
 May 1st, Giant Step Arts "Walk With The Wind" Series, Central Park Summit Rock
JAMES BRANDON LEWIS RED LILY QUINTET
Kirk Knuffke, William Parker, Christopher Hoffman, Chad Taylor
 May 7th, Roulette
PETER EVANS BEING & BECOMING
Joel Ross, Nick Jozwiak, Savannah Harris
 June 24th, The Jazz Gallery
BRANDON LOPEZ TRIO
Steve Baczkowski, Gerald Cleaver
 July 30th, Vision Festival, Pioneer Works
"BIRD AT 100"
Bobby Watson, Gary Bartz, Vincent Herring, David Kikoski, Yasushi Nakamura, Carl Allen
 August 27th, Summerstage Charlie Parker Jazz Festival, Marcus Garvey Park
DAVE LIEBMAN EXPANSIONS
Bobby Avey, Tony Marino, Alex Ritz
 September 4th, Dizzy's Club
PRISM QUARTET AND GUESTS
Timothy McAllister, Zachary Shemon, Matthew Levy, Taimur Sullivan, Melissa Aldana, Chris Potter, Rudresh Mahanthappa
 September 15th, DiMenna Center for Classical Music
DAVE BURRELL SOLO
 October 15th, Arts for Art, Clemente Soto Vélaz Cultural Center
PATRICK HOLMES/CHRIS CORSANO
 October 24th, Catalytic Sound NYC Festival, Fridman Gallery
BILL CHARLAP/RON CARTER DUO
 November 5th, Birdland
 — Laurence Donohue-Greene

- CARNEGIE HALL PRESENTS: BRANDEE YOUNGER**
Dezron Douglas, Marcus Gilmore
 August 7th, Brooklyn Museum of Art
MATT LAVELLE'S 12 HOUSES
Claire Daly, Art Baron, Mary Cherney, Cheryl Pyle, Chris Forbes, Jeremy Carlstedt, Lee Odom, Charles Waters, Nicole Davis, Hilliard Greene, Catherine Sikora, Jose Luis Abreu, Rich Rosenthal
 October 3rd, Scholes Street Studio
VANGUARD JAZZ ORCHESTRA
 November 8th, Village Vanguard
 — Tom Greenland
KEN PEPOWSKI TRIO
Rossano Sportiello, Kevin Dorn
 June 11th, Mezzrow
JAZZ IN JULY — STANDARD TIME: DIANNE REEVES
Bill Charlap, Peter Washington, Kenny Washington
 July 27th, 92nd Street Y
MARISSA LICATA STRINGS ON FIRE
Matt Marcus, Martin Doykin, Shannon Ford, Jerry Sabatini
 Guest James Montgomery
 September 13th, Birdland
 — Marilyn Lester
ROBERT GLASPER TRIBUTE TO WAYNE SHORTER
Marcus Strickland, Jaleel Shaw, Keyon Harrold, Vicente Archer, Kendrick Scott
 October 12th, Blue Note
ISSAC DELGADO Y LA 9NA
Livan Mesa, Yorgis Goiricelaya, Roberto Vizcaino, Camilo Molina, Manuel Marcos, Mike Rodriguez, Roman Filiu, Carlos Perez
 October 22nd, Birdland
WYNTON AT 60: JAZZ AT LINCOLN CENTER ORCHESTRA WITH WYNTON MARSALIS
 November 18th, Rose Theater
 — Russ Musto
MINGUS BIG BAND
 November 9th, The Django
ANNE WALDMAN
Devin Brahja Waldman, William Parker
 September 30th, First Unitarian Congregational Society
VIJAY IYER/ZOH AMBA
 October 15th, Arts for Art, Clemente Soto Vélaz Cultural Center
 — John Pietaro

VENUES OF THE YEAR

- BAR BAYEUX** (Prospect Lefferts Gardens)
BIRDLAND/BIRDLAND THEATER (Midtown West)
THE JAZZ GALLERY (Koreatown)
ROULETTE (Boerum Hill)
SOAPBOX GALLERY (Prospect Heights)

UP-AND-COMERS OF THE YEAR

- DAHVEED BEHROOZI** (piano)
PATRICIA BRENNAN (vibraphone)
WENDY EISENBERG (guitar/banjo)
LINDA FREDRIKSSON (baritone/alto saxophone)
BRANDON LOPEZ (bass)

HONORABLE MENTIONS

[Ahmed] — *Nights on Saturn* (communication) (Astral Spirits) • **Chris Abrahams/Mark Wastell** — *A Thousand Sacred Steps* (Confront) • **JD Allen** — *Queen City* (Astral Spirits) • **Sergio Armadori/Fritz Hauser** — *Angelica* (Leo) • **Artifacts** — *... and then there's this* (Astral Spirits) • **Dahveed Behroozi** — *Echos* (Sunnyside) • **Binker and Jakob Bro** — *Uma Elmo* (ECM) • **Zach Brock** — *Light Shines Through* (Soapbox Sessions, Vol. 1) (Secret Fort) • **Rüdiger Carl/Joel Grip/Sven-Ake Johansson** • **Emmet Cohen** — *Future Stride* (Mack Avenue) • **George Colligan** *Theoretical Planets* — *Long Term Goals* (PJCE) • **The Cookers** — *Look Out!* (Gearbox) • **Sylvio** • **Jeremiah Cymerman/Charlie Looker** — *A Horizon Made of Canvas* (Astral Spirits) • **Carsten Dahl Trinity** — *Mirrors Within* (Storyville) • **Harold Danko** — **Donald Edwards** — *The Color Of Us Suite* (Criss Cross) • **Wendy Eisenberg** — *Bloodletting* (Out Of Your Head) • **Fanfare Ciocărlia** — *It Wasn't Hard To Love You* (Asp) • **Friends & Neighbors** — *The Earth Is#* (Clean Feed) • **Satoko Fujii** — *Hazuki* (Piano Solo) (Libra) • **Satoko Fujii Tokyo Trio** — *Moon on the Lake* (Libra) • **Ayelet Rose Gottlieb** — *13 Lunar Meditations: Summoning The Witches* (s/r) • **Simone Graziano** — *Embracing The Future* (Auand) • **Iro Haarla Electric** • **Thomas Heberer** — *The Day That Is* (Sunnyside) • **Thomas Heberer/Joe Fonda/Joe Hertenstein** — *Remedy* (Fundacja Stuchaj!) • **Susie Ibarra** • **Mikko Innanen/Stefan Pasborg/Cedric Piromalli** — *This Is It* (Clean Feed) • **Vijay Iyer** — *Uneasy* (ECM) • **Jazz at Lincoln Center Orchestra** • **Jeff Lederer Sunwatcher** — *Eightfold Path* (little(i)music) • **José Lencastre Nau Quartet + Pedro Carneiro** — *Thoughts Are Things* (Phonogram Unit) • **Peter Madsen's Six on Six Guitar Ensemble** — *Where There Was No Path* (Playscape) • **Peter McEachern** — *Code 2* (SteepleChase) • **John Medeski** • **Ava Mendoza** — *New Spells* (Relative Pitch/Astral Spirits) • **Roscoe Mitchell/Mike Reed** — *The Ritual and The Dance* (Astral Spirits) • **Hafez Modirzadeh** — *Facets* (Pi) • **H** • **Miles Okazaki/Trevor Dunn/Dan Weiss** — *Hive Mind* (Tzadik) • **Evan Parker** — *Winns Win* (Byrd Out) • **Evan Parker** — *All Knavery and Collusion* (Cadillac) • **PRISM Quartet** — *Heritage/Evolution, Vol. 2* (Xas) • **Tom Rainey Obbligato** — *Untucked in Hannover* (Intakt) • **Red Trio & Celebration Band** — *Suite 10 Year* • **Mattias Rísberg** — *Still* (Kullen Reko) • **Scott Robinson** — *Solipsisms* (ScienSonic) • **Gonzalo Rubalcaba/Ron Carter/Jack DeJohnette** — *Skyline* (5 Passion) • **Archie Shepp/Jason Moran** — *Let My People Go* (Archieball) • **Susana Santos Silva/Torbjörn Zetterberg** — *Tomorrow* (Carimbo Porta-Jazz) • **Harri Sjöström** • **Craig Taborn** — *Shadow Plays* (ECM) • **Natsuki Tamura/Satoko Fujii** — *Keshin* (Libra) • **Ayumi Tanaka** — *Subaqueous Silence* (ECM) • **Henry Threadgill** • **Paul Van Gysegem** — *Square Talks* (El Negocito) • **Florian Weiss' Woodoism** — *Alternate Reality* (NWog) • **Mars Williams** — *An Ayler Xmas, Vol. 5* (Soul

MISCELLANEOUS CATEGORIES OF THE YEAR

UNEARTHED GEMS

- HASAAN IBN ALI** — *Metaphysics: The Lost Atlantic Album* (Omnivore)
ART BLAKEY & THE JAZZ MESSENGERS — *First Flight to Tokyo: The Lost 1961 Recordings* (Blue Note)
NATHAN DAVIS (WITH GEORGE ARVANITAS TRIO) — *Live in Paris: The ORTF Recordings 1966-67* (Sam)
MASABUMI KIKUCHI — *Hanamichi (The Final Studio Recording)* (Red Hook)
MUJICIAN — *10 10 10* (Cuneiform)

LATIN RELEASES

- GABRIEL ALEGRIA AFRO-PERUVIAN SEXTET** — *Social Distancing* (Saponegro)
RUBÉN BLADES Y ROBERTO DELGADO & ORQUESTA — *SALSWING!* (s/r)
ENSEMBLE INTERACTIVO DE LA HABANA — *Studio Session* (TAK Editions)
CARLOS HENRIQUEZ — *The South Bronx Story* (Tiger Turn)
ARTURO O'FARRILL/THE AFRO LATIN JAZZ ENSEMBLE — *...dreaming in lions...* (Blue Note)

VOCAL RELEASES

- JEFF COFFIN/HELEN GILLET** — *Let It Shine* (Ear Up)
SINNE EEG & THOMAS FONNESBÆK — *Staying in Touch* (Stunt)
CHAMPIAN FULTON — *Live From Lockdown* (s/r)
JAZZMEIA HORN AND HER NOBLE FORCE — *Dear Love* (Empress Legacy)
LUCY YEGHIAZARYAN/VANISHA GOULD — *In Her Words* (s/r)

LARGE ENSEMBLE RELEASES

- GIRLS IN AIRPORTS X AARHUS JAZZ ORCHESTRA** — *Leap* (Kaja)
ALEXANDER HAWKINS — *Togetherness Music (For Sixteen Musicians Featuring Evan Parker + Riot Ensemble)* (Intakt)
JOHANNES LUEBBERS DECTET — *Divide and Conquer* (Earshift Music)
MARK MASTERS ENSEMBLE (FEATURING ART BARON AND TIM HAGANS) — *Masters & Baron Meet Blanton & Webster* (Capri)
DAVID SANFORD BIG BAND — *A Prayer For Lester Bowie (featuring Hugh Ragin)* (Greenleaf Music)

TRIBUTES

- DAVE LIEBMAN EXPANSIONS** — *Selflessness* (Dot Time)
HAROLD MABERN — *Mabern Plays Coltrane* (Smoke Sessions)
STEPHANIE NILLES — *I pledge allegiance to the flag — the white flag* (Sunnyside)
VARIOUS ARTISTS — *Kimbrough* (Newvelle)
MIGUEL ZENÓN — *Law Years: The Music of Ornette Coleman (Live at the Birds Eye Jazz Club)* (Miel Music)

DEBUTS

- VINICIUS CAJADO** — *Monu* (Urchin)
NAZARENO CAPUTO — *Phylum* (AUT)
LINDA FREDRIKSSON — *Juniper* (We Jazz)
SAMARA JOY — *Eponymous* (Whirlwind)
JACQUELINE KERROD — *17 Days In December* (Orenda)

REISSUES

- LOUIS ARMSTRONG** — *The Complete Louis Armstrong Columbia and RCA Victor Studio Sessions 1946-1966* (Mosaic)
PAUL DUNMALL, KEITH TIPPETT, PHILIP GIBBS, PETE FAIRCLOUGH — *Onosante* (DUNS-577 Records)
SVEIN FINNERUD TRIO — *Thoughts* (Prisma-Rune Grammofon)
GEORGE OTSUKA QUINTET — *Loving You George* (Bellwood-Wewantsounds)
CLAUDIA THOMPSON — *Goodbye to Love* (Edison International-Modern Harmonic)

JAZZ BOOKS

- Beneath Missouri Skies: Pat Metheny in Kansas City 1964-1972*
 Carolyn Glenn Brewer (University of North Texas Press)
Guitar Talk: Conversations with Visionary Players
 Joel Harrison (Terra Nova Press)
Ode To A Tenor Titan: The Life and Times and Music of Michael Brecker
 Bill Milkowski (Backbeat Books)
Organic Music Societies (Blank Forms)
Universal Tonality: The Life and Music of William Parker
 Cisco Bradley (Duke University Press)

BOXED SETS

- ERROLL GARNER** — *Liberation in Swing: The Octave Records Story & Complete Symphony Hall Concert* (Octave Music-Mack Avenue)
JULIUS HEMPHILL — *The Boyé Multi-National Crusade For Harmony* (mbari Production Company)
LEE MORGAN — *The Complete Live at the Lighthouse* (Blue Note)
WADADA LEO SMITH'S GREAT LAKES QUARTET — *The Chicago Symphonies* (TUM)
LENNIE TRISTANO — *Personal Recordings (1946-1970)* (Dot Time/Mosaic)

ORIGINAL ALBUM ARTWORK

- SAMUEL BLASER, MARC DUCRET, MASA KAMAGUCHI, GERRY HEMINGWAY** — *Moods* (Blaser Music)
TONY COE/JOHN HORLER — *Dancing in the Dark* (Gearbox)
JOHN EDWARDS, N.O. MOORE, EDDIE PRÉVOST, ALAN WILKINSON — *EMPoVered* (577 Records)
KENNY GARRETT — *Sounds from the Ancestors* (Mack Avenue)
OSSI MARISTO — *ARC* (Eclipse Music)

LIVE ALBUMS

- BARRY GUY** — *Iroin's Comet* (NoBusiness)
KOMA SAXO — *Live* (We Jazz/Freestyle)
PAT METHENY — *Side-Eye NYC (VI.IV)* (BMG Modern)
IRÈNE SCHWEIZER/HAMID DRAKE — *Celebration* (Intakt)
MARTIAL SOLAL — *Coming Yesterday: Live at Salle Gaveau 2019* (Challenge)

SOLO RECORDINGS

- SATOKO FUJII** — *Piano Music* (Libra)
BARRY GUY — *Iroin's Comet* (NoBusiness)
OKKYUNG LEE — *나를 (Na-Reul)* (Corbett vs. Dempsey)
STEPHANIE NILLES — *I pledge allegiance to the flag — the white flag* (Sunnyside)
MARTIAL SOLAL — *Coming Yesterday: Live at Salle Gaveau 2019* (Challenge)

SONS—NEW RELEASES

- Archie Shepp** (Savant) • **Ray Anderson Pocket Brass Band** — *Come IN* (Double Moon) • **Martin Archer/Charlotte Keeffe/Martin Pyne** — *Hi Res Heart* (Discus-Music)
And Moses — *Escape The Flames* (Gearbox) • **Johnathan Blake** — *Homeward Bound* (Blue Note) • **Jaimie Branch** — *FLY or DIE LIVE* (International Anthem)
—In Early November (Corbett vs. Dempsey) • **Cinghiale** — *Exit...Stage Left!* (Catalytic Sound) • **Todd Cochran** — *Then and Again, Here and Now* (Sunnyside)
Le Courvoisier/Ned Rothenberg/Julian Sartorius — *Lockdown* (Clean Feed) • **Sylvie Courvoisier/Mary Halvorson** — *Searching For The Disappeared Hour* (Pyroclastic)
—Spring Garden (SteepleChase) • **Paul Dunmall/Mark Sanders** — *Unity* (577 Records) • **Yelena Eckemoff** — *Adventures of the Wildflower* (L&H Productions)
—Halt Tango • **Mark Feldman** — *Sounding Point* (Intakt) • **Michael Formanek** — *Imperfect Measures* (Intakt) • **Michael and Peter Formanek** — *Dyads* (Out Of Your Head)
—a) • **Satoko Fujii/Taiko Saito** — *Futari: Underground* (Libra) • **Satoko Fujii/Taiko Saito** — *Beyond* (Libra) • **Stephan Goldbach** — *Transit* (JazzHausMusik)
—Ensemble — *What Will We Leave Behind (Images From Planet Earth)* (Svart) • **Joel Harrison** — *Guitar Talk* (AGS Recordings) • **Hearth** — *Melt* (Clean Feed)
—a — *Talking Gong* (New Focus) • **Abdullah Ibrahim** — *Solitude* (Gearbox) • **Kari Ikonen** — *Impressions, Improvisations and Compositions* (Ozella)
—tset with Wynton Marsalis — *The Democracy! Suite* (Blue Engine) • **Marc Johnson** — *Overpass* (ECM) • **Nils Landgren** — *Nature Boy* (ACT Music)
—James Brandon Lewis — *Code Of Being* (Intakt) • **Johan Lindström** — *On The Asylum* (Moserobie) • **López Trio** — *Live at Roulette* (Relative Pitch)
—ki/Kenny Grohowski/Matt Hollenberg — *John Zorn: Nostradamus (The Death of Satan)* (Tzadik) • **Francisco Mela** — *MPT Trio Volume 1* (577 Records)
—Hedvig Mollestad — *Tempest Revisited* (Rune Grammofon) • **Hedvig Mollestad** — *Ding Dong, You're Dead* (Rune Grammofon) • **Nosax Noclar** — *Rød Sisters* (YOLK Music)
—) • **Mario Pavone** — *Blue Vertical* (Out Of Your Head) • **Rich Perry** — *Happy Destiny* (SteepleChase) • **Noah Preminger/Kim Cass** — *THUNDA* (Dry Bridge)
—s Anniversary (NoBusiness) • **Reut Regev/Igal Foni** — *Two Much: Never Enough* (Relative Pitch) • **Rempis Percussion Quartet** — *Sud Des Alpes* (Aerophonie)
—) • **Sten Sandell/Lisa Ullén** — *Double Music* (Clean Feed) • **Sex Magick Wizards** — *Your Bliss My Joy* (Rune Grammofon) • **Jaleel Shaw** — *Echoes* (s/r)
—röm/Andrea Centazzo/Sergio Armaroli — *Steps* (Ictus) • **Wadada Leo Smith/Douglas Ewart/Mike Reed** — *Sun Beams of Shimmering Light* (Astral Spirits)
—gill Zooid — *Poof* (Pi) • **Sabu Toyozumi/Rick Countryman** — *Misaki Castle Tower* (Chap-Chap) • **Yuma Uesaka/Marilyn Crispell** — *Streams* (Not Two)
—What/Astral Spirits • **Stephane Wrembel** — *Django Experiment VI* (Water Is Life) • **Min Xiao-Fen** — *White Lotus (featuring Rez Abbasi)* (Outside In Music)



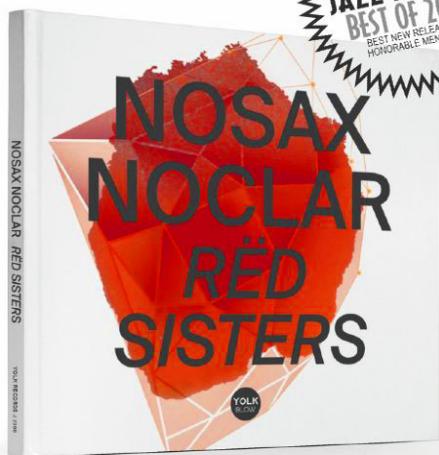
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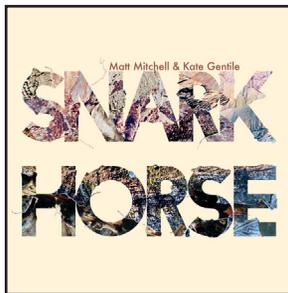
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(CD REVIEWS CONTINUED FROM PAGE 23)



Snark Horse
Matt Mitchell & Kate Gentile (Pi)
by Marc Medwin

Once upon a time, riding headlong out of the progressive era, came a group called Hatfield and The North. Their jazzily Canterbury humor grooved along a path bordered with foliage watered by the avant garde. It is not so much that the Snark Horsekestra—purveyors of the Matt Mitchell and Kate Gentile compositions under review here—shares in Hatfield’s sonic mayhem, much of it based on songcraft, but have a look at the composition titles: “Asymptotic Rest Stop” really is not so far away from Hatfield’s “Giant Landcrabs in Earth Takeover Bid”. Both provide a visual glimpse into what you get when whimsy is combined with a heaping helping of cheek. Then, there are the musical complexities and virtuosity required to navigate those crazy curves and thorny corners both groups do.

Drummer extraordinaire Gentile and keyboard wizard Mitchell have now been collaborating for more than half a decade, notably on Gentile’s flabbergasting 2017 debut *Mannequins*, but there has been nothing quite as ambitious as the Snark Horse book: one-measure compositions meant to foster the various levels of freedom evident all over this six-disc set. The Horsekestra involves a cast of familiar characters but largely appearing in smaller aggregates, fragmented and reconfigured with a precision and imagination similar to each musical motive. We are only afforded a sampling of the book, but what a journey it is.

To gauge the spectra in illumination, dig on the first two pieces gracing the final disc, both by Mitchell. “Breach Zone” bursts into view with a dazzling array of percussive colors conjuring shades of late ‘60s Frank Zappa madness before it settles down into one of the album’s complexities it would be incomplete to call a groove. It is more like Zappa’s “Black Page” in its deft syncopations and labyrinthine rhythmic intrigues, all given melodic voice as Mitchell and bassist Kim Cass take up the tune. The polymorphous occurrence is based on a unit in repetition on which the trio improvises, drums and bass centerstage and piano enveloping it all in a shower of angularities. The locomotive roars by before slowly subsiding into a distance containing tones from the ostinato peppered by poetic interjections from Cass and Gentile, all leading to silence out of which “Elegiac Foldouts, Gluey Clamor” emerges, like a rainbow. Again, repetition, via Mitchell’s morphing chords, is at the heart of the narrative, but Davy Lazar’s trumpet, Mat Maneri’s viola and Brandon Seabrook’s variously distorted guitar ratchet up the energy as the harmonies jell and liquify. To hear Maneri’s ghostly and absolutely unique vibrato hanging suspended over those protean harmonies is as beautiful as Seabrook’s eventual chord grunge is punchy and disconcerting, as well as the chipper quasi-vocalizations Lazar unleashes on the coagulations. While “Breach Zone” comes in at just under four minutes, its successor is more than twice its length, both expertly captured cross-sections of freedom in check or liberated notation, depending on preference and point of view. The other compositions fall somewhere along these wavy lines. Gentile’s “Feral Pineals”, with Cass and Seabrook, delves deep into a pocket full of countrified groove and curve, points and slashes subverting cycle at every turn. It is a miniature residing somewhere between impressionistic elegance and

something that swings like pointillistic stride stripped to its essentials. Gentile’s contributions to the lengthy and jointly composed “Torpide Blather, Fuck your Capitalization style, Pendulum Wobbles” are equally sinewy as it moves through roiling rhythmic drive into beautiful chamber-music ensemble work before launching back into the rhythmically propelled jagged lines found throughout the set. Mitchell’s fevered “Feebleau” snaps to attention and just as quickly splits, Lazar’s melodic gifts in full flight over the trio’s air-tight foundation. Mitchell’s “Thumbly” allows audition of the entire ensemble. Maneri’s microtones germinate as Ben Gerstein’s trombone slithers alongside what sounds like saxophonists Jon Irabagon and Matt Nelson. Is it Seabrook or Ava Mendoza arpeggiating implication that mirrors the temporarily meterless climb? Either way, the former’s banjo soon sets the record straight as the initial wave crests, revealing the rawly woken riff that guides the succeeding quarter of an hour’s fragmentations.

Like the chorus in a Greek tragedy, Mitchell provides electronic pieces that anticipate and embody aspects of the proceedings. The set opens with the riveting “Flock Adulation”, a dark and punchily rhythmically evolving soundscape proving that electronics can and do swing. “All Tall Ghosts” emerges from similar territory but has a lovely mess of intertwined repetitions in chord-melodic intersection at its heart. They elucidate aspects of the ensemble pieces while framing them, just as each bar frames and is framed by its various and constantly changing contexts. Each disc in the set is a titled unit and the whole constitutes a narrative in palimpsest, needing repeated reappraisal to appreciate fully.

For more information, visit pirecordings.com. Gentile and Mitchell are at Roulette Jan. 21st with International Contemporary Ensemble. See Calendar.

Min Xiao-Fen

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OUTSIDE IN MUSIC
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Meets The Alexander Claffy Trio
Michael Stephenson (Cellar Live)
 by Dan Bilawsky

Sometimes the most artful blends come from the oldest of friends. Such is the case with Michael Stephenson and Alexander Claffy. Buddies since they were teenage musicians, these two would eventually go their separate ways: Stephenson (aka Sonny Step) as a sophisticated singer-songwriter and multi-instrumentalist, Claffy as a wide-eared jazz bassist. But roads once diverged realign and merge with this smart and catholic take on American popular music of the past.

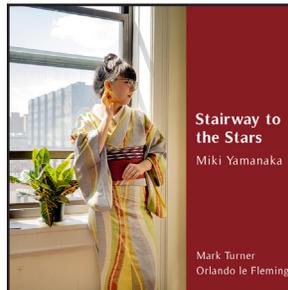
Stephenson, with light-voiced charm and soul (plus some swaggering tenor saxophone), pulls back the curtain to reveal a side of his artistry that rarely has an opportunity to shine and Claffy, doing his part, delivers one swinging arrangement after another and drives the music from below to on high. Add to that stellar work from pianist Julius Rodriguez and drummer Itay Morchi and the heated horn of trumpeter Benny Benack III and everything is tracked for success.

Opening on "Sweet Lorraine", the co-headliners immediately capitalize on the moment. Essentially a duo track with just a touch of company in the periphery, the Nat King Cole-associated gem finds Claffy walking and Stephenson delivering an understated performance

right on target. Then the mood shifts with Ray Charles' "Greenbacks", offering the leading man a chance to vacillate between soft-spoken storytelling and energetic chorus-promoting.

A thoughtfully compelling "What's Happening Brother?", smart and stylish "When a Man Loves a Woman", positively hopeful "On the Street Where You Live" and mellow and melodious "Tennessee Waltz" follow in succession, drawing from a broad set of influences while stretching the definition of a standard. In doing so, those songs (and a handful of others) also operate with a higher purpose, pointing toward social issues—the scourge of racism and all that surrounds it—and the need to combat hatred with love and positive action. Part of a Cellar Music Group series of Jeremy Pelt-produced albums led by Black artists, this date demonstrates commitment in all the right ways.

For more information, visit cellarlive.com. This project is at *The Django* Jan. 26th. See Calendar.



Stairway to the Stars
Miki Yamanaka (Outside In Music)
 by Ken Dryden

Miki Yamanaka left Japan nearly a decade ago and has blossomed in New York as a pianist, composer and

arranger. *Stairway to the Stars* is her fourth CD and was scheduled to be recorded live at Mezzrow until COVID shut down the city, so she opted to record it at home. Bassist Orlando le Fleming and tenor saxophonist Mark Turner join her for this impressive date.

One of the first things noticeable about Yamanaka is her distinctive sound. She may briefly reveal influences of greats who preceded her, but is already well on her way to establishing her own voice. Her bop chops are formidable in her fresh approach to Charlie Parker's "Cheryl", which gives plenty of solo space to le Fleming and her fierce attack and percussive playing make it that much more fun. Some modern musicians would consider the Ernie Burnett-George A. Norton warhorse "My Melancholy Baby" too dated to play, but Yamanaka transforms it into a swinging jazz waltz, adding a few twists.

Steve Swallow's "Eiderdown" adds Turner to make it a trio. Yamanaka's arrangement starts slowly; soon she shows she is the perfect musical partner for the veteran tenor saxophonist. Turner introduces Thelonious Monk's "Ask Me Now" with a brilliant unaccompanied solo, adding le Fleming and the leader as the theme is revealed. The trio is also on Yamanaka's "Oatmeal", a quirky, infectious tune. All jazz players have to prove themselves as ballad interpreters and Yamanaka passes the test with an introspective setting of Matty Malneck-Frank Signorelli-Mitchell Parish's title track. It is always a joy to witness the growth of a talented young musician like Yamanaka. She will have a packed house when she finally gets to record a live album.

For more information, visit outsideinmusic.com. Yamanaka is at *Cellar Dog* Jan. 8th, *Chelsea Table & Stage* Jan. 15th and *Nublu* Jan. 20th, the latter two as part of *Winter Jazzfest*. See Calendar.



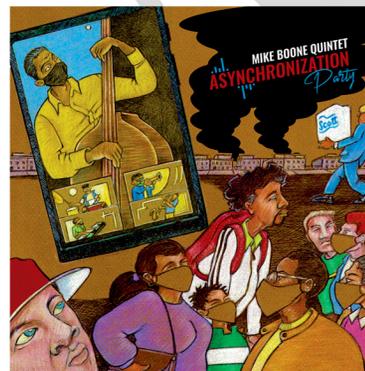
Cuban Butterflies features a tight Latin jazz band... La Banda Ramirez balances the Afro-Cuban rhythms with consistently strong jazz soloing. The music, while always danceable, also rewards close listening and the result is a set of performances that are both accessible and creative. Cuban Butterflies is easily recommended.
 – Scott Yanow, September 2021

labandaramirez.hearnow.com | metrotang.com

Alex Apolo Ayala
 "BÁMBULA" 02/04

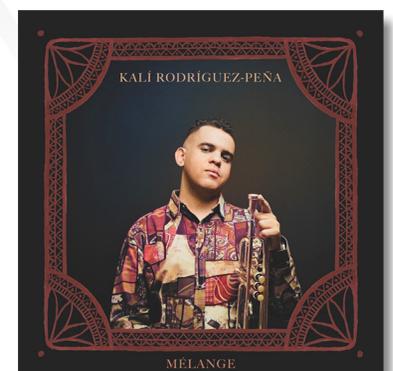
Mike Boone
 "ASYNCHRONIZATION PARTY" (02/18)

Kalí Rodríguez-Peña
 "MÉLANGE" 03/04



EARLY 2022 RELEASES

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Deciphering the Message
Makaya McCraven (Blue Note)
by Tom Greenland

Drummer and “beat scientist” (as he fashions himself) Makaya McCraven is developing a new jazz dialect, incorporating aesthetics of hardbop and hip-hop. For *Deciphering the Message*, his seventh release as a leader and first for Blue Note, he plundered the label’s vaults for tracks from the ‘60s and earlier to sample, mix, produce and generally mess with to create something of his own, something new from the old.

Like hip-hop artists Pete Rock or A Tribe Called Quest, or even J Dilla, whose unquantized grooves could be rap’s equivalent to jazz ‘swing’, McCraven samples jazz riffs and track fragments to create hooks, but his treatment of these raw materials is often more radical, as when he does a studio makeover of Kenny Burrell’s guitar tone from “Autumn in New York” to create fresh lines and curves that sound like another guitarist played them. Overdubbed on the album’s short tracks (most are about three minutes long) are improvisations by trumpeter Marquis Hill, saxophonists Greg Ward (alto) and De’Sean Jones (tenor), vibraphonist Joel Ross, guitarists Jeff Parker and Matt Gold and bassist Junius Paul, but their individual contributions are deemphasized in the thick mixes, more often functioning as additional color than as featured soloists. The tracks are so dense—layered with back-, mid- and foreground elements, almost like a Phil Spector production—that you cannot always tell if you are hearing Art Blakey’s drumset or McCraven’s, Ross’ vibraphone or Bobby Hutcherson’s.

“Monaco” (based on a Kenny Dorham track) contains masterfully layered riffs, as if the Count Basie band were covering a rap song. “Black Rhythmic Happening” (by Eddie Gale) recalls the psychedelic polyphony of George Clinton’s Parliament. Fans of classic Blue Note (including albums by Clifford Brown, Dexter Gordon, Hank Mobley, Horace Silver) will be challenged to identify the extracts McCraven used and to what extent he has repurposed them. Although the heavily-looped music is more repetitive than jazz, the rich textures, sheer density and subtlety of the soundscapes will reward close and repeated listening.

For more information, visit bluenote.com. McCraven is at *City Winery* Jan. 13th, *House of Yes* Jan. 16th and *Nublu* 151 Jan. 19th, all as part of Winter Jazzfest. See Calendar.



City of Sounds
Joe Farnsworth (Smoke Sessions)
by Scott Yanow

It is no real surprise that drummer Joe Farnsworth’s *City of Sounds* is a gem. After all, it is a trio album with the great veteran pianist Kenny Barron (who seems to be improving with age) and always flawlessly swinging bassist Peter Washington. Farnsworth, who in the last 30 years has worked with everyone from the much-

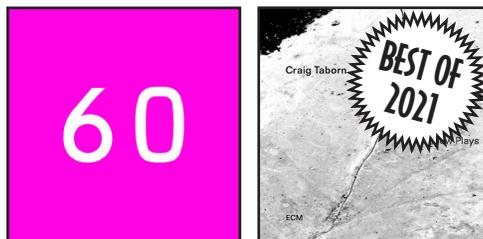
missed Harold Mabern, Eric Alexander, Benny Golson Cedar Walton and Pharoah Sanders to Diana Krall and One For All, uplifts every session he is on.

City of Sounds was recorded in February 2021 at Smoke without an audience during the height of the pandemic. But, despite the worrisome circumstances, the music always has a feeling of optimism. It was conceived as a tribute to New York although the connections between some of the music (such as Karl Suessdorf-John Blackburn’s “Moonlight In Vermont”) and the city are not always obvious. The program consists of three Farnsworth originals, two by Barron and a trio of standards.

Uptempo “New York Attitude” gets the set off to a strong start and makes it obvious that the inspired Barron is going to have plenty of opportunities to stretch out. The pianist really digs into an uptempo version of Richard Rodgers-Oscar Hammerstein’s “The Surrey With The Fringe On Top”, coming up with an endless flow of creative ideas within the bebop tradition. While there are sensitive versions of Farnsworth’s light Latin piece “Ojos Carinosos” and “Moonlight In Vermont”, the other songs swing hard. Barron purposely hints at Bud Powell during his “Bud-Like” (which has fiery drumming), Farnsworth contributes a blues (the title track) and “No Fills” (which is essentially “Impressions”) and the closing take on Sigmund Romberg-Oscar Hammerstein’s “Softly As In A Morning Sunrise” is played with such enthusiasm that it sounds as if the trio had just discovered the song rather than playing it for the umpteenth time.

Washington contributes some concise solos and Farnsworth is a powerful guiding force throughout, but they would have no trouble agreeing that *City of Sounds* is a showcase for the masterful Barron.

For more information, visit smokesessionsrecords.com. Farnsworth is at *The Django* Jan. 22nd, *Cellar Dog* Jan. 28th and *Minton’s* Jan. 29th. See Calendar.



60 x Sixty
Craig Taborn (Pyroclastic)
Shadow Plays
Craig Taborn (ECM)
by Tyran Grillo

Pianist Craig Taborn’s artistry is a diamond that keeps growing facets. Perhaps no two fairly concurrent releases could make better on that statement than *60 x Sixty* and *Shadow Plays*. The first is a project consisting of 60 pieces, each about a minute in length. More of an installation than an album, per se, it is available only online. Pressing PLAY commences a sequence that is different every time, each number representing only the ordinal appearances of otherwise nameless tracks. In addition to acoustic piano, Taborn corrals electronic keyboards of various stripes alongside electronic marginalia and other incidences of interest. The results are the sonic equivalents of those miniature puzzles one sometimes gets as party favors or stocking stuffers, minus the kitsch factor. What at one moment feels like two bent metal bars rotating in constant search for separation could at another morph into a wooden polygon, which, despite its cleaner edges, offers no more clues into its undoing. Sometimes, the appearance of beats and synth textures suggest a video game environment. Other times, ambient needles draw threads of hidden code. Each vignette represents a world unto itself and privileges tasting over savoring.

If *60 x Sixty* is an examination of disembodiment,

then *Shadow Plays*, a fully improvised solo concert from Vienna’s Konzerthaus, is one of embodiment. Since the release of *Avening Angel* one decade ago, Taborn’s traversal on ECM has brought him to collective enterprises with the likes of Roscoe Mitchell, Thomas Morgan and Chris Potter. All the while, his language has been as much his own as it has been a force of adaptation to contexts big and small. From the gestures that open “Bird Templars”, one gets the sense that each of Taborn’s hands is a traveler engaged in a slow-motion contest for a single path ahead. And yet, there is no feeling of animosity; instead, a sense of wonder, especially as the music quiets in the left, allowing the right to offer its soliloquy in the spirit of accompaniment. If it is possible to whisper through a piano, then Taborn has accomplished that here. “Discordia Concors” and “Concordia Discors” both offer frantic searches for meaning balanced by the jauntier rhythms of “Conspiracy Of Things” between them. These pieces find themselves pulled to the keys by a gravitational force they cannot quite escape.

The jazziest inflections await interpretation through “A Code With Spells” and concluding “Now In Hope”, both of which convey honeyed textures with cinematic sensibilities, coated by resistance against the storms that have barraged us over the past year and a half. The most epic stretches are reserved for the title piece, in which chords resuscitate the possibility of harmony. As one of the cleanest concert recordings in recent memory, it felt like there was no one else in the room: an intimacy we need more of now than ever.

For more information, visit 60xsixty.com and ecmrecords.com. Taborn is at *Village Vanguard* through Jan. 2nd with Chris Potter and *The Jazz Gallery* Jan. 14th as part of Winter Jazzfest. See Calendar.

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**DELFEAYO MARSALIS
& THE UPTOWN JAZZ ORCHESTRA**

Friday & Saturday, January 14th & 15th
LEW TABACKIN TRIO

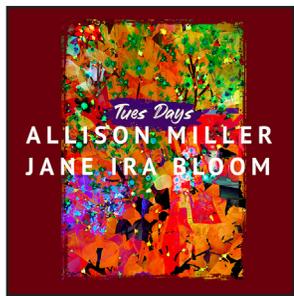
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Tues Days

Allison Miller/Jane Ira Bloom (Outline/Supaphine)
by Jim Motavalli

These two form a multitude. Soprano saxophonist Jane Ira Bloom and drummer Allison Miller set themselves a challenge: record a series of fully improvised duets on consecutive Tuesdays in the spring of 2021. This download-only release is the result and is clearly the result of two players listening to one another and creating spontaneously.

The title track has Miller in an almost martial cadence while Bloom trills almost flute-like. Her playing is melodic, swimming near but not quite to songs you have heard before. It is great. "Technicolor" has a scruffier, edgier Miller complemented by an upper-register Bloom in exploratory mode. Miller's solo is abrupt and episodic and then Bloom is back—still looking for something.

On "Rowing in the Dark", Miller enters almost subsonic—on mallets it sounds like. Bloom locks into the pensive mood and Miller ticks the cymbals behind her. Bloom finds a groove and the makings of a theme as the pace picks up. They are clearly in sync, as the piece slows to a quiet conclusion. "Five Bells" is just a two-minute snippet, Miller on percussion, maybe what was once referred to as "little instruments". The

effect is like wind chimes on a lonely night. Listen to Miller, on "Light Years Away", coming in under Bloom's loneliest-saxophone-in-the-world playing and ever-so subtly starting it to swing.

There are 11 tracks in all and all quite engrossing. Miller and Bloom guide and prod each other into consistently interesting sound patterns. They do not sound like anyone else.

For more information, visit allisonmiller.bandcamp.com. Miller is at Chelsea Table & Stage Jan. 14th, Public Records Jan. 20th with Dave Harrington and Nublu 151 Jan. 22nd, all as part of Winter Jazzfest. See Calendar.



Archipelago X

Ikue Mori/Brian Marsella/Sae Hashimoto (Tzadik)
by John Pietaro

Ikue Mori holds legendary status as a founding party of the no wave school. Her throbbing, almost tribal rhythms across a drumkit in Arto Lindsay's band DNA led her into the heart of New York's underground in 1977, on to collaborations with Downtown avant garde royalty. Over the years, her focus transferred from drums to drum machines and finally to laptop electronics, where she has collaborated with myriad global sound and performance artists, focusing on the atmospheric, but her percussive roots crank out varying levels of sonorities, cross-rhythms and shifting timbre.

While all members of various John Zorn ensembles, the self-taught Mori is of the underground while her bandmates are trained contemporary classical musicians with a penchant for improvisation and a wide palette for variety. Pianist Brian Marsella doubles on Fender Rhodes but also Mellotron, clavinet, zither and a plethora of sequencers, effects and analog synthesizers. Percussionist Sae Hashimoto is ensconced in a veritable funhouse of mallet instruments, an array of drums and metals and small percussives, standard and homemade. Listening to her effortlessly glide from things idiophonic (vibraphone, marimba, crotales, pitched and unpitched gongs, maracas, waterphone, balafon, shakers, bells, chimes, woodblock, cajon) and membranophonic (snare drum, concert toms, bass drum, frame drum, bongos), as in "Satellites Are Spinning", is something of a revelation. In a field of shimmering sound, the percussion boldly captures the ear and then retreats further back with washy gongs and silvery chimes. "Lapis Lazuli" too features crystal-clear sticking before the sonorities shift into a thicket, held, embellished upon, reactivated and sent back out by Mori. A high point, however, is closer "Through the Mist", its imagery of walking a fog-blinded coast by night, complete with the sounds of buoys, dark waters, a lighthouse bell, warns as acoustic piano (with just enough reverb) paints an ominous but not hopeless forecast. Left-hand diminished chords and roaming high-end dissonances carry such rare beauty that listeners may recall Paul Hindemith.

Still, this ensemble is a true collective, creating not only unified music but also a unified, organic tapestry. Very much as its name implies, this Archipelago is comprised of individuals standing as one. The beautiful irony is that this album was recorded remotely during the 2020 lockdown.

For more information, visit tzadik.com. Mori is at The Stone Jan. 21st. Marsella is at The Jazz Gallery Jan. 15th as part of Winter Jazzfest. See Calendar.

DROP THE NEEDLE



Jazz Sur Seine

Milt Jackson, Barney Wilen, Percy Heath,
Kenny Clarke (Philips-Sam)
by Pierre Giroux

Jazz Sur Seine is not just the French name of this particular album, but also reflects that this is a French session inside and out. Apart from Thelonious Monk's "Epistrophy", all the other material came from the pens of French composers like singer Charles Trenet, tenor saxophonist Barney Wilen, pianist Raymond Fol and Paris-based Belgian gypsy guitarist Django Reinhardt and were mostly unknown to the American musicians—vibraphonist Milt Jackson (born 99 years ago this month), bassist Percy Heath and drummer Kenny Clarke (born 108 and died 37 years ago this month)—brought in for this date.

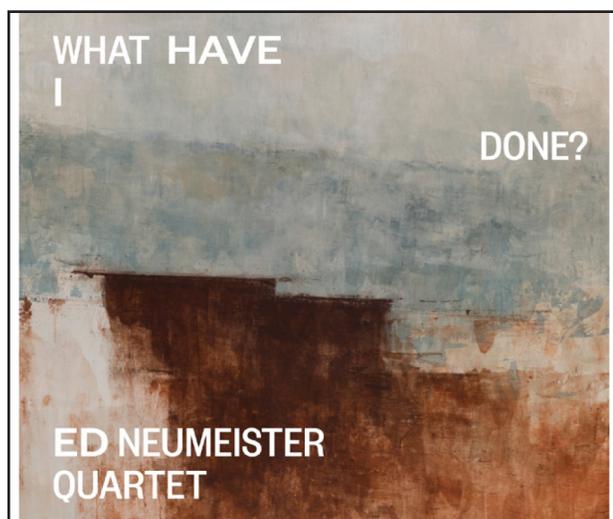
At the time of these February 1958 sessions, Clarke had already relocated to Paris and had been playing with the young Wilen (not yet 21) for several months at the Club Saint-Germain. So when Jackson and Heath showed up in Paris, producer Marcel Romano sought to organize a recording built around Wilen, including a couple of his own compositions: "B.B.B. (Bag's Barney Blues)" and "Swingin' Parisian Rhythm". In retrospect it turned out to be a very successful outing.

From the opening bars of Reinhardt's "Swing 39", it was clear Wilen was not going to be intimidated by his illustrious cohorts. He demonstrates maturity in his playing and, perhaps taken by the influence of Lucky Thompson, his tone is firm yet cool. Propelled by Clarke, Trenet's "Ménilmontant" (name of a Parisian Metro stop) jauntily dashes along. In this number as well as all others, Jackson is on piano not vibraphone yet seems to have adopted the vibraphone technique, playing notes one finger on each hand but still able to maintain the fast tempo. The A side closes with "B.B.B. (Bag's Barney Blues)", a straightforward line with which the rhythm section feels perfectly at home, piano setting the groove before Wilen dives in with a long unvarnished solo. Even at this early stage in his career, he seems to know what he wants to say.

It would be difficult to imagine a Paris-based session without the inclusion of Reinhardt's "Nuages". After a thoughtful introduction from Jackson, the well-recognized theme is picked up by Wilen, who offers a fresh look. Another Trenet original, "Que Reste-t-Il De Nos Amours" (What Remains Of Our Loves), is best known for its English reinterpretation as "I Wish You Love"; taken at a moderate tempo, after a big-toned bass intro, the number flows in lyrical fashion, full of shifting accents. The final track is "Epistrophy", essayed in a neat and tidy version, with all aboard staying pretty much within the guardrails.

Finally, a word about Sam Records. It is a one-man label based in Paris, wholly devoted to the reissuance of jazz albums recorded and produced in France in the '50s-60s. The sound is pristine and the LPs are issued on 180-gram vinyl.

For more information, visit samrecords.fr



WHAT HAVE I

DONE?

ED NEUMEISTER
QUARTET

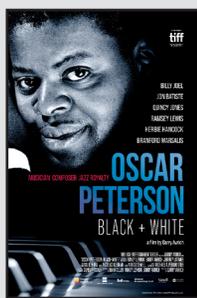
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ON SCREEN



Oscar Peterson: Black + White
Barry Avrich (Melbar Entertainment)
by Kevin Canfield

Barry Avrich's new documentary includes interviews with numerous well-known jazz and pop musicians, all of whom agree on one thing: Oscar Peterson, the pianist who was 82 when he died in December 2007, was a virtuoso with no detectable weakness. Peterson's left hand was nearly as nimble as his right, and, as two of Avrich's expert commentators note, he made use of all 88 keys. "I just wondered how he was able to make the piano sound like he had four hands," says Jon Batiste, bandleader for *The Late Show with Stephen Colbert*.

Oscar Peterson: Black + White is a laudatory portrait of an artist who had a wry knack for explaining his work. In solo piano, he says in an old clip, "you can change key at a second's notice." Try this in a group, however and "you're going to be playing solo piano the next night, whether you wanted to or not." To judge by this documentary, Peterson was a buoyant, inspiring figure. Avrich's interviewees compare Peterson's impact on music to Muhammad Ali's on boxing and dub him "Canada's gift to the world". Branford Marsalis tells Avrich that he listened to "In the Wee Small Hours of the Morning" – written by David Mann and Bob Hilliard, it was recorded for Peterson's 1961 album *The Trio: Live from Chicago* – twice-daily for 18 months.

Avrich depicts Peterson's artistic development with expertly chosen archival footage and well-placed humor. The pianist was performing on Canadian TV by the time he was 10. Word of his talents soon reached the U.S. "Back then," Quincy Jones says, "I didn't even know they had Black people in Canada." Peterson's trios made numerous albums, ranging in style from 1950-51's amiable *An Evening with Oscar Peterson* to 1978's spirited *The Paris Concert*. When his manager, Norman Granz, put together his Jazz at the Philharmonic tours, Peterson played for enthusiastic fans across the planet. In one of the film's evocative still photos, we see Peterson riding in a convertible in Tokyo, celebratory streamers draping the car as it passes by smiling onlookers. Images like these are augmented by new interpretations of Peterson songs performed by contemporary Canadian musicians.

The film's title evokes piano keys and the racism that Peterson encountered on the road. A short but effective clip shows poorly educated Southern segregationists holding a sign in favor of "segregation". Avrich duly notes that the Peterson-penned anti-bigotry "Hymn to Freedom" was performed at Barack Obama's first inauguration, but the latter part of the film brims with mild clips from award-presentations and other ceremonies honoring Peterson. Aside from some quick mentions of long-ago marital infidelities, the film's tone is reverent; it is worth noting that Peterson's widow, Kelly Peterson, is credited as a consulting producer. This is a capable, often enjoyable film and an exceptionally courteous one.

For more information, visit melbarentertainment.com

NOTES WITH ATTACHMENTS
PINO PALLADINO AND BLAKE MILLS
RECORDED BY JOSEPH LORGE
AT SOUND CITY – VAN NUYS, CA
ADDITIONAL RECORDING BY BEN KANE AND PINO PALLADINO
MIXED BY BLAKE MILLS AND JOSEPH LORGE
MASTERED BY GREG KOLLER
ARTWORK AND DESIGN BY SAM GENDEL
PRODUCED BY BLAKE MILLS

Notes With Attachments
Pino Palladino/Blake Mills (New Deal/Impulse!)
by George Grella

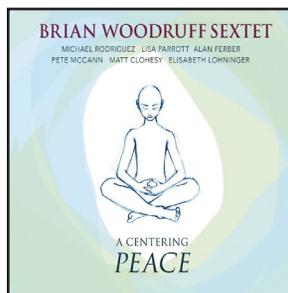
This is, as the kids say, a vibes record. It is also a beats record, groove construction after groove construction. And the grooves are all fine, as are the vibes, which are well-dressed, suave, even a little buzzed on something tasty from a legal dispensary. 'S'all good, man.

But this is still a soul-jazz album of sorts, with cuts and horn solos and, as pleasant as the sound and feeling are, it kind of drifts by without much consequence. The album embraces the now longstanding aesthetic for beats (broken and not) repeated with a few changing inflections over a few minutes and then done. But it doesn't question that premise and so on almost every track there is something missing, as there is in pure beat music; most of the titles sound like preludes to something else, long introductions to some kind of song form that never develops.

This is all well made, but often the making becomes its own purpose, the process of the music rather than the results themselves. This doesn't generate music, it showcases studio techniques and this is an album that is production-heavy. Sam Gendel's saxophone is so harmonized and effects-laden it becomes an abstract, avant garde presence. The problem is that this is a (sophisticated) pop album and since he is playing riffs, you want to dig the riffs, not the signal processing.

Pino Palladino and Blake Mills are longtime, important sidemen and session musicians, contributing an enormous amount to the music floating around us for decades. Perhaps these roles are so integral to their own music-making that, when putting together their own thing, what satisfies them is to create the finest context they can and let someone else provide the frontman role of musical personality and meaning. They just neglected to book that musician.

For more information, visit impulserrecords.com. This project is at *Le Poisson Rouge* Jan. 18th as part of *Winter Jazzfest*. See Calendar.



A Centering Peace
Brian Woodruff Sextet (QJOG)
by Dan Bilawsky

When an album cover beckons with pure meditative promise, it is only fitting that its introduction and title track deliver. Demonstrating the positive side of predictability, "The Welcome Song", a statement of supreme hospitality concerned with rubato dreaminess and warm greetings from guest vocalist Elisabeth Lohninger, verbalizes an invitation to release ourselves from worry; and the title track, written to celebrate spiritual advisor Monsignor Edward Straub's 75th birthday and 50th year in the priesthood, comes off as a soothing larghetto comfort featuring Lohninger, saxophonist Lisa Parrott and bassist Matt Clohesy. Both

works lean fully into the packaging's visual aesthetic, but neither should be used to pigeonhole the production.

Beauty certainly becomes this ensemble, as demonstrated through the aforementioned material and gently twirling designs of "Pirouette en Dedans". But that line of expression only addresses one facet of drummer Brian Woodruff's music. There are many other angles to his art. "What Happened", a number based on rhythm changes, details an appreciation for bop-based melody and sunny swing. "War Paint", featuring trombonist Alan Ferber, trumpeter Michael Rodriguez and guitarist Pete McCann, is an intense hit advancing with energy and providing twists with half- and odd-time feels in the form. "Every Detail Minding", nodding to the leader's favorite phrase in Langston Hughes' poem "Old Walt", adopts a more measured swing stance while wearing Wayne Shorter's influence as a badge of honor. "Undertow" turns the beat around, offering a somewhat off-kilter rock experience. And "Freeway Doctor East", opening with paranoid swing pulsation and some skulking sentiments, motors on down the modal highway.

By the time Woodruff and Co. close with the slow and woozy "King Size Blues", a break-up song drawing inspiration from the respective blues stylings of Count Basie and Duke Ellington while remaining aware of its own place in time, they have completely dispelled the notion implied in the opening and title performances. A centering peace may play an important part in this leader's beliefs, both musically and philosophically, but what surrounds it is of equal importance. By casting a wide net stretching well beyond the interior, Brian Woodruff shows us the value of expansive aspirations.

For more information, visit queensjazz.org. This project is at *Culture Lab LIC* Jan. 25th. See Calendar.

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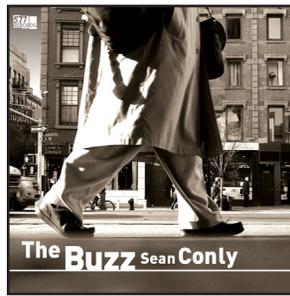
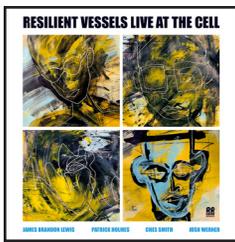
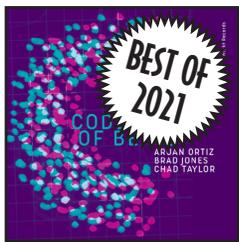
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The Buzz
Sean Conly (577 Records)
by George Grella

Code of Being
James Brandon Lewis (Intakt)
Resilient Vessels Live at The Cell
James Brandon Lewis, Patrick Holmes, Ches Smith,
Josh Werner (RR Gems)
by Tom Greenland

Tenor saxophonist James Brandon Lewis has been working with a concept he terms Molecular Cellular Music, a metaphor and generative tool for creative composition and improvisation, wherein the four basic triads (major, minor, diminished, augmented) serve as building blocks for well-defined yet open-ended musical structures, just as the four nucleic acids of DNA (adenine, cytosine, guanine, thymine) code for an infinite variety of complex proteins. This could suggest that *Code of Being*—the second in a triptych of albums to be released on Intakt with pianist Aruán Ortiz, bassist Brad Jones and drummer Chad Taylor—leans to the cerebral. It does anything but, thanks to Lewis' roots in the gospel church and affinity for the spiritual song of Albert Ayler and John Coltrane. The latter's influence is particularly apparent on "Resonance" and the title track where the mood is one of controlled ecstasy, the leader's muscular, motive-laced lines developing with fervor and intelligence, Ortiz voicing spread modal chords reminiscent of McCoy Tyner, Taylor utilizing busy tom-tom and hi-hat figures to create a somewhat disjointed yet still powerful drive. The mood swings to cool and impressionistic on "Per 5" before the groove is deconstructed midway through, segueing to a marvelous two-headed solo, tenor and piano weaving their way independently without the recourse to the more usual call-and-response interactions. The 'hit single' would have to be "Where Is Hella", a memorably sequenced melody in AABA form, tenor and piano gently trespassing harmonic boundaries during their improvisations. There is wonderful tenor work on "Archimedeian" supported by highly interactive piano comping, a beautiful ballad mood established on "Every Atom Glows" and a hint of Ornette Coleman's Harmolodics in the fractal shapes of "Per 4".

Resilient Vessels Live at The Cell documents a project bassist Jones organized as part of his July 2020 residency at NYC's The Cell with Lewis, clarinetist Patrick Holmes and drummer Ches Smith. Although crowd response is only audible on a few tracks the performance's energy level is patent, Lewis bringing two types of power to the proceedings: a hefty, low-to-mid range riffing style in which he worries and develops elemental pentatonic riffs and a higher-range skronking style in which he coaxes strained, raspy, yet somehow sweet tones from his horn. His riffing approach recalls an inspired preacher in the pulpit who repeats himself to make the message clear, adding variation to emphasize his points and keep the congregation engaged. Smith is an equally forceful counterweight, playing in a rock-funk + free jazz idiom that anchors down even as it upheaves, fulfilling the role of co-soloist. His aggressive style is especially potent on "Gotham Rundown", whereas his brushwork evokes gentle rain sounds on "Green Paper Tea". Holmes, while not often the focal point, is nevertheless a key component of the group chemistry, intertwining ideas with Lewis or else going his own way in an independent but parallel manner, sometimes leading, sometimes matching, other times trailing the tenor.

For more information, visit intaktrec.ch and rrgemsrecords.com. Lewis is at Mercury Lounge Jan. 14th as part of Winter Jazzfest. See Calendar.

This album from bassist Sean Conly with pianist Leo Genovese and drummer Francisco Mela is deceptive. The title and the cover imply some sort of slightly hectic, stimulating urban experience. Instead, the music is subdued, though not lethargic; there is quite a lot of concentration even as the levels of dynamics and activity stay relatively low. Everything sounds good, so why in the end does it feel so jejune?

The melody of "The Jake Leg" floats over untethered harmonies and the deliberate rhythmic machinery of "In The Stretch" frames Genovese's airy freedom; there is traditional structure underneath the bulk of the music; that means inner freedom and idiosyncrasies, which on a large scale, are held within a strong form. The walls are so firm they can contain enormous intellectual and aesthetic force within. What ensues, instead, is technically accomplished but overly relaxed, even polite, music-making. The quirks are predictable: fast against slow, angular versus smooth, playing that is skittering and skating for the sake of it.

At the end, there is the change-up of "Send in the Clowns" (recorded well before composer Steven Sondheim's death). It appears as a modest encore after the full set, but rather than demonstrate ideas, the trio just plays, with Conly carrying the melody and it is the most satisfying stretch of music on the album.

This is careful music, every moment clear and outlined, no one is taking any chances. It is like a child at a playground with a parent around who is concentrating on their every move, poised to swoop in.

For more information, visit 577records.com. Conly is at Bushwick Public House Jan. 24th and 31st. See Calendar.



Smooth Free Jazz
Dave Sewelson (Mahakala Music)
by John Pietaro

The artistry of Dave Sewelson, who carries an inborn zaniness, can be said to have matured with our city's Downtown arts movement so there is little surprise that he as mad prophet would shred the 'light jazz' myth.

With *Smooth Free Jazz*, Sewelson deconstructs the classic "Nature Boy", not once, but twice; the uninitiated may wish to start with the shorter "Radio Version". Yet, accusations of heresy wither after one examines the rad bohemian life of composer Eden Ahbez. Both takes incorporate a stunningly authentic Booker T groove via the very organ-like lap steel guitar of Mike Neer and rollicking M.G.s pulse of bassist Dave Hofstra and drummer Bernice "Boom Boom" Brooks. And Sewelson's rusty-gate voice braves comparison to Nat Cole and Johnny Mathis. His vocals are an acquired taste.

"Song Moth", however, is a lovely, moving Sewelson melody placed over the spoils of George Benson's "Breezin'", floating airily until the

saxophonist's unbridled solo, which conjures Albert Ayler in washing away fetid late '70s crossover odor. "The Moment" better juxtaposes the easy listening and the avant garde, with its funkier rhythm, scratchier tune and, more so, Sewelson's improvisation is built on a distant blues. But it's "Bill" that is the album's heart, from Neer's haunting solo opening and the bottomy reggae of Hofstra and Brooks. Sewelson's evocative horn melody is gripping. With its drunken quality, it could be part of a David Lynch film score, embodying the ominous nightclub scene to end all others.

For more information, visit mahakalamusic.com. Sewelson is at Bushwick Public House Jan. 24th. See Calendar.

UNEARTHED GEM



10 10 10
Mujician (Cuneiform)
by Andrey Henkin

Jazz has always been a multi-generational endeavor. This is especially true in the relatively small British jazz scene, from Tubby Hayes working with John Stevens in the '70s to the more recent pairing of Louis Moholo-Moholo and Alexander Hawkins.

One of the most fruitful of these partnerships was Mujician: pianist Keith Tippett (1947-2020), drummer Tony Levin (1940-2011), tenor/soprano saxophonist and bagpiper Paul Dunmall (born 1953) and bassist Paul Rogers (born 1956). The band first convened in 1990—taking its name from what had previously been a Tippett solo project—and continued regularly for the next two decades-plus through to this final studio recording, which was made during a 2010 tour to celebrate Levin's 70th birthday and came only a few months before his passing. It has now been released by Cuneiform, the outlet for almost all of the quartet's albums.

The album is two pieces of 25 and 31 minutes in length, titled "10 10 10" (referencing the recording date) and "Remember". Yet, within that prosaic description is wonderment. Few groups could move from energy music-type squalls to the particularly British form of microscopic free improvisation so successfully, all while maintaining a highly cogent awareness of structure and pacing. Shared experience both within the group and in other ensembles of course helps birth this kind of intuition. But also key is the truly unique voices of those involved, whether Tippett's ability to make the piano sound like an orchestra (he did lead several notable large ensembles over the decades), Dunmall's mix of folk and fire, Levin's versatility (playing with almost everyone in British jazz, from Hayes and Humphrey Lyttelton to John Surman and Elton Dean) and Rogers' astonishing virtuosity on his seven-stringed bass, whether utilizing pizzicato, arco or extended techniques.

It is tempting, with the benefit of hindsight, to assign special stature to this album as the last statement of this group but, just as Eric Dolphy would have moved past *Out To Lunch* given the chance, Mujician would have carried on creating the remarkable music only they could.

For more information, visit cuneiformrecords.com



**Something Wonderful:
Peggy Lee Sings The Great American Songbook**
Peggy Lee (Omnivore)
by Marilyn Lester

Artist legacy isn't always easy; greats who have passed sometimes present a challenge to the living who seek to keep creative contributions alive and relevant. "Tea for Two", for instance, remains universally known, but composer Vincent Youmans and lyricist Irving Caesar are hardly household names. On the other side of the coin is singer Peggy Lee, who died 20 years ago this month: she enjoyed a seven-decade career, composed nearly 300 songs and was fêted royally around her centenary year of 2020. Now, with radio transcriptions becoming more available for legacy estates, Lee's has issued *Something Wonderful: Peggy Lee Sings The Great American Songbook*, a 2-CD, 40-track collection of rare and some unheard performances from her CBS Radio *Peggy Lee Show* (1951-52), restored and remastered by engineer Michael Graves. The set was originally put together to accompany the 2020 PBS documentary *Fever: The Music of Peggy Lee*. Living on in CD form, this terrific compilation alone demonstrates why Lee, with her innate capacity of musicianship, exceeded the role of 'girl singer' and gained acceptance as a composer in a man's world.

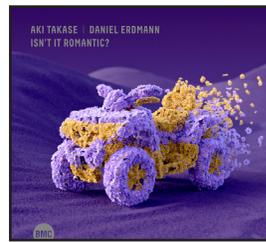
With *Something Wonderful*, a young Lee (she was 31 at the time), sweetly sounding as if she had just stepped off the farm (and a pace away from the seductive siren tone she later cultivated), hosted the show breezily under the musical direction of Russ Case and Sonny Burke, with a swinging small, but fulsome-sounding, jazz orchestra. Her vocal tone is light and cheery, but make no mistake, Lee's capacity to swing and her superb phrasing skills are thoroughly on display. So is her talent for nuance and subtlety, a particular ability noted by the late jazz critic Nat Hentoff. *Something Wonderful* is also a double-whammy of riches; featured are some of Lee's guests, allstar songwriters including Johnny Mercer, Hoagy Carmichael and Frank Loesser, whose vocal contributions are a joy to hear. Mercer's "Ac-cent-tchu-ate the Positive" and "That Old Black Magic" (with Harold Arlen) are doubly a treat; Lee's jazz phrasing on the latter is backed up by plenty of swing and an underlay of percussive Latin beats. A medley of "Georgia On My Mind/I Get Along Without You Very Well/Old Rockin' Chair/Little Old Lady/Small Fry/Two Sleepy People", with Carmichael, is a window into the old-school scripting of such shows before the dominance of television. A duet on Loesser's "If I Were a Bell" (from *Guys and Dolls*) swings the tune a jazz length away from Broadway.

Of course, Lee's own work is represented. What could be considered one of her signature tunes, "It's a Good Day" (written with then husband Dave Barbour), is a toe-tapping, bright and super-swinging rendition, complete with bongo drums holding the beat. Also written with Barbour, "I Don't Know Enough About You" is a bluesy interpretation, hinting at the sultry diva to come. PC warning—not for the 'woke': "Mañana" (with Barbour) is pure fun, showcasing Lee's capacity for humor; with a stage Mexican accent, vocal help from the band and a prominent flute/tin whistle thread throughout, the tune is a jaunty musical trip, performed in an era in which no offense was allowed. Of course, other major songwriters of the day are liberally featured in *Something Wonderful*. Lee's

rendition of "I Could Write a Book" (Richard Rodgers-Lorenz Hart) is delivered as an emotive ballad in a languorous tempo, a perfect interpretation. From the Rodgers-Oscar Hammerstein canon she demonstrates storytelling ability in the eponymous "Something Wonderful". Cole Porter's cynical "Just One of Those Things" is given a dose of swing with claws keeping the beat and Lee conveying that essential touch of world-weariness through a veneer of flip cheer.

During her career, Lee recorded more than 1,100 masters and over 50 albums. Her radio broadcast performances number over 800 while TV appearances clock in at more than 200. Among this immense body of work, the 40-track *Something Wonderful* is a rare peek into a landscape of Lee riches. The CDs are a superb way to get to know Lee's work for the novice and a revel in her nonpareil talent and achievements for established fans.

For more information, visit omnivorerecordings.com



Auge
Aki Takase/Christian Weber/Michael Griener (Intakt)
Isn't It Romantic?
Aki Takase/Daniel Erdmann (BMC Records)
by Steven Loewy

Pianist Aki Takase, who turns 74 this month, occupies a unique place in the pantheon of international music, in the course of several decades having produced a fascinating and eclectic collection of music. While tackling major projects reinterpreting Fats Waller, Eric Dolphy, Ornette Coleman and Duke Ellington, alongside numerous other recordings as a leader in a broad range of genres, free and composed, Takase's latest recordings focus on small groups performing a mix of original compositions and free improvisations, each reflecting a slightly different side of her work, but each supplying a series of near-perfect vignettes.

What is striking about *Auge* is the total command of all three players, with bassist Christian Weber and drummer Michael Griener, each of whom has worked separately with the pianist, meshing singularly as a unit. Takase composed 4 of the 14 short pieces, the others being freely improvised, yet what is most conspicuous are the stunning group sound, changes in rhythm and tempo and laser-sharp way in which the players anticipate each other's moves. Each track sports special delights, with nuance, flexibility, shimmering beauty and technical prowess holding sway. All of these characteristics occur regularly in pieces averaging only around three minutes apiece, so that in almost John Zorn-like fashion, one is pulled into a spontaneously phantasmagoric sound show. Opener "Last Winter" focuses on sound and silence, with slow, thoughtful lines, followed by Takase's tumultuous "Drops of Light", where bass and drums furiously keep pace with the pianist as she races to freedom with alacrity. Delights abound, including fiery closer "The End Justifies the Means", in which the pianist, in just over two minutes, leads the group furiously with breathless intensity. On "Who's Going to Bell the Cat", Griener's forceful solo seamlessly tails a flowing Takase, leading to scraping sounds interspersed with contemplative piano. "Face the Bass" is a wonderful showcase for Griener and Weber, as the tune picks up and all push hard.

The duo of Takase and tenor/soprano saxophonist Daniel Erdmann on *Isn't It Romantic?* is more intimate. One cannot help but enjoy their version of the Richard Rodgers title track, which closes the album, the melody transformed, as Takase knows how to do so well, into a

sort of off-beat time-changing rag on which Erdmann follows effortlessly on tenor. "Pascale" a Takase tour de force dedicated to Erdmann's wife, entertains a similar approach, as it opens gorgeously with an original melody, which starts unhurriedly as though it were a Houston Person ballad and by the end of the piece morphs into an intense, accelerating tempo, Takase and Erdmann in full sync. On Takase's "Magic", played in 5/4 at a blistering pace, soprano reigns supreme as it navigates changes quickly, after which piano takes it outside with blistering speed and never lets up. "No Particular Night or Morning" (a reference to science fiction novel *Fahrenheit 451*), another Takase original, exudes a buoyant ragtime feel while Erdmann's clever "An jeder Kreuzung liegt eine Erinnerung begraben" follows logically, its angular melody comprised of non-swinging fast quarter notes played feverishly in unison and repeated several times after interludes, using silence effectively as one of its wonders. Erdmann's "The Cat", opens with stunning a cappella tenor, joined halfway through by Takase and ending with a small "meow" from Erdmann's actual cat. Like its honoree, the piece is fast, slippery, and, ultimately, sly.

For more information, visit intaktrec.ch and bmcrecords.hu



Afterglow
Enrico Pieranunzi/Bert Joris (Challenge)
by Ken Dryden

Pianist Enrico Pieranunzi and trumpeter/flugelhornist Bert Joris (who turns 65 this month) are two of Europe's most gifted instrumentalists, the former better known in North America due to his much larger discography and frequent concerts in the US. But make no mistake, both can hold their own as performers and composers, as heard on these delightful duo sessions from 2018.

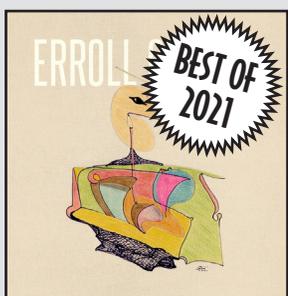
The Italian and Belgian aren't exactly strangers, since they made two earlier CDs together, but this is their first recorded duo meeting, which puts additional emphasis on making every note count and letting the music breathe. It is surprising that Pieranunzi plays relatively few unaccompanied solos, but he is focused on the best interpretation of each song.

Both brought in originals and collaborated on two new works as well, producing outstanding results. There are many strong melodies within this CD, a few of which have been previously recorded. The pianist's "Siren's Lounge" is an elegant, reflective jazz waltz inviting comparison to early Bill Evans. The delicate ballad "Cradle Song For Mattia" is a lyrical lullaby that puts the focus almost completely on Joris, the composer's sparkling backing providing the perfect backdrop. Pieranunzi's "Five Plus Five" changes the mood quite a bit, as this rather abstract blues features some spacey chords behind much of Joris' solo. The trumpeter's engaging "Millie" has a playful AfroCuban rhythm while the pianist blends in a little gospel flavor in his solo. Joris switches to flugelhorn for his wistful ballad "How Could We Forget", a highlight.

The collaborative songs are just as rewarding. Tense piano chords give the miniature "Freelude" a mysterious air while trumpet adds a touch of sorrow, capped off by the unresolved ending. Heartfelt ballad "The Real You" closes the CD, Joris returning to flugelhorn, the players' deft use of space allowing the melody to blossom.

For more information, visit challengerecords.com

BOXED SET



Liberation in Swing: The Octave Records Story & Complete Symphony Hall Concert
Erroll Garner (Octave Music-Mack Avenue)
 by Scott Yanow

Pianist Erroll Garner, who died 45 years ago this month at only 55, had a unique style. While acknowledging the influence of Art Tatum, Fats Waller and Earl Hines, in reality he sounded like no one else. Self-taught and a bit of a child prodigy (playing on the radio when he was seven), Garner emerged in the jazz world in 1945. His style fell between swing and bop, always keeping the melody close by (like Waller) but he also sounded quite comfortable on a session with Charlie Parker. On faster material, he often achieved an echo effect by hitting chords with both his right and left hands but with his right playing slightly behind the beat. He put a great deal of feeling into ballads yet also displayed an impish sense of humor, delighting in starting out songs with elaborate and abstract introductions that had nothing to do with the tune, keeping both the audience and his sidemen (who had to be very alert) guessing. Garner was one of the

fortunate few in that he was able to become a household name simply by being himself.

After recording (usually with his trio or solo) for Savoy, Mercury, RCA and Columbia (1950-58), in 1960 Garner, with his champion and manager Martha Glaser, formed Octave Records. During the remainder of Garner's life, his recordings were made for Octave and then leased to other companies such as ABC-Paramount, Mercury and MGM. Long after his death, the 12 Octave dates were reissued. Now, in this new set, they have been augmented by 12 "new" numbers from the sessions. All but one are Garner originals and eight had not otherwise been recorded.

Liberation in Swing is an unusual LP-sized set. The 60-page booklet includes examples of Garner's little-known skill as a visual artist (with an essay by singer Cécile McLorin Salvant); a lengthy, fascinating and superb article about Garner's life, complicated relationship with Glaser and story of the Octave label by Robin D.G. Kelley; many rare photos; and liner notes about the Symphony Hall concert from drummer Terri Lyne Carrington.

The set also includes four LPs and a download for all of Garner's Octave recordings. Of the LPs, the first three comprise his previously unreleased Jan. 17th, 1959 concert at Symphony Hall in Boston. With the accompaniment of his longtime sidemen bassist Eddie Calhoun and drummer Kelly Martin, Garner is heard in top form on 27 songs. He constantly varies the tempos and moods and, in addition to playing many of his favorite standards and his one hit "Misty", performs a few obscure numbers: "Back Bay Stride", "Gospel Mambo", "Shell Game" and "Moment's Delight". The pianist, who was remarkably consistent throughout his career (never making an unworthy record),

certainly sounds in a happy frame of mind.

The fourth LP, *Sessions*, has ten of the 12 previously unreleased numbers. While Garner wrote over 200 originals in his career, only "Misty" caught on big. However, several, most notably the assertive strut "She Walked On", "Not So Fast", "Grill On The Hill" (both uptempo and soulful) and the haunting "By Chance", are especially worth exploring by modern pianists. The closing number, titled "Maybe You're The One", is actually the standard "Smile".

In addition to the LPs, the set grants access to download versions of the full Octave catalog. In addition to the dozen "new" selections, some pieces, formerly edited, are available for the first time in full-length versions. The trio with Calhoun and Martin is on five of the first six releases (*A New Kind Of Love* utilizes an orchestra) while the others, with the exception of *Up In Erroll's Room*, which adds a brass section, are mostly with a quartet that includes congas.

Mention should be made of two other overlapping releases recently put out by Mack Avenue. The limited edition *Liberation in Swing: Centennial Collection*, in addition to the four LPs, includes all of the Octave albums on 12 CDs, a promotional box of five 45-rpm singles from the Garner archives and a cassette (!) of the pianist's final concert, which had never been out before. Hopefully the singles and the last concert will someday be available in a more accessible form. And there is also a single LP, *Symphony Hall Concert*, which has 9 of 23 selections from the 1959 performance.

It is fitting *Liberation in Swing* concludes with "Smile". In all of his albums and live performances, the superb Garner always left one with a smile.

For more information, visit errollgarner.com



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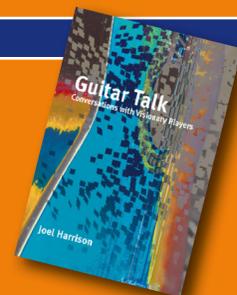
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SLIDE HAMPTON

BY ANDREY HENKIN



Slide Hampton, trombonist and NEA Jazz Master, who was a triple threat as a bandleader, sideman/collaborator and composer/arranger for myriad big bands over the decades, died Nov. 18th, 2021 at 89.

Locksley Wellington Hampton was born Apr. 21st, 1932 in Jeannette, Pennsylvania and raised in Indianapolis. He and his 11 siblings were all part of the family band, which toured the country, the young Hampton unusually playing trombone left-handed. He was working on his own in various bands by the mid '50s, getting his first break with Maynard Ferguson, for whom he would also do arranging. As Hampton told this gazette in 2003, "In the circle that I was raised in, writing and orchestration was part of being a musician. And to be considered to be a good well-rounded musician, you learned every aspect...The attitude of the trombone is all about working together. The idea/concept of organization is very natural for trombonists."

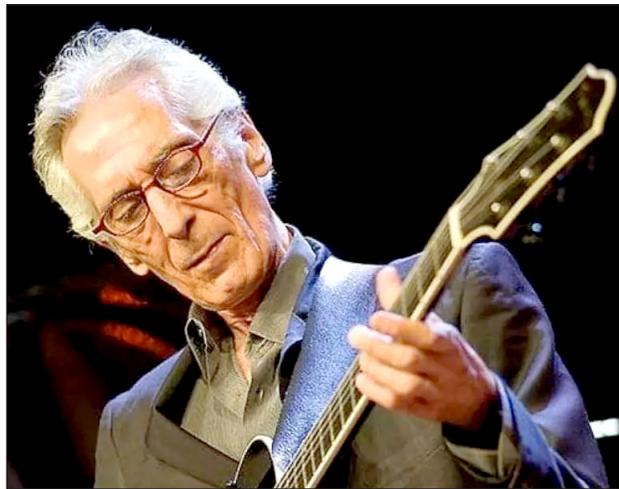
Over the next five decades, Hampton would work with Melba Liston, Randy Weston, Charles Mingus, Oscar Peterson, Barry Harris, Hank Mobley, Paul Kuhn, Klaus Weiss, Oliver Nelson, Eddie Jefferson, Dexter Gordon, Sam Jones, Louis Hayes, Philly Joe Jones, Reggie Workman, Mickey Tucker, Curtis Fuller, Mark Murphy, McCoy Tyner, James Newton, Bill Hardman, George Benson, Claudio Roditi, Robin Eubanks, Dizzy Gillespie, Monty Alexander, David Amram, David Hazeltine, James Moody, Killer Ray Appleton, Jim Hall, Bill Charlap, Roy Hargrove and many others, amassing an almost equal number of credits as a performer and composer/arranger.

Even with all that work, Hampton found time to record as a leader, with several dozen releases into the new millennium on Strand, Charlie Parker Records, Atlantic, Epic, Philips, Barclay, MPS, EMI Pathé, Gazell, Supraphon, Quicksilver, Metronome, Horo, West 54, Enja, Telarc, Criss Cross, Sound Hills, Alleycat and other labels. He was also a champion of his instrument, convening multi-trombone ensembles. As he remarked, "The trombone in the '70s wasn't an instrument that people even knew...We started off with probably four, and we played around wherever we could, and then we added another, and another, until we had nine." It makes sense that trombonists would play well together—the timbre of the instrument is as agreeable as its players."

Hampton was named an NEA Jazz Master in 2005, given a Lifetime Achievement Award from the Jazz Foundation of America in 2021 and won two Grammy Awards, both for his arrangements, in 1997 and 2004. He was very optimistic about the future of the instrument to which he had devoted his life: "It's a very good future, and not only because of jazz; classical trombonists are great...The sound is often being heard by the public, and as an important instrument."

PAT MARTINO

BY ANDREY HENKIN



Guitarist Pat Martino, who had a prolific career on either side of a career-threatening aneurysm, died Nov. 1st, 2021 at 77 after a long illness.

Martino was born Patrick Azzara in Philadelphia on Aug. 25th, 1944. He was 18 when he debuted on record under the leadership of saxophonist Willis "Gator" Jackson and would appear on many of Jackson's albums over the next couple of years as well as on dates by Don Patterson, Trudy Pitts, Eric Kloss and Jack McDuff, all on Prestige. That label released his 1967 leader debut, *El Hombre*, which also saw him change his name to Martino (there was an earlier session recorded for but not released by Vanguard).

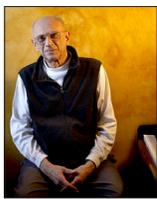
He would make several more albums over the next decade, most notably 1968's *Baiyina (The Clear Evidence)*, an outing that included a second guitarist in Bobby Rose and tragic young saxophonist Gregory Herbert, Indian percussion instruments and a subtitle of "A psychedelic excursion through the magical mysteries of the Koran". The final records of his first period were made in the late '70s-1980, both under his own name and in a return to the groups of Jackson.

In 1980 Martino suffered an aneurysm, losing his memory and the ability to play guitar. He returned to Philadelphia, where he began the painstaking process of relearning his instrument. As he told this author in 2007 in response to a question about his recovery and being defined by the event, "It's much easier to find compatibility with all walks of life and individuals in each of these confronting confrontations physical and psychological throughout life. And to be able to recover is something that we share together in general in terms of our species, under these conditions that we are confronted with in terms of crisis...The years of recovery is not the proper way to define it. It's much more refined. To go back to the past is a loss, to be honest with you, compared to a refinement and a redefinition, in other words a metamorphosis. So it wasn't recovery; it was evolution taking place."

In 1987, Martino played his first gig in years at New York City's Fat Tuesday's, the recording of which, *The Return (Muse)*, marked his reemergence. After that Martino played and recorded regularly over the next 30 years, releasing more albums on Muse as well as Blue Note and HighNote, the latter also releasing archival sessions from the '60s-70s. Martino retired from performance in 2018 due to chronic illness. He summed up his journey thusly: "I see the guitar as multiplication. And I've learned it self-taught from that perspective. So there are a number of things that are quite different in terms of the reduction of the instrument and its technical demands to simplicity as quickly as possible so that it can reside and take its place as being second nature, no longer offering any interference with your intentions."



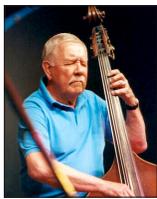
EMMETT CHAPMAN (Sep. 28th, 1936 - Nov. 1st, 2021) The guitarist is best known for inventing his eponymous Stick, a vertically-oriented guitar, bass or hybrid of the two, played with hammer-on technique and used by jazzers like Chapman himself, Tony Levin, Alphonso Johnson, Glen Moore, Trey Gunn, Jorge Pescara and others. Chapman died Nov. 1st at 85.



DAVE FRISHBERG (Mar. 23rd, 1933 - Nov. 17th, 2021) The pianist had albums on CTI, Concord, Discovery, Audiophile, Omni Sound Jazz, Fantasy, Arbors, Gazell, Blue Note and other labels and sideman credits with Sal Salvador, Bud Freeman, Zoot Sims, Herb Alpert, Richie Kamuca, Jack Sheldon, Pee Wee Russell, Ken Peplowski, Bob Wilber and more but is best known as a composer whose songs have been performed by singers ranging from Blossom Dearie, Rosemary Clooney, Shirley Horn and Anita O'Day to Michael Feinstein, Diana Krall, Stacey Kent and John Pizzarelli. Frishberg died Nov. 17th at 88.



TEPPO HAUTA-AHO (May 27th, 1941 - Nov. 26th, 2021) The Finnish bassist worked both in his native country and the larger international improvisational scene since the '60s, accumulating credits under Juhani Vilkki, Heikki Sarmanto, Juhani Aaltonen, Edward Vesala and Esa Helasvuo, undertaking collaborations with Jarmo Sermilä, Philipp Wachsmann, Evan Parker, Barre Phillips, Anthony Braxton, Cecil Taylor, Marilyn Crispell and Ramón López and having membership in Finnzech Quartet, Trio Nueva Finlandia, Quintet Moderne, Kellari Trio and other groups. Hauta-aho died Nov. 26th at 80.



SPIKE HEATLEY (Feb. 17th, 1933 - Nov. 10th, 2021) The British bassist was active since the '50s, working with compatriots like Dill Jones, Vic Ash, Johnny Dankworth, Tony Coe, Bill Le Sage, Ronnie Ross, Harold McNair and others plus visiting Americans such as Bud Freeman, Ben Webster, Red Rodney and Chris Connor. Heatley died Nov. 10th at 88.



MAKOTO HIRAHARA (May 2nd, 1952 - Nov. 26th, 2021) The Japanese saxophonist worked with Shigenori Ohara, Akitoshi Igarashi, Tomohito Aoki, Yuji Ohno and Kazumi Watanabe and had a pair of late '90s-early '00s albums for Columbia. Hirahara died Nov. 26th at 69.



JIM KNAPP (1939 - Nov. 13th, 2021) The trumpeter, bandleader, composer and arranger and Seattle stalwart was significant both as a player, with albums on ECM, ITM Pacific and Origin [see review on pg. 36] and work with John Cage, Anthony Braxton and Jay Clayton, and as an educator, establishing one of the country's first accredited jazz degree programs at Cornish College of the Arts. Knapp died Nov. 13th at 82.



LLOYD McNEILL (Apr. 12th, 1935 - Nov. 5th, 2021) The flutist, educator, poet and painter (who designed the 2009 USPS Kwanzaa stamp) had a handful of releases on Spoken Arts and his own Asha, Baobab and New Milford imprints and credits on a pair of mid '70s Dom Um Romao albums. McNeill died Nov. 5th at 86.



BARNEY RACHABANE (1946 - Nov. 13th, 2021) The South African saxophonist had albums on Black Music, Soul Soul, Jive Afrika and Kaz and credits since the '60s with Chris McGregor, The Soul Giants, The Roots, Dollar Brand, Kippie Moketsi, Hugh Masekela, Darius Brubeck, Basil Mannenberg Coetzee, Richard "Groove" Holmes, Miriam Makeba and Paul Simon. Rachabane died Nov. 13th at 75.



STEPHEN SONDHEIM (Mar. 22nd, 1930 - Nov. 26th, 2021) The Broadway composer had his music covered by dozens of jazz players since the mid '50s, particularly "Send In The Clowns" and selections from *West Side Story*, the latter with Sondheim's lyrics to Leonard Bernstein's music. Sondheim died Nov. 16th at 91.



ACK VAN ROOYEN (Jan. 1st, 1930 - Nov. 18th, 2021) The Dutch trumpeter (and younger brother to fellow trumpeter Jerry) was active since the '50s, working with Rita Reys, Kenny Clarke, The Red and Brown Brothers, Friedrich Gulda, Hans Koller, Panorama Sound Orchestra, German All-Stars, Horst Jankowski, Knut Kiesewetter, Clarke-Boland Big Band, Charly Antolini, Peter Herbolzheimer, Klaus Weiss, Eugen Cicero, Eberhard Weber, Joe Haider, United Jazz+Rock Ensemble, Volker Kriegel, Gil Evans, Barbara Dennerlein, George Gruntz, Dutch Jazz Orchestra, Chuck Israels, Paul Kuhn, Martin Wind and others and releasing albums under his own name for Vibraton, RCA Victor, MPS, Calig, Mood and Jazzline [see review on pg. 38]. Van Rooyen died Nov. 18th at 91.



JOSEF "SEPP" WERKMEISTER (1931 - Nov. 11th, 2021) The German photographer's images appeared on dozens of releases from SABA/MPS/BASF, Enja, EGO, Calig, hatART, Musidisc and Sonorama from the '60s onwards. Werkmeister died Nov. 11 at 90.



TONY WILLIAMS (Feb. 1941 - Nov. 2021) The British record producer founded Spotlite in 1970 by reissuing all of Charlie Parker's Dial sessions, going on to release further albums from the Dial catalogue and new music by Americans like Cecil Payne, Duke Jordan, Al Haig and others concurrent with Brits Don Rendell, Fingers, Howard Riley, John Stevens, Mick Pyne, Mike Carr and Peter King. Williams died in November at 80. ❖



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Fred Steen
Photo by Richard Corman

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IN MEMORIAM



It's not business, it's personal
Jim Knapp Orchestra (Origin)
by Thomas Conrad

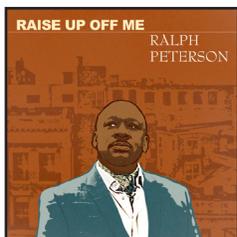
The Seattle jazz scene, in the far upper left-hand corner of the national consciousness, is isolated but vibrant. In its tight-knit community, Jim Knapp was a looming presence: orchestra leader, composer, arranger, trumpet player, project instigator and mentor. At Cornish College of the Arts, where he began teaching in 1971, he created one of the country's first four-year accredited jazz degree programs. His death at 82 on Nov. 13th, 2021 left a gaping hole in the cultural life of the city. The fourth album by the Jim Knapp Orchestra was recorded in 2009 but not released until 2021 on Seattle's Origin label. Knapp died six days before the street date of *It's not business, it's personal*. But he held the CD in his hands.

Even knowledgeable jazz people, if they live outside the Pacific Northwest, are likely to be startled by this album. They will wonder why a composer/arranger so creative and sophisticated is not more famous. (Other big band leaders do know about Knapp. Maria Schneider has said, "Jim Knapp's music...is among the best of orchestral jazz being written these days.")

Knapp's sweet spot was lyrical impressionism made fresh by distinctive harmonies and firm by intelligent craftsmanship. "Afterthought" is representative. It is a through-composed reverie, under three minutes, without solos. Its simple cyclical initial figure gradually gathers additional alluring details through quiet calls and subtle responses. Pastel colors keep shifting as configurations of reeds and brass keep realigning.

The other pieces do contain solos. Knapp's 13-piece ensemble, anchored by Tom Varner's French horn, contains some of Seattle's best improvisers. Pieces like "The Presence of Absence" and "Gray Skies" (a fitting Seattle theme) share the lyric impulse of "Afterthought". But they are three times as long, with many more moving parts and with lucid, deep, true solos from alto saxophonist Mark Taylor, trumpeters Jay Thomas and Brad Allison and pianist John Hansen. This album is something beautiful that Jim Knapp left behind.

For more information, visit originarts.com



Raise Up Off Me
Ralph Peterson (Onyx Productions)
In Good Time (featuring Ralph Peterson)
Brandon Goldberg (s/t)
by Marco Cangiano

These albums are among the very last sessions drummer Ralph Peterson led or participated in before his death on Mar. 1st, 2021 at only 58. They showcase his skill at forcefully driving groups as well as supporting with the most delicate touch.

Raise Up Off Me is Peterson's final recording and the second release by his trio with pianist Zaccai and bassist Luques Curtis. Whereas the first date relied on postbop themes in paying respect to Walter Davis Jr.,

one of Peterson's early mentors, this CD is more the product of today's tense times, from COVID-19 to Black Lives Matter, and a more varied package, the trio augmented by Jazzmeia Horn's impressive voice and scat-singing on "Tears" and "Naima" and Eguie Castrillo's percussion on "Blue Hughes". The CD is originals plus covers of such elders as Bud Powell, John Hicks and James Williams, emphasizing Peterson's deep knowledge and respect for the jazz tradition. Of note also is Zaccai Curtis' lush ballad "I Want To Be There With You" and Horn's bonus track "Please Do Something" on the album's digital version.

There is a sense of unresolved tension between hope and fate within the two versions of the title track bookending the album's Latin ("Blue Hughes" and "Fantasia"), bop ("Bouncing with Bud"), modern ("Jodi" and infectious "Shorties") and blues influences ("Four Play"). The Curtis Brothers show considerable maturity and confidence while Peterson delivers a master class on modern drumming.

It may be easy to be deceived by Brandon Goldberg's precociousness—15 at the time of recording *In Good Time*—and his prodigious technical skills. Yet the pianist comes across as a true leader through his writing and arranging of well-known standards and by leaving ample room for his band, most notably tenor saxophonist Stacy Dillard. The choice of Peterson and Luques Curtis could not be more revealing of Goldberg's respect for his elders, who in turn respond with taste and generosity to his writing. Among the noteworthy originals are opener "Authority", with Peterson's message on Goldberg's answering machine stressing the album's dedication, medium-tempo ballad "Time" and uptempo "Ninety-Six" while interpretations of Wayne Shorter's "Nefertiti", a trio take on Thelonious Monk's "Monk's Dream" and the somewhat daring reading of Victor Young-Ned Washington's "Stella By Starlight" (Goldberg on Fender Rhodes) demonstrate the leader's love of the tradition. While there will certainly be more from Goldberg, Peterson's presence is already missed.

For more information, visit ralphpetersonmusic.net and brandongoldbergpiano.com. A Ralph Peterson tribute is at Dizzy's Club Jan. 18th. See Calendar.



Discernment
John Butcher, Dominic Lash,
John Russell, Mark Sanders (Spoonhunt)
by Stuart Broomer

Discernment was recorded at London's Café Oto almost exactly a year before the death, at 66 on Jan. 18th, 2021, of guitarist John Russell, to whom the recording is dedicated. Appropriately, it is an ideal instance of the English school of free improvisation, insofar as any verbal description will make it seem like every other installment in the idiom's recorded history while in its actual realization and listening, it is utterly itself. Russell was Derek Bailey's finest pupil, in part because he never sounded like Bailey and in part because he brought the same kind of invention to the classic acoustic archtop guitar to which he was even more dedicated, eschewing the electric from early in his career until the last decade, when work with the massed ensemble of the Evan Parker Electro-Acoustic Ensemble or a duet with fellow guitarist Thurston Moore would dictate more volume and feedback resistance than a mere acoustic pick-up could provide. Early in the '80s, Russell joined with John

Butcher and Phil Durrant to form the trio News from the Shed, later occasionally a quintet, but in either case one of the essential groups of its era, developing a quietly yet intensely complex form of collective improvisation that persists until this day and is evident in this recording.

Here Russell and Butcher are joined by drummer Mark Sanders and the younger bassist Dominic Lash, though in no way would the latter two be described as a rhythm section; rather, they are full partners whose instruments fill out a spectrum of pitches and timbres in which each musician is fully engaged. There are essentially two pieces here. The first "Discerning 1 - 2 - 3" is a single 22-minute piece with track choices to focus on its segments; the second, "Discerning", is 17 minutes. Densities ebb and shift throughout and the initial listening could focus on how instruments are blending; one notes those stretches when an instrument has wandered so far from its typically assigned sound or patterns as to have become something else, whether drums and cymbals blurring into guitar or tenor closing in on arco bass, which may blur as well with guitar.

It is a singular act of creative music-making, wholly collective in its processes, neither insistently emotional or intellectual, more an act of imaginative transference in which listeners, live or listening to the document, are key participants in the assemblage of relations and meanings within the group act. The sounds, arising through and into one another, could never be achieved with mimicry; heightened empathy and common cause are the only explanations. Midway through "Discerning", when Butcher has turned largely to whistling, the others seem to have become a kind of floor sweeping, a pattern of light abrasions.

For more information, visit dominiclash.bandcamp.com

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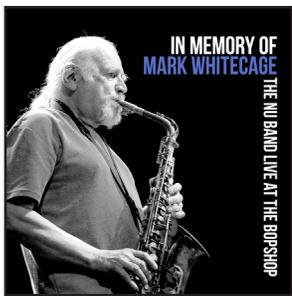
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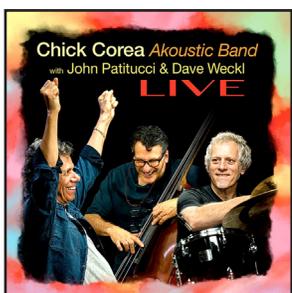
Live at The Bopshop (In Memory of Mark Whitecage)
The Nu Band (Not Two)
by John Sharpe

One of the most productive outlets for reedplayer Mark Whitecage in the latter part of his career was The Nu Band, an egalitarian outfit completed by bassist Joe Fonda, drummer Lou Grassi and latterly German trumpeter Thomas Heberer, following the 2014 death of Roy Campbell. Whitecage died on Mar. 7th, 2021 at 83 and this vibrant live recording from Rochester's famed Bop Shop Records may be his final release. The cooperative nature of the unit is signaled firstly by writing credits shared across the band, but then more emphatically by the practiced group interplay no matter the author.

After the almost ritual opener "Prayer For The Water Protectors", Whitecage's alto saxophone soliloquy, replete with woozy slurs and husky multiphonics, sets up his "The Five O'Clock Follies", a freebop piece exploding out of the gate and serving as an introduction to the rest of the band who each get a slot. There is an especial joy in their exuberant expression, which even sneaks into the crevices and vortices between the notated elements here and elsewhere, as if they just cannot stop themselves. Fonda personifies infectious swing, which comes with a melodic overlay, while Heberer exploits the capabilities of his quarter-tone trumpet to the full, expanding the textural palette of the group, but also bringing a whiff of pre-bebop styles, meat and drink for Grassi, a free jazz veteran who also helmed a Dixieland group, who consequently solos without any dissipation of momentum whatsoever.

Collective discourse forms the band's stock in trade, catalyzed by charts offering keen wit, upended expectations and memorable themes. On Fonda's "Christophe And Ornette", after scene-setting atmospheric exotica, clarinet spirals in duet with trumpet, until both become more voice than instrument. Although the interweaving horns form a winning trait, Whitecage enjoys fine moments in his own right throughout, capped by his impassioned alto preaching, affirmed by Heberer's amens on Grassi's "Dark Dawn In Aurora", a dirge with a hopeful spring in its step. His penchant for blending inside and outside is shared by his bandmates and, together with a leave-it-all-on-the-field ethos, makes this a thoroughly engaging listen and a worthy tribute to an undersung talent.

For more information, visit nottwo.com. This band is at Michiko Studios Jan. 21st. See Calendar.



LIVE
Chick Corea Akoustic Band (Concord)
by Brian Charette

Every Generation X jazz kid went crazy for the first Chick Corea Akoustic Band album in 1989. The tunes, interplay and sound all were at a level matched only

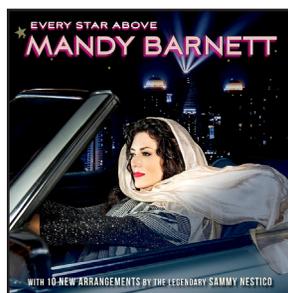
by another benchmark Corea trio recording, *Now He Sings, Now He Sobs*. The album made bassist John Patitucci and drummer Dave Weckl stars and set the new standard for jazz piano trio recordings.

LIVE, recorded in 2018 at the start of a tour, is the first outing in over 20 years for the iconic group. The album has two discs' worth of great standards and classic originals. "Morning Sprite", one of the group's most beloved numbers, sets the tone for the sides, which is decidedly more meditative and less chops-oriented than the group's debut. "In a Sentimental Mood" has a lovely piano intro, as do many of the pieces here, and the arrangement has a few unusual harmonic motions and cool rhythmic figures Patitucci and Weckl get to work out on with each chorus. On "Humpty Dumpty" Weckl trades with the trio with understated fills just hinting at his brutal technique, letting it out in tiny flashes to let you know it is still there but is otherwise smoothly subtle.

Disc Two opens with the familiar "On Green Dolphin Street", the arrangement working one note against the moving chords in a "One Note Samba" sort of way. Corea's melodic motives are tiny building blocks he turns over and backwards to get out all of the juice. "You and the Night and the Music" gets an extra two bars added to its slick samba. "You're Everything", from the second Return to Forever album *Light as a Feather*, has Corea joined by wife Gayle Moran. The couple are very cute with her complementing his intro and jokes about how hard the song is to sing.

This is an historic performance made even more poignant by the loss of Corea, who died Feb. 9th, 2021 at 79. If you are a fan of the debut from this group, get this great album and marvel at the difference in approach.

For more information, visit concord.com. A Chick Corea tribute is at Rose Theater Jan. 13th-14th. See Calendar.



Every Star Above
Mandy Barnett (Melody Place)
by Mark Keresman

Billie Holiday's 1958 album *Lady In Satin* was one of her final recordings. Recorded with lush orchestral accompaniment, some maintain it is among her finest work while others proclaim it a last desperate gasp of a great vocalist whose powers, for various reasons, were on the wane. Either way, the album is intertwined with her mythical and tragic legend.

Emerging in the early '90s, Mandy Barnett established herself as a singer in the tradition of country legend Patsy Cline. With *Every Star Above*, Barnett interprets the iconic Holiday date with full orchestral accompaniment and, for the most part, it is a winner. At no point does Barnett try to evoke Holiday vocally or stylistically, instead singing in her natural, supple alto.

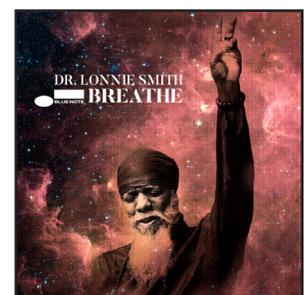
Every Star Above features arrangements by Sammy Nestico, who died Jan. 17th, 2021 at 96 and is best known for his work with Count Basie from 1967-84. They are deft and subtle, drawing attention to the songs, not themselves, distinguished by muted grandeur. The overall tone is one of melancholy and reflection, with a few swinging passages for spice.

The album begins with "But Beautiful", which shimmers like a mirage, Barnett singing with grace, hope and wisdom, Nestico's setting judiciously lush. "For Heaven's Sake" inserts a dose of Chairman...

excuse me, Chairperson of the Board's boisterous swagger into the mostly mellow proceedings. "I Get Along Without You Very Well" finds a little influence of Linda Ronstadt creeping into Barnett's phrasing. Here, Nestico's setting for the vocals is tender without being fussy or precious. Barnett brings tenderness and a bit of reticence to "You Don't Know What Love Is", which sidesteps coyness, while Nestico's slyly zestful orchestral setting evokes his old boss. "You've Changed" is nominally a sad song but Barnett delivers it with sass reflecting hard-won wisdom, like she is leaving the bum instead of feeling sorry for herself.

Nestico's settings for these well-known tunes gives them a jolt of freshness. He was certainly no minimalist yet let the songs breathe, their framing never sounding too hyper or labored. Whether Barnett has become a jazz vocalist with this platter is subject to interpretation, but, taken on its merits, this *Star* indeed shines, with candlepower to spare.

For more information, visit mandybarnett.com



Breathe
Dr. Lonnie Smith (Blue Note)
by Joel Roberts

When Lonnie Smith passed away Sep. 28th, 2021 at 79, the jazz world lost not only one of its great soul-jazz organists but also one of its most original characters, known for his long white beard and colorful turbans and for adopting the honorific "Dr." despite having no advanced degree.

Smith's 2021 release for Blue Note, a label he returned to recently after a nearly 50-year hiatus, is a mostly live date, recorded in 2017 during his 75th birthday celebration at New York's Jazz Standard. The Hammond B-3 master with his regular trio of guitarist Jonathan Kreisberg and drummer Johnathan Blake, along with a horn section of John Ellis and Jason Marshall (saxophones), Sean Jones (trumpet) and Robin Eubanks (trombone), expertly covers tunes from Smith's songbook including jovial "Bright Eyes", gently grooving "Too Damn Hot" and spacey "Track 9", plus a funky hip-hop-infused version of Thelonious Monk's "Epistrophy". The trio takes center stage on the moody, slowly building "While the World Weeps", with Smith and Kreisberg contributing expansive solos, while guest vocalist Alicia Olatuja is featured on a powerful reading of the gospel-tinged "Pilgrimage". Throughout, Smith showcases his technical prowess and versatility, alternating between growling, greasy funk and more sweeping, ethereal improvisations.

The six live tracks are bookended by two studio ones pairing Smith and his trio with, of all people, punk-pioneer Iggy Pop, who trades in his usual manic vocals for a subdued, world-weary crooner style on surprisingly effective covers of the R&B classic "Why Can't We Live Together" and Donovan's flower-power era "Sunshine Superman". The collaboration is not as unlikely as it may first seem, given that Pop has recently made some jazz-flavored albums and Smith has performed in rock settings for years (recording a pair of Jimi Hendrix tributes in the '90s and covering Blood, Sweat and Tears hit "Spinning Wheel" way back in 1970). It is a rewarding partnership, bolstering Smith's status as a true jazz iconoclast and underscoring how deeply this adventurous artist will be missed.

For more information, visit bluenote.com



Isabella
Mario Pavone/The Tampa Quartet (Clean Feed)
Blue Vertical
Mario Pavone (Out Of Your Head)
by Robert Iannapolo

Bassist Mario Pavone passed away May 15th, 2021 at 80 after a 17-year bout with cancer. He had a 50-plus-year career and made exceptional music right up to the end. His first notable work with Paul Bley's late '60s trio paved the way to groups with vibraphone player Bobby Naughton and reedplayer Mark Whitecage. He founded his own label (Alacra) in 1979 and released several well-received albums throughout the ensuing decade. 1985's *Sharpeville* (rereleased by Playscape in 2000) is one of his best. He continued to record, lead groups and perform with Anthony Braxton, Wadada Leo Smith, Thomas Chapin and others. A recording from 2007 saw him reunite with Bley in a trio date.

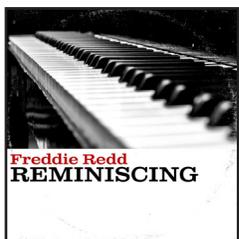
These two albums mark Pavone's last recordings. In 2020, his granddaughter Isabella, passed away at 23. Both albums are dedicated to her and share six compositions. Rather than somber, the mood is mostly energetic, bright and defiant. The title track however sounds like a meditation on loss and love and is sensitively rendered in both versions by all participants.

Isabella finds him leading the Tampa Quartet with his guitarist son (Isabella's dad) Michael, alto saxophonist Mike DiRubbo and frequent rhythm section mate Michael Sarin. It is a great quartet. All eight pieces are by the bassist and bear his lively, knotty compositional trademarks. One of the most striking is "Good Treble", with a bass/drums mid-section demonstrating how well Pavone and Sarin work together. Pavone fills and DiRubbo vindicate themselves well throughout with meaty solos.

Blue Vertical is with the Dialect Trio of pianist Matt Mitchell and drummer Tyshawn Sorey with whom Pavone recorded two well-received albums. The "+ 1" is trumpeter Dave Ballou, who also does the arranging on both albums. He is an excellent addition, his playing edgy and spiky but with a warm sound and he exults in probing this material. Mitchell's voicings are one of the highlights of the disc as is Sorey's subtly shaded, open drumming.

Both of these are excellent recordings and the groups respond to the material in an exemplary, exploratory fashion. The material calls for it. This music is among the finest of Pavone's lengthy career.

For more information, visit cleanfeed-records.com and outofyourheadrecords.com



Reminiscing
Freddie Redd (Bleepop)
Baltimore Jazz Loft
Butch Warren/Freddie Redd (Bleepop)
by Scott Yanow

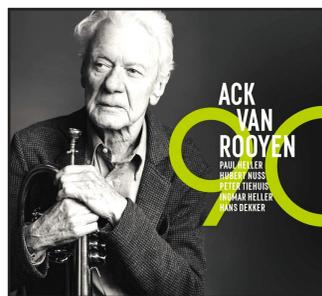
Pianist Freddie Redd, who died Mar. 17th, 2021 at 92, had an episodic career often spent in obscurity. He grew up in New York, was self-taught and made his recording debut in 1950 with Tiny Grimes' Rockin' Highlanders. Redd had his first trio date as a leader in 1955, toured

Sweden with Rolf Ericson and Ernestine Anderson and recorded his *San Francisco Suite* in 1957 for Riverside. He gained his greatest fame in 1960 when he wrote the music and acted in the stage production of *The Connection*, also appearing in the film version and recording the music from the show both for Blue Note and (under a pseudonym) for Felsted. Two other Blue Note albums resulted although the third was not released for decades. After that, Redd lived in Denmark and France for a dozen years and spent time back on the West Coast. During the 1962-2008 period, he only appeared on five records with just two (one apiece for Uptown and Milestone) being for American labels.

Tenor saxophonist Brad Linde found Redd living in California in 2009 and worked with him occasionally during the next few years. On Jan. 24th-25th, 2013 in Baltimore, Linde recorded the then-84-year old pianist in two settings. *Reminiscing* consists of eight previously unrecorded Redd originals. Most of the selections are by a quintet with both Linde and Brian Settles on tenor, bassist Michael Formanek and drummer Matt Wilson; two songs have Sarah Hughes on either alto or soprano in Settles' place. The performances are consistently relaxed (only "Blues X" comes close to a cooking pace) with Redd, a classic bebop pianist but with his own voice, not taking any more solo space than most of his sidemen. The highlights include the joyful "Oh! So Good", melancholy "Shadows", swinging "Blues Extra" and warm jazz waltz "Once In A Lifetime".

Bassist Butch Warren (1939-2013) was a busy sideman during 1960-64 when he was a regular on Blue Note sessions and worked with Kenny Dorham, Dexter Gordon and Thelonious Monk among others. Warren was off records (with one exception) altogether during 1965-2009 and considered lost to heroin addiction and mental illness. However in his later years he played on an occasional basis in the Washington D.C. area and made a few obscure recordings. For *Baltimore Jazz Loft*, recorded on the same day as the second part of *Reminiscing*, no rehearsals took place. While Warren (who sounds fine both as a swinging accompanist and a soloist) is the leader, Redd is the solo star during the informal and very spontaneous set. The group with Wilson and occasionally Linde performs two standards, a pair of Redd blues and four likable if fairly basic originals by Warren; "Barack Obama" is a light Latin piece while "I Remember Monk" is an exotic-sounding minor blues. *Baltimore Jazz Loft* features Redd (who had two SteepleChase albums in the future) and Warren (heard on his last recording) in top form.

For more information, visit bradlinde.com



90
Ack van Rooyen (Jazzline)
by Andrey Henkin

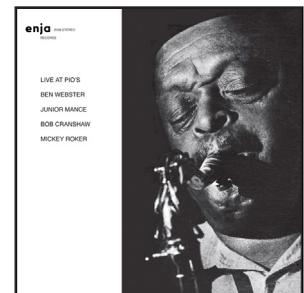
Anyone with even a passing knowledge of European jazz has come across Dutch trumpeter Ack van Rooyen, who died Nov. 18th, 2021 at 91. He was active since the mid '50s, amassing hundreds of credits on the continent and beyond, especially in big bands. And his long career allowed him to dip his horn into various styles of jazz, from the bebop of his youth to fusion as part of the United Jazz+Rock Ensemble. He was also active as a leader since the '60s, releasing albums for Vibraton, RCA Victor, MPS, Calig, Mood and other labels.

Van Rooyen was six months into his 90th year when he made this final album, which is a remarkable

testament to his longevity. Like many trumpeters of his age, by this point van Rooyen had long dedicated himself to the mellower, more forgiving flugelhorn and filled his bands with far younger players who could energize him. Even the oldest here, Dutch guitarist Peter Tiehuis, was born after van Rooyen had turned professional and the youngest, German tenor saxophonist Paul Heller, could have been van Rooyen's grandson. The rest of the quintet is filled out by German pianist Herbert Nuss, German bassist Ingmar Heller and Dutch drummer Hans Dekker. All but Tiehaus had previously recorded with the leader.

The music comprises two Heller originals; a pair of traditional pieces from the Dutch and Danish folk canons; jazz and Great American Songbook pieces from Michel Legrand, Jim Hall and Jule Styne; a '60s bossa nova from Edu Lobo; and, opening the album, a composition by van Rooyen's United Jazz+Rock Ensemble section mate Kenny Wheeler. The feel is relaxed and tasteful, the atmosphere congenial and if you didn't know van Rooyen and the album was titled something else, you would never believe he was 90.

For more information, visit jazzline-leopard.de



Live at Pio's
Ben Webster (Enja-Pure Pleasure)
by Thomas Conrad

The greatest pianists (say, Bill Evans or Oscar Peterson) inspire awe. With pianists in the second echelon (say, Wynton Kelly or Red Garland or Tommy Flanagan), you can have a more personal relationship. Junior Mance was in the second echelon. Maybe even the third. He played gut-level-honest blues-based piano with a silken touch. You can listen to a Mance record in the morning, afternoon or night. It will always improve your quality of life. He died on Jan. 17th, 2021. It was a gift that he lived to 92 and kept playing almost to the end. He is unobtrusively beautiful on *Live at Pio's*. His introductions (like on "Pennies from Heaven") and solos and spot-on comping come from a once deep wellspring of the jazz art form that is now nearly dry.

But this is a Ben Webster album. It was recorded at a lounge in Providence, Rhode Island in early 1964 shortly before Webster moved to Europe, where he spent his last decade. In the hands of a master stylist, style is not an adjunct to the art. Style *is* the art. Webster was identifiable in three notes. No one else ever played tenor saxophone with that particular gruff, gritty breathiness. That sound could express a vast range of human experience. His nickname was "The Brute", but he was capable of nuanced, delicate melodic invention.

He was 54 in early 1964 but he sounds younger here than on the European recordings that soon followed. The hard-working rhythm section (bassist Bob Cranshaw and drummer Mickey Roker) pushes Webster, who cruises through brisk tunes like "Sunday" and "Cookin' for T". "Gone with the Wind", in a medium tempo, is classic Webster. He caresses the melody with the strong, calloused hands of tough-love.

"How Long Has This Been Going On?" is the only ballad. Webster's timing with ballads was sublime. With consummate patience, he lingers and hesitates over every fresh element of the melodic narrative. Every time he finally resolves each phrase, there is a sense of fulfillment and release.

For more information, visit purepleasurerecords.com

(INTERVIEW CONTINUED FROM PAGE 6)

TNYCJR: On a similar note, is there anyone you wish to work with that you haven't already?

WM: I am open for new adventures and don't have a list of people I want to work with. But, in my fantasy, I would have loved to play with Joni Mitchell and Miles Davis.

TNYCJR: Do you think being a musician today means anything different than a few centuries ago?

WM: I feel that a few centuries ago, you had to be of a certain class, race and gender to even be considered. In that way, it is more open now. At the same time, we also live in a time of shorter attention spans and so much information that a good musician can be overlooked or undervalued easily.

TNYCJR: What is the most meaningful comment someone has ever made about your music?

WM: Whenever I realize that there are people out there who live with my music, I am incredibly motivated to give them the best I can give. To have listeners is so valuable. However, I believe that it is healthy not to listen too much to comments about your own music and just keep going with it.

TNYCJR: If you could travel back in time and meet yourself when you were just starting out as a professional musician, what would you say to yourself?

WM: I would say: "Go for it and have fun." ❖

For more information, visit wolfgangmuthspiel.com. Muthspiel is at The Jazz Gallery Jan. 27th-28th. See Calendar.

Recommended Listening:

- Paul Motian and The Electric Bebop Band – *Reincarnation of a Love Bird* (JMT – Winter&Winter, 1994)
- Wolfgang Muthspiel – *Perspective* (Amadeo, 1996)
- Christian Muthspiel/Wolfgang Muthspiel – *Echoes of Techno* (Material, 2000)
- Wolfgang Muthspiel – *Solo* (Material, 2004)
- Wolfgang Muthspiel/Larry Grenadier/Brian Blade – *Driftwood* (ECM, 2013)
- Wolfgang Muthspiel – *Angular Blues* (ECM, 2018)

(LEST WE FORGET CONTINUED FROM PAGE 10)

at Bradley's in 1988: "Sunday night was usually reserved for horn players with the trio, which served as an opportunity to ask Frank to play with us. We played there three times from 1989 to 1990. From developing that relationship, he started to use me on his own gigs. I played sporadically with him over the years, maybe up to three dates a year up until the time he died, mostly in quartets and a couple of big bands. There was a memorable Jazzmobile at Grant's Tomb that was a tribute to Dexter Gordon with Jimmy Heath and Frank Wess. I prepared a lot of Dexter's music that they played together. I made a couple of records with Frank and he had a nonet that played at Dizzy's, where I contributed a couple of arrangements and he did a number of them and Scott Robinson and Dennis Mackrel. That's what we're going to recreate in January."

Flutist Holly Hofmann met Wess during the '90s: "When I would study with him in NYC, he took me to jam sessions and made sure I knew all the usual tunes [i.e., tough Charlie Parker tunes at brisk tempos]. He often played with me at the sessions, which helped me so much with nerves!" Hofmann had no clue that her friendship with Wess would lead somewhere. "In the late '90s and early 2000s he would come to my gigs in

New York. At Birdland one night, where I was playing with Mike Wofford, Ray Brown and Victor Lewis, he said, 'Baby girl, you stole all my shit! But you made it sound so good, I'm stealin' the shit back!' At that same gig, when Ali Ryerson and I were standing on either side of him at the bar, he thought we should have a band with the three of us. Flutology was born that night and after recording the album at Nola a year later, with the great rhythm section of Mike Wofford, Peter Washington and Ben Riley, we had the opportunity to tour together. When greeting the audience on stage, he liked to say, 'This frontline is a flute sandwich and I'm the meat!'"

Ryerson also fondly remembers him: "Frank used to talk about the young lions who'd stop by his gigs to sit in. Wanting to impress, they'd play really fast, trying to fit in as many notes as possible on every chorus. Frank used to say, 'He never met a note he didn't like!' On all our gigs with Flutology, I remember thinking I could listen to Frank all night. I especially loved how he would begin each solo, he always took his time. Listening to one of the cats who practically invented the language, it was like getting a jazz lesson on every gig."

Wess continued to be in demand in his later years. He spent a decade as the first-chair tenor saxophonist in the Carnegie Hall Jazz Band and played in the Dizzy Gillespie Alumni Big Band. Wess was named a National Endowment for the Arts Jazz Master in 2007. He also recorded CDs as a leader or co-leader for Concord Jazz, Chiaroscuro, Koch Jazz and IPO. Wess died from a heart attack at 91 in New York City on Oct. 30th, 2013. ❖

A Frank Wess Centennial Celebration with Robinson, Weiss and others is at Dizzy's Club Jan. 19th. See Calendar.

Recommended Listening:

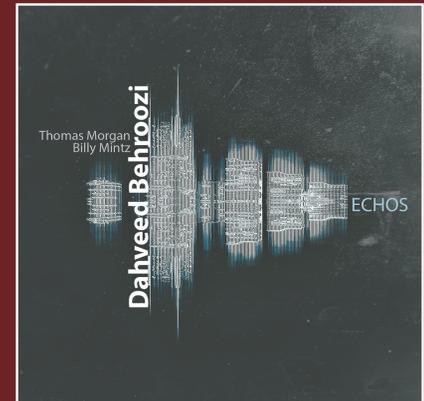
- Count Basie – *E=MC² (The Atomic Mr. Basie)* (Roulette, 1957)
- Count Basie – *And The Kansas City 7* (Impulse, 1962)
- New York Jazz Quartet – *In Concert in Japan* (Salvation-CTI, 1975)
- Frank Foster/Frank Wess – *Frankly Speaking* (Concord, 1984)
- Frank Wess Quartet – *Surprise, Surprise! (Live at the 1996 Floating Jazz Festival)* (Chiaroscuro, 1996)
- Frank Wess – *Magic 101 | Magic 201* (IPO, 2011)

(LABEL CONTINUED FROM PAGE 11)

The last few years have seen the organization working to open new physical spaces in both of its cities of operation, although the efforts have been stymied by the pandemic. The 945 ArtSpace opened in San Francisco in January of 2020 with a concert by Iyer and saxophonist Hafez Modirzadeh before having to shutter its box office. They are yet to reopen the facility, but as of press time performances were being planned at the city's Asian Art Museum. And Aoki expects to announce the opening of a new space on Chicago's northwest side early this year, under the name "Asian Improv Arts Midwest Building". The facility won't be used for concerts but will offer space for rehearsals, workshops and lessons for people in the artistic and racial communities they have worked to bring together. A new album on the label, featuring Wong playing with AACM saxophonists Bowden and Ed Wilkerson, along with Bay Area players, is slated for the spring.

True to the movement philosophy, Wang said he wants to see the label grow, but even more so he hopes to see AIA provide a model and inspiration for other artists outside the established artistic and melanin mainstream to create their own opportunities and build their own communities. "It is generative," he said. "Artists can come and be part of our label, but they can also start their own." ❖

For more information, visit asianimprov.org



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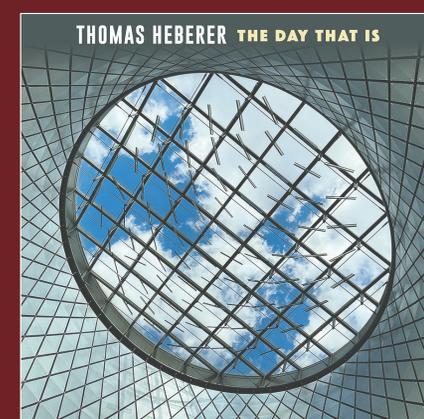


TODD COCHRAN TC3

THEN AND AGAIN - HERE AND NOW

SSC 1608

HONORABLE MENTION - BEST NEW RELEASES



THOMAS HEBERER THE DAY THAT IS

SSC 1637

HONORABLE MENTION - BEST NEW RELEASES



Sunnyside

www.sunnysiderecords.com

CALENDAR

Saturday, January 1

- Birdland Big Band with Nicole Zuraitis
Birdland 8:30, 10:30 pm \$40
- Gabrielle Stravelli
Birdland Theater 9:30 pm \$30
- Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- ★ Dezron Douglas Quartet with guest Tai Allen
Chelsea Table & Stage 5 pm \$32
- Paul Shapiro's Ribs & Brisket with Cilla Owens, Eleanor Reissa
City Winery 12 pm \$29
- Michael Weiss Trio
Mezzrow 7:30, 9 pm \$20
- V.Shayne Federick 4tet
Minton's 7, 9 pm \$20
- Jonathan Beshay
Smalls 7:30, 9 pm \$20
- ★ Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Sunday, January 2

- ★ Arturo O'Farrill and The Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
Birdland Theater 9:30 pm \$30
- Gabrielle Stravelli
Birdland Theater 9:30 pm \$30
- Chris Botti with Sy Smith, Caroline Campbell, Veronica Swift, Andy Snitzer, Holger Marjamaa, Leonardo Amuedo, Reggie Hamilton, Lee Pearson
Blue Note 8, 10:30 pm \$95
- Ray Gallon Trio
Cellar Dog 7 pm \$10
- ★ Teri Roiger, Steve Berger, John Menegon
Entwine Wine Bar 7, 8, 9:15 pm
- Welf Dorr, Dmitry Ishenko, Dave Treut
The Keep 9 pm
- Todd Coolman
Mezzrow 7:30, 9 pm \$20
- Willie Alexander III
Minton's 7, 9 pm \$20
- Roz Corral Trio
North Square Lounge 12:30, 2 pm
- Glenn Crytzer Quartet
Press Room at Alamo Drafthouse 6:30 pm
- Mimi Jones and Friends
Room 623 at B2 Harlem 6 pm \$15
- Tad Shull; Aaron Johnson
Smalls 7:30, 9, 10:30 pm \$20
- ★ Chris Potter Quartet with Craig Taborn, Scott Colley, Marcus Gilmore
Village Vanguard 8, 10 pm \$40

Monday, January 3

- ★ Max Johnson Trio with Anna Webber, Mike Sarin
Barbès 7 pm \$20
- Steven Feifke Trio
Birdland Theater 8:30 pm \$30

- Kendrick Scott Corridors with Walter Smith III, Reuben Rogers
Blue Note 8, 10:30 pm \$25
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- PAKT: Percy Jones, Alex Skolnick, Kenny Grohowski, Tim Motzer
Iridium 8:30 pm \$30
- ★ Falkner Evans solo
Mezzrow 7:30, 9 pm \$20
- Bob Lanzetti with Ross Pederson, Matt Aronoff, Justin Stanton
Rockwood Music Hall Stage 2 8:30 pm \$12
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Tuesday, January 4

- Marta Sanchez Trio with Michael Formanek, Kayvon Gordon
Bar Lunático 8:30, 10 pm \$10
- ★ Bill Charlap solo
Birdland 7, 9:30 pm \$40
- ★ Kendrick Scott Corridors with Walter Smith III, Reuben Rogers
Blue Note 8, 10:30 pm \$25
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- Micah Thomas Trio with Dean Torrey, Kayvon Gordon
Dizzy's Club 7:30, 9:30 pm \$40
- Viv Corringham, Marcus Cummins, Dave Mandl, Steve Moses; Patrick Brennan, Hilliard Greene, Michael TA Thompson
Downtown Music Gallery 6:30, 7:30 pm
- Happy Trio XVIII: Kevin Sun, David Wong
Lowlands 7:30, 9 pm
- Fleurine
Mezzrow 7:30, 9 pm \$10
- Tyler Mitchell
Smalls 10:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert and The Crosby Street String Quartet
Village Vanguard 8, 10 pm \$40

Wednesday, January 5

- ★ Billy Drummond Trio with Micah Thomas, Dean Torrey
Bar Bayeux 8, 9:30 pm
- Brooklyn Boogaloo
Bar Lunático 8:30, 10 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
- ★ Dee Dee Bridgewater/Bill Charlap
Birdland 7, 9:30 pm \$50
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Harvie S, Vince Cherico and guest Paul Bollenback
Birdland Theater 8:30 pm \$30
- Zach Brock, Eric Harland, Mark Lettieri, Justin Stanton, Jonathan Maron
Blue Note 8, 10:30 pm \$25
- Brandon Lee Quartet
Cellar Dog 7 pm \$10
- Brandi Disterheft; Jennifer Jade Ledesna
The Django 7, 10 pm

- Raf Vertessen, Will Greene, Jesse Heasley
Lowlands 8 pm
- Jim Ridl/Pete Bernstein
Mezzrow 7:30, 9 pm \$20
- Cat Rivers
Minton's 7, 9 pm \$20
- Kendra Shank, Gary Versace, Dean Johnson
Pangea 7 pm \$25
- Harlem Jam Session led by Peter Brainin
Room 623 at B2 Harlem 8 pm \$12
- ★ Sheryl Bailey
Smalls 7:30, 9 pm \$20
- ★ Zoh Amba/Vijay Iyer
The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert and The Crosby Street String Quartet
Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo's Gotham City Band
Zinc Bar 8:30, 10:45 pm

Thursday, January 6

- Arnt Arntzen
Barbès 7 pm \$20
- Miss Maybelle and The Jazz Artistes with Charlie Judkins, Brian Nalepka
Barbès 10 pm \$20
- ★ Dee Dee Bridgewater/Bill Charlap
Birdland 7, 9:30 pm \$50
- ★ Lew Tabackin Trio with Boris Kozlov, Jason Tiemann and guests
Birdland Theater 8:30 pm \$30
- DJ Logic and Friends with Karl Denson, MonoNeon, Adam Deitch
Blue Note 8, 10:30 pm \$35
- Spike Wilner Quartet
Cellar Dog 7 pm \$10
- Emmet Cohen Trio with Russell Hall, Kyle Poole
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Pat Martino Tribute: Rick Germanson Trio with Gerald Cannon; Peter Bernstein, Dave Stryker, Mark Whitfield, Paul Bollenback, Eric Alexander, Pat Bianchi, Carmen Intorre
The Django 7, 10 pm
- Pedrito Martinez
Drom 8 pm \$30
- ★ Joel Ross' Being A Young Black Man
The Jazz Gallery 7:30 pm \$30-40
- Claudia Acuña
Joe's Pub 7 pm
- Asen Doykin
Mezzrow 7:30, 9 pm \$20
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Irwin Hall, Mathis Picard, Russell Hall, Bryan Carter
Minton's 7, 9 pm \$20
- ★ James Carney Quartet with Ravi Coltrane, Kim Cass, Allan Mednard; Noah Garabedian
The Owl Music Parlor 8 pm \$10
- Isaiah Collier; David Gibson
Smalls 7:30, 9, 10:30 pm \$20
- Counter/Induction: Kyle Bartlett, Douglas Boyce, Miranda Cuckson, Benjamin Fingland, Daniel Lippel, Jessica Meyer, Ryan Streber, Caleb van Der Swaagh, Ning Yu
Soapbox Gallery 8 pm \$25
- ★ Zoh Amba, Caroline Davis, Brian Chase
The Stone at The New School 8:30 pm \$20
- ★ Fred Hersch Trio with Drew Gress, Jochen Rueckert and The Crosby Street String Quartet
Village Vanguard 8, 10 pm \$40



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Simon Shaheen
Kaufman Music Center
Fri, Jan 21 - 8pm



Ladysmith Black Mambazo
Symphony Space
Sat, Jan 29 - 7:30pm

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Friday, January 7

- Moses Patrou Dive Bomber Organ Trio
Bar Lunatico 8:30, 10 pm \$10
- Birdland Big Band
Birdland 5 pm \$30
- Dee Dee Bridgewater/Bill Charlap
Birdland 8:30, 10:30 pm \$50
- Lew Tabackin Trio with Boris Kozlov, Jason Tiemann and guests
Birdland Theater 7, 9:30 pm \$30
- DJ Logic and Friends with Karl Denson, MonoNeon, Adam Deitch
Blue Note 8, 10:30 pm \$35
- Corcoran Holt Group; Davis Whitfield Quartet
Cellar Dog 7, 11:30 pm \$10
- Rob Garcia's Bright Idea with Cait Jones
Chelsea Table & Stage 9:30 pm \$22
- Emmet Cohen Trio with Russell Hall, Kyle Poole and guest Houston Person
Dizzy's Club 7:30, 9:30 pm \$40
- Ken Fowser Quintet with Jeremy Pelt, Rick Germanson; Evan Sherman Quintet with Joe Magnarelli, Tyler Mitchell
The Django 7 pm
- Oz Noy Power Trio with James Genus, Dennis Chambers
Iridium 8, 10:30 pm \$30
- Joel Ross' Being A Young Black Man
The Jazz Gallery 7:30 pm \$30-40
- Pedro Giraudo Tango Quartet with Mika Stoltzman
Joe's Pub 7 pm \$30
- Harry Allen
Mezzrow 7:30, 9 pm \$20
- Benny Benack III 4tet
Minton's 7, 9 pm \$20
- Claude Campbell, Stephan Torres, Fred Jorio, Kyle Mealy
Red Room at KGB Bar 10 pm
- Jordan Young; Simona Premazzi
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Greg Tardy
Smalls 7:30, 9 pm \$20
- Zoh Amba, David Mirarchi, Brandon Lopez, Kenny Grohowski
The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with Drew Gress, Jochen Rueckert and The Crosby Street String Quartet
Village Vanguard 8, 10 pm \$40

Saturday, January 8

- Code Switch: JD Allen, Eric Revis, Nasheet Waits
Barbès 6 pm \$20
- Dee Dee Bridgewater/Bill Charlap
Birdland 8:30, 10:30 pm \$50
- Lew Tabackin Trio with Boris Kozlov, Jason Tiemann and guests
Birdland Theater 7, 9:30 pm \$30
- DJ Logic and Friends with Karl Denson, MonoNeon, Adam Deitch
Blue Note 8, 10:30 pm \$35
- Raphael D'Lugoff Quartet; Miki Yamanaka Quartet
Cellar Dog 7, 11:30 pm \$10
- Joe Pino Quintet
Chelsea Table & Stage 9:30 pm \$32
- Emmet Cohen Trio with Russell Hall, Kyle Poole
Dizzy's Club 7:30, 9:30 pm \$45
- Isaiah J. Thompson Quartet with Julian Lee, Felix Moseholm, Domo Branch; Joe Saylor and The Kingdom with Tivon Pennicott, Julius Rodriguez
The Django 7, 10 pm
- Eli Wallace/Stephen Gauci; Kevin Shea/Stephen Gauci; Stephen Gauci, Eli Wallace, Kevin Shea
Downtown Music Gallery 6:30 pm
- Oz Noy Power Trio with James Genus, Dennis Chambers
Iridium 8, 10:30 pm \$30
- Joel Ross' Being A Young Black Man
The Jazz Gallery 7:30 pm \$30-40
- Harry Allen
Mezzrow 7:30, 9 pm \$20
- Darren Chase and Jenn Jade Ledesna
Minton's 7, 9 pm \$20
- Nat Adderley, Jr. Quartet
Sistas' Place 9, 10:30 pm \$20
- George Burton
Smalls 7:30, 9 pm \$20
- Allan Harris
Soapbox Gallery 8 pm \$25
- Zoh Amba, Micah Thomas, Marc Edwards
The Stone at The New School 8:30 pm \$20
- Fred Hersch Trio with Drew Gress, Jochen Rueckert and The Crosby Street String Quartet
Village Vanguard 8, 10 pm \$40

Sunday, January 9

- Stephane Wrembel
Barbès 9 pm \$20
- Ron Aprea Big Band with guest Angel DeNiro
Birdland 5:30 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra
Birdland 8:30, 10:30 pm \$30
- Scott Robinson Quartet
Birdland Theater 7, 9:30 pm \$30
- DJ Logic and Friends with Karl Denson, MonoNeon, Adam Deitch
Blue Note 8, 10:30 pm \$35
- Ed Cherry Trio
Cellar Dog 7 pm \$10
- Emmet Cohen Trio with Russell Hall, Kyle Poole and guests Ruben Fox, Benny Benack III
Dizzy's Club 5, 7:30 pm \$35
- Teri Roiger, Steve Berger, John Menegon
Entwine Wine Bar 7, 8, 9:15 pm
- Rubin Kodheli Trio with Trevor Dunn, Brian Chase; Abbie from Mars
Joe's Pub 7 pm \$15
- Welf Dorr, Dmitry Ishenko, Dave Tretut
The Keep 9 pm
- Janice Friedman
Mezzrow 7:30, 9 pm \$20
- Willie Alexander III
Minton's 7, 9 pm \$20
- Linda Ciofalo Trio with Mark Marino, Marcus McLaurine
North Square Lounge 12:30, 2 pm
- Ben Goldberg
The Owl Music Parlor 8 pm \$10
- Glenn Crytzer Quartet
Press Room at Alamo Drafthouse 6:30 pm
- Sex Mob: Steven Bernstein, Briggan Krauss, Tony Scherr, Kenny Wollesen
Rizzoli Bookstore 5 pm \$20
- Aaron Burnett; Evan Sherman
Smalls 7:30, 9, 10:30 pm \$20
- Sam Sadigursky/ Nathan Koci
Soapbox Gallery 4 pm \$25
- Fred Hersch Trio with Drew Gress, Jochen Rueckert and The Crosby Street String Quartet
Village Vanguard 8, 10 pm \$40

SOAPBOX GALLERY PRESENTS

PIANO MONDAYS @ 8.00 PM

- JAN 3** Yayoi Ikawa
- JAN 10** Glenn Zaleski
- JAN 17** Laurence Fields
- JAN 24** Jon Cowherd
- JAN 31** David Berkman

- JAN 6** Counter)Induction presents
8:00 PM Caleb Van Der Swaagh, Cellist

- JAN 8** Allan Harris: Kate's Soulfood
8:00 PM

- JAN 9** Sam Sadigursky/Nathan Koci
4:00 PM The Solomon Diaries - Release



- JAN 11** Paul Jost Quartet
8:00 PM

- JAN 13** Keith Loftis Quartet
8:00 PM

- JAN 14** Lezlie Harrison Quartet
8:00 PM

THE MASTER SERIES



- JAN 15** Joanne Brackeen Trio
8:00 PM



**636 Dean Street
Brooklyn, NY 11238
www.soapboxgallery.org**



- JAN 18** Alvester Garnett's
8:00 PM Heartworks Trio

- JAN 19** Jim Ridl Trio
8:00 PM with Michael Pedicin and Dean Johnson

- JAN 21** Trio Incognito
8:00 PM

- JAN 22** Roni Ben-Hur Trio
8:00 PM Bruce Barth & Harvie S

- JAN 23** Counter)Induction presents
4:00 PM Daniel Lippel, guitarist



- JAN 25** Zach Brock & Dave Kikoski
8:00 PM

- JAN 26** Steve Cardenas
8:00 PM

- JAN 27** Steve Sandberg & Jim Ridl
8:00 PM

Check our website calendar for additions and updates to the performance schedule

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DJANGO

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7:30pm & 9:30pm Shows Every Monday!

 Followed by DJANGO JAM ft. Alexander Claffy at 10:30pm!

WED	Brandi Disterheft	7pm
1/5	Jenn Jade Ledesna	10pm
THR	Rick Germanson Trio	7pm
1/6	"A Tribute to the Music of Pat Martino"	10pm
FRI	Ken Fowser Quintet	7pm
1/7	Lauren Henderson	10pm
SAT	Isaiah Thompson Quartet	7pm
1/8	Joe Saylor & "The Kingdom"	10pm
TUE	Manuel Valera Cuban Jazz Quartet	7pm
1/11	Los Hacheros	10pm
WED	Gabrielle Stravelli	7pm
1/12	Ashley Pezzotti	10pm
THR	Leandro Pellegrino	7pm
1/13	Mark Whitfield	10pm
FRI	Ken Fowser Quintet	7pm
1/14	Endea Owens	10pm
SAT	Wayne Escoffery	7pm
1/15	Jerry Weldon Sextet	10pm
TUE	French Quarter Jazz Festival	7pm
1/18		
WED	Pete Malinverni ft. Anais Reno	7pm
1/19	Sachal Vasandani Presents	10pm
THR	Ehud Asherie Trio ft. Kenny Washington	7pm
1/20	Ian Hendrickson-Smith	10pm
FRI	Ken Fowser Quintet	7pm
1/21	Craig Handy & 2nd Line Smith	10pm
SAT	Bruce Williams	7pm
1/22	Joe Farnsworth	10pm
TUE	Joe Block Trio	7pm
1/25	Jeffery Miller Quintet	10pm
WED	Philip Harper & Ilya Lushtak	7pm
1/26	Claffy Trio ft. Michael Stephenson	10pm
THR	Ed Cherry Trio	7pm
1/27	Django All Stars	10pm
FRI	Ken Fowser Quintet	7pm
1/28	Hudson Horns	10pm
SAT	Mike LeDonne	7pm
1/29	Lezlie Harrison	10pm

See The Line-Up AND Reserve At

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DINNER, LIBATIONS & LIVE JAZZ!

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Monday, January 10

- ★ Ed Cherry Trio with John Di Martino, Gary Wang
Bar Lunático 8:30, 10 pm \$10
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- ★ Chad Fowler, William Parker, Anders Griffen; Jason Hwang's Critical Response with Anders Nilsson, Michael T.A. Thompson; Stephen Gaudi, Adam Lane, Colin Hinton; Danny Kamins, Jamison Williams, Nick Neuburg, Joe Hertenstein; Yuma Uesaka, David Leon, Kenny Warren, Jonathan Goldberger, Jason Nazary
Bushwick Public House 7 pm \$15
- ★ Mingus Big Band; Alex Claffy Jam Session
The Django 7:30, 8:30, 10 pm
Mezzrow 7:30, 9 pm \$20
- ★ Spike Wilner
Roulette 8 pm \$25
- ★ Lea Bertucci solo and duo with Ben Vida
Roulette 8 pm \$25
- ★ Vanguard Jazz Orchestra
Village Vanguard 8, 10 pm \$40

Tuesday, January 11

- ★ Eddie Palmieri 85th Birthday Celebration
Birdland 7, 9:30 pm \$40
Birdland Theater 8:30 pm \$30
- ★ Matt Munisteri
Birdland Theater 8:30 pm \$30
- ★ Vince Giordano and The Nighthawks
Bond 45 8 pm \$25
- ★ Louis Prima, Jr. and The Witnesses
The Cutting Room 7 pm \$30-40
- ★ Manuel Valera Quartet; Los Hacheros
The Django 7, 10 pm
- ★ Jamison Williams/Danny Kamins; Jessica Ackerley, Lucie Vitkova, Joanna Mattrey
Downtown Music Gallery 6:30, 7:30 pm
- ★ Neta Raanan Quartet with Max Light, Tyrone Allen II, Kayvon Gordon
Lowlands 7:30, 9 pm
- ★ Cassie Wieland and Nois with Hunter Bockes, János Csontos, Jordan Lulloff, Julian Velasco
Roulette 8 pm \$25
- ★ SeaJun Kwon Sextet
Scholes Street Studio 8 pm \$10
- ★ Bill McHenry; Tyler Mitchell
Smalls 7:30, 9, 10:30 pm \$20
- ★ Paul Jost Quartet with Jim Ridd, Dean Johnson, Tim Horner
Soapbox Gallery 8 pm \$25
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner
Village Vanguard 8, 10 pm \$40

Wednesday, January 12

- ★ Guillermo Klein Quartet with Leo Genovese, Matt Pavolka, Allan Mednard
Bar Bayeux 8, 9:30 pm
- ★ Yotam Silberstein's Alma Brasileira with Vitor Gonçalves, Cesar Garabini, Daniel Silva
Bar Lunático 8:30, 10 pm \$10
- ★ David Ostwald's Louis Armstrong Eternity Band
Birdland 5:30 pm \$30
- ★ Eddie Palmieri 85th Birthday Celebration
Birdland 7, 9:30 pm \$40
- ★ Frank Vignola's Guitar Night with Jimmy Bruno, Harvie S, Vince Cherico and guest Howard Paul
Birdland Theater 8:30 pm \$30
- ★ Ehud Asherie Trio
Cellar Dog 7 pm \$10
- ★ As Is: Alan Schulman/Stacey Lynn Schulman; Dario Acosta Teich Quartet
Chelsea Table & Stage 7, 9:30 pm \$22-32
- ★ Big Yuki Solo; Yasushi Nakamura Trio with Lawrence Fields, Clarence Penn
Dizzy's Club 7:30, 9:30 pm \$35
- ★ Gabrielle Stravelli Quartet with Michael Stravelli, Pat O'Leary, Billy Mintz; Ashley Pezzotti Quartet with Sean Mason, Jason Clotter, TJ Reddick
The Django 7, 10 pm
- ★ Louis Armstrong Jazz Jam led by Carol Sudhalter
Flushing Town Hall 7 pm \$10
- ★ Jane Getter Premonition with Vernon Reid, Alex Skolnick, Adam Holzman, Paul Frazier, Gene Lake
Iridium 8 pm \$27.50
- ★ Darcy James Argue's Secret Society with Dave Pietro, Rob Wilkerson, Sam Sadigursky, John Ellis, Carl Maraghi, Seneca Black, Matt Holman, Nadjie Noordhuis, Riley Mulherkar, David Smith, Mike Fahie, Ryan Keberle, Kalia Vandever, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan
The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Lim Yang, Matt Nelson, Santiago Leibson, Sam Ospovat
Lowlands 8 pm
- ★ Lew Tabackin Trio with Yasushi Nakamura, Jason Tiemann
Michiko Studios 7 pm \$20
- ★ Alex Claffy 4tet
Minton's 7, 9 pm \$20
- ★ Tracey Yarad/Jim Ridd
Pangea 7 pm \$25
- ★ Tyondai Braxton's Multiplay; Leila Bordreuil solo
Public Records 7:30 pm \$23
- ★ Harlem Jam Session led by Peter Brainin
Room 623 at B2 Harlem 8 pm \$12
Scholes Street Studio 8 pm \$10
- ★ Yuko Togami
Smalls 7:30, 9, 10:30 pm \$20
- ★ Vitaly Golovnev; Benny Benack III
Smalls 7:30, 9, 10:30 pm \$20
- ★ Resonance Ensemble: Amir ElSaffar, Sara Serpa, Miles Okazaki, Chris Dingman
The Stone at The New School 8:30 pm \$20
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner
Village Vanguard 8, 10 pm \$40
- ★ Terry Waldo's Gotham City Band
Zinc Bar 8:30, 10:45 pm

Thursday, January 13

- ★ Amt Amtzen
Barbès 7 pm \$20
- ★ The Phantoms of New York: Charles Burnham, Marcus Rojas, Erik Della Penna
Barbès 10 pm \$20
- ★ Eddie Palmieri 85th Birthday Celebration
Birdland 7, 9:30 pm \$40
- ★ Duchess: Amy Cervini, Hilary Gardner, Melissa Stylianou
Birdland Theater 8:30 pm \$30

- ★ Lisa Fischer with Ranky Tanky
Blue Note 8, 10:30 pm \$55
- ★ Zaid Nasser Quartet
Cellar Dog 7 pm \$10
- ★ Simona Smirnova's Bird Language; Yacine Boulares' AJOYO
Chelsea Table & Stage 7, 9:30 pm \$22-32
- ★ Winter Jazzfest: Terence Blanchard Featuring The E-Collective and Turtle Island Quartet; Makaya McCraven; Samara Joy; Mahogany Browne; Angel Bat Dawid
City Winery 7 pm \$35
- ★ Chick Corea Afro-Caribbean Experience: Elio Villafranca and Friends
Dizzy's Club 7:30, 9:30 pm \$40
- ★ Leandro Pellegrino; Mark Whitfield Quartet with Davis Whitfield, Russell Hall, Kush Abadey
The Django 7, 10 pm
- ★ Pedrito Martinez
Drom 8 pm \$30
- ★ Johnathan Blake
Jamaica Center for Arts and Learning 8 pm
- ★ Darcy James Argue's Secret Society with Dave Pietro, Rob Wilkerson, Sam Sadigursky, John Ellis, Carl Maraghi, Seneca Black, Matt Holman, Nadjie Noordhuis, Riley Mulherkar, David Smith, Mike Fahie, Ryan Keberle, Kalia Vandever, Jennifer Wharton, Sebastian Noelle, Adam Birnbaum, Matt Clohesy, Jon Wikan
The Jazz Gallery 7:30, 9:30 pm \$30-40
- ★ Pete Malinverni
Mezzrow 7:30, 9 pm \$20
- ★ House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Irwin Hall, Mathis Picard, Russell Hall, Bryan Carter
Minton's 7, 9 pm \$20
- ★ Winter Jazzfest: Adam O'Farrill's Stranger Days; Tivon Pennicott; Freelance; Justin Brown
Nublu 151 7 pm \$20
- ★ Celebrating Chick Corea led by John Patitucci
Rose Theater 8 pm \$40-130
- ★ Dreamstruck: Joe Fonda, Marilyn Crispell, Harvey Sorgen
Roulette 8 pm \$25
- ★ Or Barket
Smalls 7:30, 9 pm \$20
- ★ Keith Loftis Quartet with John Chin, Eric Wheeler, Willie Jones III
Soapbox Gallery 8 pm \$25
- ★ Amir ElSaffar solo
The Stone at The New School 8:30 pm \$20
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner
Village Vanguard 8, 10 pm \$40

Friday, January 14

- ★ Pedro Giraud Tango Quartet; Big Lazy
Barbès 8 pm \$20
- ★ Birdland Big Band
Birdland 5 pm \$30
- ★ Eddie Palmieri 85th Birthday Celebration
Birdland 8:30, 10:30 pm \$40
- ★ Tia Fuller Quartet
Birdland Theater 7, 9:30 pm \$30
- ★ Lisa Fischer with Ranky Tanky
Blue Note 8, 10:30 pm \$55
- ★ Akiko Tsuruga Quartet; Tad Shull Quartet
Cellar Dog 7, 11:30 pm \$10
- ★ Winter Jazzfest: Allison Miller BOOM TIC BOOM; Connie Han Trio; Alicia Olatuja; Matthew Whitaker; Brianna Thomas
Chelsea Table & Stage 6:30 pm \$55-150
- ★ Winter Jazzfest: Amir ElSaffar Trio; Helen Sung Quartet+; Linda May Han Oh's The Glass Hours; Johnathan Blake's Beauty Beneath The Rubble; Steven Bernstein's Millennial Territory Orchestra
City Winery 6:45 pm \$55-150
- ★ Winter Jazzfest: Louis Hayes; Lakecia Benjamin's Pursuance; James 'Blood' Ulmer with David Murray; Burnt Sugar The Arkestra Chamber
City Winery 7:15 pm \$55-150
- ★ Ken Fowser Quintet with Jeremy Pelt, Rick Germanson; Endea Owens and The Cookout
The Django 7, 10 pm
- ★ Pedro Martinez
Drom 8 pm \$25
- ★ GroundUP Music Showcase: Sirintip; Becca Stevens and The Secret Trio; House of Waters; Michelle Willis; Mike "Maz" Maher; Chris Bullock Boomtown
Drom 8:45 pm \$15
- ★ Bill Charlap Trio with Peter Washington, Kenny Washington
Flushing Town Hall 8 pm \$25
- ★ Winter Jazz Fest Pyroclastic Records Stage: Kris Davis' Diatom Ribbons with Terri Lyne Carrington, Val Jeanty; Mary Halvorson/Sylvie Courvoisier; Craig Taborn solo
The Jazz Gallery 7 pm
- ★ Bria Skonberg; Sasha Berliner
Joe's Pub 7 pm \$25
- ★ Michela Marino Lerman's Love Movement
Joe's Pub 9:30 pm \$25
- ★ Winter Jazzfest: Shai Maestro Quartet; The Bad Plus; Nate Smith's Kinfolk
Le Poisson Rouge 6:30 pm \$55-150
- ★ Winter Jazzfest: James Brandon Lewis Red Lily Quartet; Harriett Tubman; Greg Ward's Rogue Parade; Red Baraat
Mercury Lounge 7:30 pm \$55-150
- ★ Ken Peplowski
Mezzrow 7:30, 9 pm \$20
- ★ Aaron Goldberg 4tet
Minton's 7, 9 pm \$20
- ★ Kathleen Supové; Geoffrey Burleson
Mis-En Place 7 pm
- ★ Winter Jazzfest—M3: Jen Shyu's Zero Grasses; Ganavya; Shanta Nurullah's Sitarsys; Caroline Davis' Portals
Nublu 6 pm
- ★ Winter Jazzfest: Anteloper; Angel Bat Dawid's Sistazz of The Nitty Gritty; Marc Ribot Trio; Kassa Overall; Terence Blanchard
Nublu 151 7 pm \$55-150
- ★ Mike McGinnis Trio with Lonnie Plaxico, Vinnie Sperrazza; Steph Richards
The Owl Music Parlor 8 pm \$10
- ★ Delfeayo Marsalis and The Uptown Jazz Orchestra
Rockwood Music Hall Stage 2 9:30 pm \$20
- ★ Nicola Caminiti; Adam Moezinia
Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- ★ Celebrating Chick Corea led by John Patitucci
Rose Theater 8 pm \$40-130
- ★ David Liebman
Smalls 7:30, 9 pm \$20
- ★ Lezlie Harrison
Soapbox Gallery 8 pm \$25
- ★ Amir ElSaffar Trio with Tomas Fujiwara, Ole Mathisen
The Stone at The New School 8:30 pm \$20
- ★ Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner
Village Vanguard 8, 10 pm \$40
- ★ Winter Jazzfest: Patricia Brennan; Alan Braufman; Tim Berne/Gregg Belisle-Chi; Theo Bleckmann/Shai Maestro
Zürcher Gallery 6:45 \$55-150

Saturday, January 15

- ★ **Mr. Saturday:** Charles Burnham, Jean Rohe, Skye Steele, Rashaan Carter
Barbès 6 pm \$20
- ★ **Eddie Palmieri 85th Birthday Celebration**
Birdland 8:30, 10:30 pm \$40
- ★ **Tia Fuller Quartet**
Birdland Theater 7, 9:30 pm \$30
- ★ **Winter Jazzfest: Aurore Voilqué; Ishkero; Sany Thiebault; Gabi Hartmann; Léon Phal Quintet; Abraham Reunion; Yessai Karapetian**
The Bitter End 6 pm \$55-150
- ★ **Lisa Fischer with Ranky Tanky**
Blue Note 8, 10:30 pm \$55
- ★ **Winter Jazzfest: Thana Alexa ONA; Melanie Charles; Julian Lage; Antonio Sánchez' A Bad Hombre Project; Pete Rock and The Soul Brothers**
Bowery Ballroom 7:15 pm \$55-150
- ★ **Richard Clements Quartet; Nicole Glover Quartet**
Cellar Dog 7, 11:30 pm \$10
- ★ **Winter Jazzfest: Miki Yamanaka; Sarah Elizabeth Charles; Julius Rodriguez; Chien Chien Lu; Nite Bjuji; Candace Hoyes; Mimi Jones, Val Jeanty**
Chelsea Table & Stage 6:30 pm \$55-150
- ★ **Winter Jazzfest: The Jazz Gallery Allstars; Joel Ross Parables; James Francies; Joel Ross, Blaque Dynamite; Kurt Elling SuperBlue with Charlie Hunter; Georgia Anne Muldrow's In The Moment; Terri Lyne Carrington and Social Science**
City Winery 6:15 pm \$55-150
- ★ **Winter Jazzfest: Sana Nagano; Di Breddrin' Court with Michela Marino Lerman; Camille Thurman with Darrell Green Quartet; Code Switch: Nasheet Waits, JD Allen, Eric Revis; Oran Etkin's Open Arms Project**
City Winery 6:45 pm \$55-150
- ★ **Songs We Love: Vuyo Sotashe, Brianna Thomas and Shenel Johns with Riley Mulherkar, Mariel Bildsten, Julian Lee, Mathis Picard, Barry Stephenson, TJ Reddick**
Dizzy's Club 7:30, 9:30 pm \$45
- ★ **Wayne Escoffery; Jerry Weldon Sextet with Alonzo Demetrius, Peter Lin, Jason Clotter, Hank Allen Barfield**
The Django 7, 10 pm
- ★ **Winter Jazz Fest Pyroclastic Records Stage: Eric Revis Quintet with Darius Jones, Bill McHenry, Kris Davis, Chad Taylor; Angelica Sanchez solo; Chris Lightcap's Superette with Steve Cardenas, Curtis Hasselbring, Brian Marsella, Dan Rieser**
The Jazz Gallery 7 pm
- ★ **Sunny Jain's Wild Wild East with Grey McMurray, Alison Shearer, Kenny Bentley, Ganavya, Ben Parag**
Joe's Pub 9:30 pm \$20
- ★ **Juilliard Jazz Orchestra**
Juilliard School Peter Jay Sharp Theater 7:30 pm \$20
- ★ **Winter Jazzfest: NIKAR; Takuya Kuroda; Theo Croker; Weedie Bramah and The Hands of Time**
Mercury Lounge 7:30 pm \$55-150
- ★ **Ken Peplowski**
Mezzrow 7:30, 9 pm \$20
- ★ **Eduardo Brechó**
Minton's 7, 9 pm \$20
- ★ **Winter Jazzfest—M3: Miriam Elhajji's The Uncertainty Of Signs; Anjina Swaminathan's We Assemble Below; Michele Rosewoman's Textured Trio; Malika Zarra; Fay Victor's SoundNoiseFUNK**
Nublu 6 pm
- ★ **Winter Jazzfest: Zoh Amba; Nate Mercereau; Samir Langus; Irreversible Entanglements; Dave Harrington's Prankster's East**
Nublu 151 7 pm \$55-150
- ★ **Michael Leonhart Foutet with Donny McCaslin**
Rizzoli Bookstore 5 pm \$20
- ★ **Remy Le Boeuf's Assembly of Shadows with Gregory Robbins, Julia Easterlin, Ben Kono, Jason Rigby, John Lowery, Carl Maraghi, John Lake, Tony Glausi, Phil Dizack, David Smith, Mike Fahie, Sam Blakelsee, Javier Nero, Jennifer Wharton, Alex Goodman, Martha Kato, Matt Aronoff, Peter Kronreif**
Roulette 8 pm \$25
- ★ **Camila Nebbia, Santiago Leibson, Kenneth Jimenez, Vinnie Sperrazza**
Scholes Street Studio 8, 9:30 pm \$15
- ★ **David Liebman**
Smalls 7:30, 9 pm \$20
- ★ **Joanne Brackeen**
Soapbox Gallery 8 pm \$25
- ★ **Two Rivers: Amir ElSaffar, Nasheet Waits, Zafer Tawil, Tareq Abboushi, Carlo DeRosa, Ole Mathisen**
The Stone at The New School 8:30 pm \$20
- ★ **Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner**
Village Vanguard 8, 10 pm \$40
- ★ **Winter Jazzfest: Samora Pinderhughes' Grief; Surya Botofasina and Carlos Niño with guests Angel Bat Dawid, Chelsea Baratz; Steph Richards + Supersense with Ravi Coltrane**
Zürcher Gallery 6:45 pm \$55-150

Sunday, January 16

- ★ **Michael Blake and Brass XL with Bob Stewart, Marcus Rojas, Clark Gayton, Steven Bernstein, Allan Mednard**
Bar Lunático 8:30, 10 pm \$10
- ★ **Stephane Wrembel**
Barbès 9 pm \$20
- ★ **Maria Schneider Orchestra**
Birdland 8:30, 10:30 pm \$40
- ★ **Loston Harris**
Birdland Theater 7, 9:30 pm \$30
- ★ **Lisa Fischer with Ranky Tanky**
Blue Note 8, 10:30 pm \$55
- ★ **Grant Stewart Trio**
Cellar Dog 7 pm \$10
- ★ **Songs We Love: Vuyo Sotashe, Brianna Thomas and Shenel Johns with Riley Mulherkar, Mariel Bildsten, Julian Lee, Mathis Picard, Barry Stephenson, TJ Reddick**
Dizzy's Club 5, 7:30 pm \$35
- ★ **Stephane Wrembel**
Drom 7 pm \$25
- ★ **Tatiana Eva Marie and Avalon Jazz**
Drom 8 pm \$15
- ★ **Winter Jazzfest: The Feel Good Party: Questlove, Georgia Anne Muldrow, Maurice "Mobetta" Brown, Madison McFerrin, Makaya McCraven, Wildcat Ebony Brown, MonoNeon, Isaiah Sharkey, Blaque Dynamite**
House of Yes 8 pm \$30-75
- ★ **Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Treut**
The Keep 9 pm
- ★ **Gillian Margot**
Mezzrow 7:30, 9 pm \$20
- ★ **Willie Alexander III**
Minton's 7, 9 pm \$20
- ★ **Erii Perez Trio with Hyuna Park, Yoshi Waki**
North Square Lounge 12:30, 2 pm
- ★ **Winter Jazzfest: Sam Gendel; Rudresh Mahanthappa Hero Trio; In Common: Walter Smith III, Matt Stevens, Kris Davis, Harish Raghavan, Terri Lyne Carrington; XXXX: Tim Lefebvre, Michael Wolny, Emile Parisien, Christian Lilinger**
Nublu 151 7 pm \$20
- ★ **Glenn Crytzer Quartet**
Press Room at Alamo Drafthouse 6:30 pm
- ★ **Althea SullyCole Trio with Ras Moshe Burnett, Alec Saelens; JD Parran, Ras Moshe Burnett, Dave Ross, Alexis Marcelo**
Scholes Street Studio 3 pm \$15

- ★ **Brandon Sanders; Aaron Johnson Smalls 7:30, 9, 10:30 pm \$20**
- ★ **Kurt Rosenwinkel Quartet with Aaron Parks, Eric Revis, Justin Faulkner**
Village Vanguard 8, 10 pm \$40

Monday, January 17

- ★ **36th Annual Brooklyn Tribute to Dr. Martin Luther King, Jr.: Nona Hendryx with Craig Harris and Tailgaters Tales; Sing Harlem**
BAM Howard Gilman Opera House 10:30 am
- ★ **Jerome Sabbagh Quartet with Ben Monder, Chris Lightcap, Otis Brown III**
Bar Lunático 8:30, 10 pm \$10
- ★ **Mingus Big Band**
Birdland 7, 9:30 pm \$40
- ★ **Cyrille Aimee**
Birdland Theater 8:30 pm \$30
- ★ **Vince Giordano and The Nighthawks**
Bond 45 8 pm \$25
- ★ **David Gervais, André Sacalxot, Jordan Caroompas; Sandy Ewen, Stephen Gauci and guest; Stephen Gauci, Adam Lane, Colin Hinton; Alejandro Florez Ensemble; Nick Di Maria, Aaron Rubinstein, Brandon Terzakis**
Bushwick Public House 7 pm \$15
- ★ **Vanisha Gould and Lucy Yeghiazaryan with Eric Zolan, Dan Pappalardo, Ludovica Burton, Kate Victor**
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **Winter Jazzfest: Dezron Douglas/Brandee Younger; Brandee Younger Quartet; Ray Angry with Kendra Morris, Kamillah**
Nublu 151 7 pm \$20
- ★ **Winter Jazzfest: Keith Jarrett's The Köln Concert: Nate Mercereau, Sam Gendel, Carlos Niño**
Public Records 7 pm \$30
- ★ **Winter Jazzfest: Angel Bat David's Afro-Town Topics-A Mythological Afrofuturist Revue with Marshall Allen**
Roulette 8 pm \$55
- ★ **Vanguard Jazz Orchestra**
Village Vanguard 8, 10 pm \$40

Tuesday, January 18

- ★ **Joe Alterman Trio**
Birdland 7, 9:30 pm \$40
- ★ **Vince Giordano and The Nighthawks**
Bond 45 8 pm \$25
- ★ **Winter Jazzfest—A Ralph Peterson Celebration: Bill Pierce, Craig Handy, Brian Lynch, Essiet Essiet, Tyshawn Sorey and guest Tia Fuller**
Dizzy's Club 7:30, 9:30 pm \$35
- ★ **French Quarter Jazz Fest**
The Django 7 pm
- ★ **Thomas Heberer/Ingrid Laubrock; Max Kutner/Lee Hodel**
Downtown Music Gallery 6:30, 7:30 pm
- ★ **Winter Jazzfest: Pino Palladino and Blake Mills with Sam Gendel, Abraham Rounds**
Le Poisson Rouge 8 pm \$45
- ★ **Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor**
Lowlands 7:30, 9 pm
- ★ **Harvey Diamond**
Mezzrow 7:30, 9 pm \$20
- ★ **Winter Jazzfest—M3: Lesley Mok's The Living Collection; Maya Keren's Careful in the Sun; Monnette Sudler; Who's Lily: Maya Keren, Isabel Crespo Pardo, Eden Girma, Miranda Agnew, Lesley Mok**
Nublu 6 pm
- ★ **Winter Jazzfest: David Binney; Rocket Sci; Daniel Freedman's Ghost Modern with Innov Gnawa, Jason Lindner, Gilad Hekselman, Gustavo Di Dalva; Daru Jones and Friends**
Nublu 151 7 pm \$20
- ★ **Winter Jazzfest: Ben Lamar Gay's Open Arms To Open Us; Jaimie Branch solo**
Public Records 8:30 pm \$30
- ★ **Tyler Mitchell**
Smalls 10:30 pm \$20
- ★ **Alvester Garnett**
Soapbox Gallery 8 pm \$25
- ★ **Joe Martin Quartet with Mark Turner, Kevin Hays, Nasheet Waits**
Village Vanguard 8, 10 pm \$40

Wednesday, January 19

- ★ **Adam O'Farrill Quintet with Anna Webber, Tal Yahalom, Noah Garabedian, Daniel Prim**
Bar Bayeux 8, 9:30 pm
- ★ **Dan Weiss Trio with Thomas Morgan, Jacob Sacks**
Bar Lunático 8:30, 10 pm \$10
- ★ **David Ostwald's Louis Armstrong Eternity Band**
Birdland 5:30 pm \$30
- ★ **Joe Alterman Trio**
Birdland 7, 9:30 pm \$40
- ★ **Frank Vignola's Guitar Night with Jimmy Bruno, Harvie S, Vince Cherico and guest Bill Wurtzel**
Birdland Theater 8:30 pm \$30
- ★ **Frank Wess Centennial Celebration: Scott Robinson, Bill Easley, Frank Greene, Brandon Lee, Steve Turre, Michael Weiss, Rufus Reid, Dennis Mackrel**
Dizzy's Club 7:30, 9:30 pm \$40
- ★ **Pete Malinverni Trio with Ugonna Okegwo, Aaron Seeber and guest Anaïs Reno; Vanisha Gould and April Vamer with Victor Gould, Alex Claffy, Domo Branch**
The Django 7, 9 pm
- ★ **Jazzmobile: Jay Hoggard Quartet with Nat Adderley, Jr., Belden Bullock, Pheeroan akLaff**
Interchurch Center 7 pm
- ★ **Alex Skolnick Trio**
Iridium 8 pm \$27.50
- ★ **Dezron Douglas/Kweku Sumbry Group with David Virelles**
The Jazz Gallery 7:30, 9:30 pm \$15-25
- ★ **Dierk Peters**
Lowlands 8 pm
- ★ **Alex Wintz**
Mezzrow 7:30, 9 pm \$20
- ★ **Jon Boutellier 4tet**
Minton's 7, 9 pm \$20
- ★ **Winter Jazzfest: Makaya McCraven/Jeff Parker; N/UM with guest Daniel Carter**
Nublu 151 8:30 pm \$20
- ★ **Melissa Hamilton Trio with Lee Tomboulian, Boots Maleson**
Pangea 7 pm \$25
- ★ **Harlem Jam Session led by Peter Brainin**
Room 623 at B2 Harlem 8 pm \$12
- ★ **Ben Tiberio; Benny Benack III**
Smalls 7:30, 9, 10:30 pm \$20
- ★ **Jim Ridl**
Soapbox Gallery 8 pm \$25
- ★ **Susie Ibarra, Bill Frisell, Immanuel Wilkins**
The Stone at The New School 8:30 pm \$20
- ★ **Joe Martin Quartet with Mark Turner, Kevin Hays, Nasheet Waits**
Village Vanguard 8, 10 pm \$40
- ★ **Terry Waldo's Gotham City Band**
Zinc Bar 8:30, 10:45 pm

A new book by saxophonist SAM NEWSOME *Be Inspired, Stay Focused: Creativity, Learning, and the Business of Music*

This collection of personal essays is a must-read for those wanting real insight into how a creative musician thinks about his or her craft and an honest and nuanced perspective of the music business.

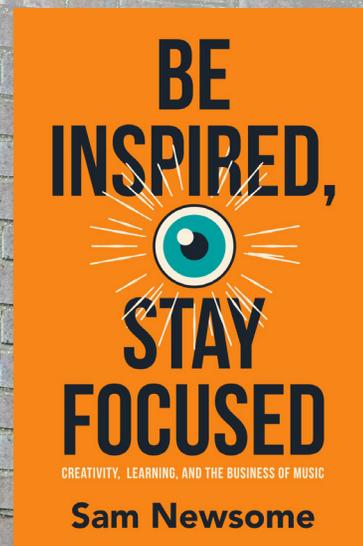
"Sam Newsome is really in the pocket with this one. An authentic voice and conversational style make this book on the creative process, music theory and other fascinating topics under the jazz umbrella an absolute must-read!"

—Debbie Burke, jazz blogger and author of the novel *Glissando*

"Every page of this book contains positive, practical ideas and advice and will inspire you to challenge yourself, expand your thinking, trust your creativity, and help you in your life as a musician."

—Joe Morris, guitarist, educator and author of *Perpetual Frontier - The Properties of Free Music*

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SYMPHONY SPACE

FEB 03-05 | 2022

RAVI

COLTRANE

IN RESIDENCE



DUOS

THUR, FEBRUARY 03 | 7:30PM

Grammy-nominated saxophonist, bandleader, and composer **Ravi Coltrane** kicks off his Symphony Space Residency with an intimate night of unforgettable jazz, playing sets with the broadly imaginative **James Carney** (piano) and one-of-a-kind drummer **Allan Mednard**.

FREEDOM TRIO

FRI, FEBRUARY 04 | 7:30PM

Ravi Coltrane lights up the stage in this celebratory evening of incredible jazz, joined by **Savannah Harris** (drums) and **Nick Jozwiak** (bass).

COSMIC MUSIC A CONTEMPORARY EXPLORATION INTO THE MUSIC OF JOHN & ALICE COLTRANE

SAT, FEBRUARY 05 | 8PM

In this spectacular world premiere event, **Ravi Coltrane** and his band explore the groundbreaking, mystical, and spiritual music of his parents, John and Alice Coltrane.

GET TICKETS!

SYMPHONYSACE.ORG | 95TH & BROADWAY | 212.864.5400

Photo credit: © Deborah Feingold.

Thursday, January 20

- **Amr Amtzen** Barbès 7 pm \$20
- **Joe Alterman Trio** Birdland 7, 9:30 pm \$40
- **Vanessa Rubin** Birdland Theater 8:30 pm \$30
- **Veronica Swift** Blue Note 8, 10:30 pm \$45
- **Saul Rubin Quartet** Cellar Dog 7 pm \$10
- **Frank Wess Centennial Celebration: Scott Robinson, Bill Easley, Frank Greene, Brandon Lee, Steve Turre, Michael Weiss, Rufus Reid, Dennis Mackrel** Dizzy's Club 7:30, 9:30 pm \$40
- **Ehud Asherie Trio with David Wong, Kenny Washington; Ian Hendrickson-Smith** The Django 7, 10 pm
- **Pedrito Martinez** Drom 8 pm \$30
- **Carlitos Padron and Rumberos Del Callejon** Drom 8 pm \$25
- **Chad Taylor Trio with Brian Settles, Neil Podgurski** The Jazz Gallery 7:30, 9:30 pm \$15-25
- **House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Irwin Hall, Mathis Picard, Russell Hall, Bryan Carter** Minton's 7, 9 pm \$20
- **Winter Jazzfest: Miiki Yamanaka; The Bogie Band; Maurice Brown; Casey Benjamin** Nublu 151 8 pm \$20
- **Winter Jazzfest: Dave Harrington's Anything Possible with Allison Miller, Angel Bat Dawid, Brian Chase, Caroline Davis, Devin Hoff, Doug Weiselman, Samir Langus, Val Jeanty, Will Shore, David Binney and guests** Public Records 8 pm \$30
- **David First and The Western Enisphere with Jeanann Dara, Sam Kulik, Jeff Tobias, Alex Waterman, Ian Douglas-Moore, Tania Caroline Chen, Will Stanton, Danny Tunick, James Ilgenfritz, Bern Gann, Matt Evans** Roulette 8 pm \$25
- **Dave Schumacher; David Gibson** Smalls 7:30, 9, 10:30 pm \$20
- **Susie Ibarra/Kaoru Watanabe** The Stone at The New School 8:30 pm \$20
- **Joe Martin Quartet with Mark Turner, Kevin Hays, Nasheet Waits** Village Vanguard 8, 10 pm \$40

Friday, January 21

- **César Orozco's Kamarata Jazz** Bar Lunático 8:30, 10 pm \$10
- **Birdland Big Band** Birdland 5 pm \$30
- **Joe Alterman Trio** Birdland 8:30, 10:30 pm \$40
- **Vanessa Rubin** Birdland Theater 7, 9:30 pm \$30
- **Veronica Swift** Blue Note 8, 10:30 pm \$45
- **Cocomama; James Austin Quartet** Cellar Dog 7, 11:30 pm \$10
- **Cyrus Chestnut Trio** Dizzy's Club 7:30, 9:30 pm \$40
- **Ken Fowser Quintet with Jeremy Pelt, Rick Germanson; Craig Handy and 2nd Line Smith with Kyle Koehler, Clark Gayton, Jerome Jennings** The Django 7, 10 pm
- **Peering Sound: Jeff Peering, Virg Dzuinko, Pete Swanson, Todd Capp** Ibeam Brooklyn 8, 9 pm \$15
- **Billy Drummond** Mezzrow 7:30, 9 pm \$20
- **The Nu Band: Thomas Heberer, Kenny Wessel, Joe Fonda, Lou Grassi** Michiko Studios 7 pm \$20
- **Alicyn Yaffee** Minton's 7, 9 pm \$20
- **Winter Jazzfest—M3: Samantha Boshnack's Uncomfortable Subjects; Sumi Tonooka's One Two Free Trio; Eden Girma's Aden; Erica Lindsay Alchemy Sound Project; Cleo Reed** Nublu 6 pm
- **Winter Jazzfest: Chad Taylor/Joshua Abrams; Angel Bat Dawid/Oui Ennui; Aquiles Navarro/Tcheser Holmes; DJ Lindsay** Nublu 151 8 pm \$20
- **Rasmus Sorenson, Tony Golden, Garyfallia Kerkezou, Rico Jones** Red Room at KGB Bar 10 pm
- **Connor Evans; Tyler Mitchell** Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- **Winter Jazzfest—International Contemporary Ensemble: Isabel Lepanto Gleicher, Joshua Rubin, Rebekah Heller, Ross Karre and guests Kate Gentile, Matt Mitchell, Jennifer Curtis, Fay Victor, Patrick Holmes, Kalina Vandever, Mazz Swift, Marika Hughes** Roulette 8 pm \$25
- **Monte Croft** Smalls 7:30, 9 pm \$20
- **David Bixler** Soapbox Gallery 8 pm \$25
- **Susie Ibarra, Ikue Mori, Zeena Parkins, Brian Chase** The Stone at The New School 8:30 pm \$20
- **Joe Martin Quartet with Mark Turner, Kevin Hays, Nasheet Waits** Village Vanguard 8, 10 pm \$40

Saturday, January 22

- **Bottom Heavy: Marika Hughes, Charlie Burnham, Kyle Sanna, Fred Cash, Tony Mason** Barbès 6 pm \$20
- **Joe Alterman Trio** Birdland 8:30, 10:30 pm \$40
- **Vanessa Rubin** Birdland Theater 7, 9:30 pm \$30
- **Veronica Swift** Blue Note 8, 10:30 pm \$45
- **Jade Synsteliem Quartet; Ai Murakami Quartet** Cellar Dog 7, 11:30 pm \$10
- **Cyrus Chestnut Trio** Dizzy's Club 7:30, 9:30 pm \$45
- **Bruce Williams Quartet with Tyler Henderson, Chris Berger, Chris Beck; Joe Farnsworth** The Django 7, 10 pm
- **Billy Drummond** Mezzrow 7:30, 9 pm \$20
- **Luan Barbosa** Minton's 7, 9 pm \$20
- **Winter Jazzfest—M3: Sara Serpa; Val Jeanty's Vodou-Electro Soundscape** Nublu 6 pm
- **Winter Jazzfest: Dave Harrington, Stuart Bogie, Darius Christian, Allison Miller, Spencer Zahn; Dan Weiss Starebaby; Now vs. Now; Ilhan Ersahin, Trevor, Kenny Wollesen, Dave Harrington; Big Yuki** Nublu 151 8 pm \$20
- **Monte Croft** Smalls 7:30, 9 pm \$20
- **Roni Ben-Hur** Soapbox Gallery 8 pm \$25
- **Susie Ibarra/Jin Hi Kim** The Stone at The New School 8:30 pm \$20
- **Joe Martin Quartet with Mark Turner, Kevin Hays, Nasheet Waits** Village Vanguard 8, 10 pm \$40

Sunday, January 23

- ★Stephane Wrembel Barbès 9 pm \$20
- ★Meg Okura Pan Asian Chamber Jazz Ensemble Birdland 5:30 pm \$30
- ★Arturo O’Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Adam Birnbaum Trio; Ariana Neikrug Quartet Birdland Theater 7, 9:30 pm \$30
- ★Veronica Swift Blue Note 8, 10:30 pm \$45
- Greg Glassman Trio Cellar Dog 7 pm \$10
- Cyrus Chestnut Trio Dizzy’s Club 5, 7:30 pm \$35
- Fernando Garcia’s Bomba-Jazz Drom 9 pm \$10
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 7, 8, 9:15 pm
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dave Treut The Keep 9 pm
- Willie Alexander III Minton’s 7, 9 pm \$20
- Roz Corral Trio with Josh Richman, Jennifer Vincent North Square Lounge 12:30, 2 pm Press Room at Alamo Drafthouse 6:30 pm
- Glenn Cryzter Quartet Rizzoli Bookstore 5 pm \$20
- Maria Grand Trio Smalls 7:30, 9 pm \$20
- Al McCabe Smalls 7:30, 9 pm \$20
- Counter)Induction: Kyle Bartlett, Douglas Boyce, Miranda Cuckson, Benjamin Finland, Daniel Lippel, Jessica Meyer, Ryan Streber, Caleb van Der Swaagh, Ning Yu Soapbox Gallery 8 pm \$25
- Joe Martin Quartet with Mark Turner, Kevin Hays, Nasheet Waits Village Vanguard 8, 10 pm \$40

Monday, January 24

- ★Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- ★Adam Shead, Darius Jones, Steve Swell; Anders Nilsson/Jeremy Carlstedt; Stephen Gauci, Adam Lane, Colin Hinton; Billy Mintz Ensemble; Patrick Golden, Dave Sewelson, Jim Clouse, Sean Conly Bushwick Public House 7 pm \$15
- Ehud Asherie Trio Cellar Dog 7 pm \$10
- ★Mingus Big Band; Alex Claffy Jam Session The Django 7:30, 8:30, 10 pm
- ★Ed Palermo Iridium 8:30 pm \$30
- ★Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, January 25

- Gabriel Guerrero with Seth Trachy, Edward Perez, Rudy Royston Bar Lunático 8:30, 10 pm \$10
- Mike Gamble, Max Kutner, Sandy Ewen Barbès 7 pm \$20
- Karrin Allyson with Chris Caswell, Rod Fleeman, Jay Young, Jerome Jennings Birdland 7, 9:30 pm \$40
- ★Bob James Trio Blue Note 8, 10:30 pm \$35
- ★Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Brian Woodruff Sextet with Duane Eubanks, Hashem Assadullahi, Mike Fahie, Pete McCann, Matt Clohesy and guest Bogna Kicińska Culture Lab LIC 7 pm
- Tony Glauzi; Jeffery Miller The Django 7, 10 pm
- Michael Vatcher/Sam Weinberg; Nicola Hein/Robert Dick Downtown Music Gallery 6:30, 7:30 pm
- Juilliard Jazz Ensembles Juilliard School Paul Hall 7:30 pm \$20
- Two Tenors: Neta Raanan, Kevin Sun, Tyrone Allen II, Kayvon Gordon Lowlands 7:30, 9 pm
- Tyler Mitchell Smalls 10:30 pm \$20
- ★Zach Brock/Dave Kikoski Soapbox Gallery 8 pm \$25
- ★Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Village Vanguard 8, 10 pm \$40

Wednesday, January 26

- Andrea Wolper Trio; Rosalyn McCloire; Freddy Deboe The Atlantic BKLN 7 pm \$15
- Dave Smith Quartet with Bruce Barth, Ugonna Okegwo Bar Bayeux 8, 9:30 pm
- Mike Moreno Quartet Bar Lunático 8:30, 10 pm \$10
- ★David Oswald’s Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Karrin Allyson with Chris Caswell, Rod Fleeman, Jay Young, Jerome Jennings Birdland 7, 9:30 pm \$40
- ★Frank Vignola’s Guitar Night with Jimmy Bruno, Harvie S, Vince Cherico and guest Dave Stryker Birdland Theater 8:30 pm \$30
- ★Bob James Trio Blue Note 8, 10:30 pm \$35
- Charles Turner and Uptown Swing Dizzy’s Club 7:30, 9:30 pm \$35
- Philip Harper/Ilya Lushtak’s Celebrating Song with Mike Kam, Curtis Nowasad; Alexander Claffy Trio with Sean Mason, Itay Morchi and guest Michael Stephenson The Django 7, 10 pm
- Sonya Belaya, Grey McMurray, Nicole Patrick Lowlands 8 pm
- ★Bob Devos Mezzrow 7:30, 9 pm \$20
- Tony DePaolis Trio Minton’s 7, 9 pm \$20
- Judy Neimack Trio Pangea 7 pm \$25
- Harlem Jam Session led by Peter Brainin Room 623 at B2 Harlem 8 pm \$12
- Scott Neumann; Benny Benack III Smalls 7:30, 9, 10:30 pm \$20
- Introspective Music: Hans Young Binter, Michael Gilbert, William Parker, Jim Ferraiuolo, Gabby Fluke-Mogul The Stone at The New School 8:30 pm \$20
- ★Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Village Vanguard 8, 10 pm \$40
- ★Terry Waldo’s Gotham City Band Zinc Bar 8:30, 10:45 pm

100 MILES OUT

CONNECTICUT

1/5, 12, 19, 26 (9 pm) Hawkins Jazz Collective
Owl Shop New Haven, CT www.owlshopcigars.com

1/14 (7/9 pm) Ed Fast & Conga Bop
Palace Theater Poli Club Waterbury, CT www.palacetheaterct.org

1/30 (4 pm) Brubeck Brothers Quartet Celebrates Dave Brubeck’s Centennial: Dan and Chris Brubeck, Mike DeMicco, Chuck Lamb
Ridgefield Playhouse Ridgefield, CT ridgefieldplayhouse.org

1/7-8 (8:30 pm) Christian Sands Trio
1/13 (8 pm) Delfeayo Marsalis and The Uptown Jazz Orchestra
1/14-15 (8:30 pm) Lew Tabackin Trio
1/21 (8:30 pm) Jon Cowherd Quartet
1/22 (8:30 pm) Barry Stephenson Quartet with Nicole Glover, Sarah Hanahan, Charles Goold
1/28 (8:30 pm) Immanuel Wilkins Quartet
1/29 (8:30 pm) Jeff Fuller with Ben Billelo, Darren Litzie
Side Door Old Lyme, CT www.oldlymeinn.com/TheSideDoorJazzClub.html

NEW JERSEY

1/8 (6 pm) Brandee Younger
Bethany Baptist Church Newark, NJ www.njpac.org

1/16 (2 pm) Larry Fuller Trio with Hassan Shakur, Jason Tiemann
Bickford Theatre at Morris Museum Morristown, NJ www.morrimuseum.org/theatre-information/

1/21 (8 pm) Rivertown Vintage Jazz Band
1/22 (8 pm) Eric Mintel Quartet with Nelson Hill, Jack Hegyi, Dave Mohn
Bucks County Playhouse Marlton, NJ www.buckscountyplyhouse.org

1/1 (3:30 pm) Mike Boone
1/8 (3:30 pm) Josh Lawrence
1/15 (3:30 pm) Josh Lee
1/29 (3:30 pm) Joe Ford
Candlelight Lounge Trenton, NJ www.jazztrenton.com

1/6 (7:30 pm) Jazz Bridge Fundraiser featuring Ben Komak
Collingswood Community Center Collingswood, NJ www.jazzbridge.org

1/30 (3 pm) Branford Marsalis Quartet with Joey Calderazzo, Eric Revis, Justin Faulkner
Kean Stage Wilkins Theatre Union, NJ www.keanstage.com

1/29 (7:30 pm) “Celebrating The Theater Songs of Leonard Bernstein” with Bill Charlap Trio with Peter Washington, Kenny Washington + Jamie Bernstein
NJPAC Newark, NJ www.njpac.org

1/9 (7 pm) Jazz in the Loft: Ty Stephens “Standard Time”
South Orange Performing Arts Center South Orange, NJ www.sopacnow.org

1/4 (7/8:45 pm) Danny Raycraft Quartet
1/6 (7/8:45 pm) Mike Bond Quartet
1/11 (7/8:45 pm) Frankie Midnight Quartet
1/13 (7/8:45 pm) Todd Bashore Quartet
1/18 (7/8:45 pm) Ilan Eisenzweig Quartet
1/20 (7/8:45 pm) Alex Collins
1/25 (7/8:45 pm) Liam Sutcliffe Quartet
1/27 (7/8:45 pm) Rudy Royston Quartet
Tavern on George, New Brunswick, NJ www.tavernongeorge.com

NEW YORK

1/6 (7/8:15/10 pm) Teri Roiger Trio with John Menegon, Matt Garrity + Matt Munisteri
Bearsville Theater Woodstock, NY bearsvilletheater.com

1/6, 13, 20, 27 (7 pm) Thursday Night Organ Groove with Paul Connors
1/22 (7:30 pm) Bob Meyer and The New Adirondack Jazz Quartet with Steven Frieder, Bryan Copeland, Luke Franco
Elk’s Lodge Ossining, NY www.jazzatthelodge.com/shows

1/6 (8 pm) Chris Byars Quartet
1/13 (8 pm) Marty Elkins/Saul Rubin
1/20 (8 pm) Kat Gang/Tony Roman
1/27 (8 pm) Roz Corral/Tom Dempsey
Divino Cucina Hastings-on-Hudson, NY www.facebook.com/FNBhastingsny

1/1 (7/9:30 pm) Karrin Allyson Quartet
1/2 (4/6 pm) Helio Alves Quartet with Portinho; (8 pm) David Janeway Trio
1/7 1/8 (7/9:30 pm) Sheila Jordan with Alan Broadbent, Harvie S
1/9 (4/6 pm) Jay Leonhart Trio
1/14-15 (7/9:30 pm) Nicholas Payton Trio with Vicente Archer, Bill Stewart
1/16 (4/6 pm) Stephen Guerra Quintet
1/21-22 (7/9:30 pm) Willie Jones III Quintet with Eddie Henderson, Justin Robinson, Mike LeDonne, Gerald Cannon

1/23 (4/6 pm) Kristen Mather De Andrade Brazilian Group
1/28-29 (7/9:30 pm) Fred Hersch Trio
1/30 (4/6 pm) Dave Schumacher & Cubeyé
Jazz Forum Arts Tarrytown, NY www.jazzforumarts.org

1/15 (8 pm) Alexander McCabe with Ugonna Okegwo, Paul Odeh, Craig Wuepper
1/15 (8/9:30 pm) Sam Waymon “Freedom Is My Name: A Tribute to Nina Simone”
1/16 (6 pm) John Forrester
1/21 (8 pm) Russ Kasso
1/28 (8 pm) Conal Fowkes
Maureen’s Jazz Cellar Nyack, NY www.maureensjazzcellar.com

1/3 (9 pm) Two Sisters, Inc. with Dave Sewelson, Claire Daly, Dave Hofstra, Michael Sarin

1/17 (9 pm) MLK Day 2022 Celebration: Ray Blue
1/24 (9 pm) Iris Ornig Quartet with Stuart Mack, Pete McCann, Brian Woodruff
Quinn’s Beacon, NY www.facebook.com/QuinnsBeacon

1/21 (7 pm) Rave Tesar Trio with Sue Williams, Steve Rubin
1/22 (7 pm) Vinnie Cutro Quartet
1/23 (1 pm) Jeff Ciampa Trio with Pete Levin, Jeff Siegel
1/30 (1 pm) Ryan Berg Trio
The Cove Castle Greenwood, NY www.covecastleny.com

1/9 (7 pm) Kenny Werner Trio with Robert Kopec, Pete O’Brien
1/13 (7 pm) Murali Coryell
1/16 (7 pm) Kevin Hays
1/20 (7 pm) Don Byron Quartet
1/22 (7 pm) Bernard “Pretty” Purdie & Friends
1/23 (7 pm) Tim Ries Project
1/27 (7 pm) Jean-Michel Pilc Trio with François Moutin, Ari Hoenig
1/29 (7 pm) Ozmosys!: Omar Hakim, Rachel Z, Jonathan Toscano, Chogyi Lama
1/30 (7 pm) Immanuel Wilkins Quartet with Micah Thomas, Daryl Johns, Kweku Sumbry
The Falcon Marlboro, NY www.liveatthefalcon.com

1/3, 10, 17, 24, 31 (8pm) Monday Jazz Sessions with John Richmond
Turning Point Café Piermont, NY www.turningpointcafe.com/index.htm

PENNSYLVANIA

1/15 (1 pm) “Chasing Milford Graves” with Yuji Agematsu
ArsNova Philadelphia, PA www.arsnovaworkshop.org

1/5 (7:30 pm) Jazz Bridge presents Dave Posmontier with Mollie Ducoste
Cheltenham Center for the Arts Cheltenham, PA www.jazzbridge.org

1/6-8 (8/10 pm) Kurt Rosenwinkel Trio with Alex Claffy, Jeff “Tain” Watts” and guest Chris Potter
1/14 (8/10 pm) Pablo Batista Quintet
1/15 (8/10 pm) Gillian Margot Power Flower Project with Andy Ezrin, Ben Butler, Richie Goods, Jeff “Tain” Watts
1/28-29 (7:30 pm) Peter Bernstein Quartet with Sullivan Fortner
Chris’ Jazz Café Philadelphia, PA www.chrisjazzcafe.com

1/16 (2 pm) Tri-State Jazz Society presents Danny Tobias and Friends with Vince Giordano, Conal Fawkes, Dennis Lichtman, Jim Lawlor
Community Arts Center Wallingford, PA tristatejazz.org

1/21 (8 pm) 75 Dollar Bill: Rick Brown, Che Chen, Sue Garner, Talice Lee; Bark Culture: Victor Vieira-Branco, John Moran, Joey Sullivan
1/22 (8 pm) Erik Ruin’s Ominous Cloud Ensemble + guests; Skylight with Gelsey Bell, Erin Rogers
Fire Museum Philadelphia, PA www.firemuseumpresents.com

1/13 (8 pm) Bria Skonberg
Kimmel Center Philadelphia, PA www.kimmelculturalcampus.org

1/3, 10, 17, 24, 31 (5:30 pm) Tony Williams Jazz Quartet
1/6 (7:30 pm) Jack Saint Clair Orchestra
La Rose Jazz Club Philadelphia, PA www.jazzclublarose.com

1/19 (7:30 pm) Jazz Bridge presents Karen Rodriguez Latin Jazz Ensemble
Ridge Avenue Methodist Church Philadelphia, PA www.jazzbridge.org

1/14-15 (7/9:30 pm) Jazzmeia Horn
South Jazz Club Philadelphia, PA www.southjazzkitchen.com

Thursday, January 27

- Lucy Yeghiazaryan The Atlantic BKLN 9 pm \$10
- Alvaro Benavides Group Bar Lunático 8:30, 10 pm \$10
- Arnt Amtzen Barbès 7 pm \$20
- Karrin Allyson with Chris Caswell, Rod Fleeman, Jay Young, Jerome Jennings Birdland 7, 9:30 pm \$40
- Ben Wolfe Birdland Theater 8:30 pm \$30
- Bob James Trio Blue Note 8, 10:30 pm \$35
- Regional de NY Cellar Dog 7 pm \$10
- Diane Schuur's Running on Faith with Riley Mulherkar, Barry Stephenson, TJ Reddick Dizzy's Club 7:30, 9:30 pm \$40
- Ed Cherry Trio with Kyle Koehler, Anwar Marshall; Django All Stars: Bruce Harris, Ken Fowser, Mark Whitfield, Anthony Wonsley, Alex Claffy, Joe Farnsworth The Django 7, 10 pm
- Pedrito Martinez Drom 8 pm \$30
- Carlitos Padron and Rumberos Del Callejon Drom 8 pm \$25
- Wolfgang Muthspiel Trio with Scott Colley, Brian Blade The Jazz Gallery 7:30, 9:30 pm \$25-35
- House of Jade: Vuyo Sotashe, Jenn Jade, Benny Benack III, Irwin Hall, Mathis Picard, Russell Hall, Bryan Carter Minton's 7, 9 pm \$20
- Andrew Van Tassel Rockwood Music Hall Stage 3 7 pm \$20
- Jared Dubin Rockwood Music Hall Stage 3 9 pm \$15
- Danton Boller Smalls 7:30, 9 pm \$20
- Steve Sandberg Soapbox Gallery 8 pm \$25
- William Parker/Joe Morris The Stone at The New School 8:30 pm \$20
- Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Village Vanguard 8, 10 pm \$40

Friday, January 28

- Curtis Hasselbring Curhachestra with Raphael McGregor, Adam Minkoff, Dan Rieser Barbès 8 pm \$20
- Birdland Big Band Birdland 5 pm \$30
- Karrin Allyson with Chris Caswell, Rod Fleeman, Jay Young, Jerome Jennings Birdland 8:30, 10:30 pm \$40
- Ben Wolfe Birdland Theater 7, 9:30 pm \$30
- Bob James Trio Blue Note 8, 10:30 pm \$35
- Joe Farnsworth Quartet; Matt Martinez Cellar Dog 7, 11:30 pm \$10
- Diane Schuur's Running on Faith with Riley Mulherkar, Barry Stephenson, TJ Reddick Dizzy's Club 7:30, 9:30 pm \$40

- Ken Fowser Quintet with Jeremy Pelt, Rick Germanson; Hudson Horns The Django 7, 10 pm
- Electric Miles: Randy Brecker, Jeremy Pelt, Paul Bollenback, Steve Cardenas, Shane Theriot, Lonnie Plaxico, Billy Kilson Iridium 8, 10 pm \$37.50
- Wolfgang Muthspiel Trio with Scott Colley, Brian Blade The Jazz Gallery 7:30, 9:30 pm \$25-35
- Mark Whitfield 4tet Minton's 7, 9 pm \$20
- Rasmus Sørensen, Tony Golden, Garyfallia Kerkezou, Rico Jones Red Room at KGB Bar 10 pm
- Jamile Staevie Ayres; Kalia Vandever Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Jean-Michel Pilc Smalls 7:30, 9 pm \$20
- William Parker/Matt Shipp The Stone at The New School 8:30 pm \$20
- Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Village Vanguard 8, 10 pm \$40

Saturday, January 29

- Nick Biello Five for One Quintet The Atlantic BKLN 10 pm \$10
- Jaimie Branch solo Barbès 6 pm \$20
- Michael Bates' Acrobat with Marty Ehrlich, Mazz Swift, Sara Schoenbeck, Mike Sarin Barbès 8 pm \$20
- Mike Holober Birdland 5:30 pm \$30
- Karrin Allyson with Chris Caswell, Rod Fleeman, Jay Young, Jerome Jennings Birdland 8:30, 10:30 pm \$40
- Ben Wolfe Birdland Theater 7, 9:30 pm \$30
- Bob James Trio Blue Note 8, 10:30 pm \$35
- James Burton Quartet; Kyoko Oyobe Quartet Cellar Dog 7, 11:30 pm \$10
- Diane Schuur's Running on Faith with Riley Mulherkar, Barry Stephenson, TJ Reddick Dizzy's Club 7:30, 9:30 pm \$45
- Mike LeDonne Trio; Lezlie Harrison The Django 7, 10 pm
- Immanuel Wilkins Harlem Stage Gatehouse 7:30 pm \$25-35
- Electric Miles: Randy Brecker, Jeremy Pelt, Paul Bollenback, Steve Cardenas, Shane Theriot, Lonnie Plaxico, Billy Kilson Iridium 8, 10 pm \$37.50
- Ocelot: Yuma Uesaka, Cat Toren, Colin Hinton The Jazz Gallery 7:30, 9:30 pm \$15-25
- The Campbell Brothers' John Coltrane's A Love Supreme Joe's Pub 7 pm \$25
- Donald Vega Mezzrow 7:30, 9 pm \$20
- Joe Farnsworth 4tet Minton's 7, 9 pm \$20

- Stephane Wrembel National Sawdust 7:30 pm \$35
- Jean-Michel Pilc Smalls 7:30, 9 pm \$20
- Introspective Music: William Parker, Shinya Lin, Leo Chang, Noa Fort The Stone at The New School 8:30 pm \$20
- Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Village Vanguard 8, 10 pm \$40

Sunday, January 30

- Stephane Wrembel Barbès 9 pm \$20
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Holly Bean Trio Birdland Theater 9:30 pm \$30
- Bob James Trio Blue Note 8, 10:30 pm \$35
- Ned Gould Trio Cellar Dog 7 pm \$10
- Philippe Lemm Trio Chelsea Table & Stage 7 pm \$27
- Diane Schuur's Running on Faith with Riley Mulherkar, Barry Stephenson, TJ Reddick Dizzy's Club 5, 7:30 pm \$35
- Teri Roiger, Steve Berger, John Menegon Entwine Wine Bar 7, 8, 9:15 pm
- Blood Drum Spirit: Wes Brown, David Bindman, Art Hiraahara, Royal Hartigan Michiko Studios 3 pm \$10
- Willie Alexander III Minton's 7, 9 pm \$20
- Tamuz Nissem Trio with George Nazos, Marcos Varela North Square Lounge 12:30, 2 pm
- Band Of Other Brothers: Jeff Coffin, Jeff Babko, Keith Carlock, Nir Felder, James Genus Rockwood Music Hall Stage 2 8, 10 pm \$35
- Nick Hempton; Aaron Johnson Smalls 7:30, 9 pm \$20
- Vijay Iyer Trio with Linda May Han Oh, Tyshawn Sorey Village Vanguard 8, 10 pm \$40

Monday, January 31

- Nick Biello Quartet Birdland Theater 8:30 pm \$30
- Vince Giordano and The Nighthawks Bond 45 8 pm \$25
- Michael Larocca/Matt Gannon; Ryan Siegel, Ben Eidson, James Paul Nadien; Stephen Gauci, Adam Lane, Colin Hinton; Daniel Carter, Stephen Gauci, Sean Conly, Kevin Shea, Aron Namenwirth; Nick Demopoulos, Donald Sturge Anthony McKenzie, Lauren Lee Bushwick Public House 7 pm \$15
- Mingus Big Band; Alex Claffy Jam Session The Django 7:30, 8:30, 10 pm
- Spike Wilner Mezzrow 7:30, 9 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

JAZZ VESPERS
SUNDAYS AT 5 PM

THANK YOU TO THE MUSICIANS WHO MADE 2021 A BRIGHTER YEAR AT SAINT PETER'S:

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A CENTERING PEACE

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Culture Lab LIC and Queens Jazz OverGround present:
A Streaming CD Release Party for
A Centering Peace

The Brian Woodruff Sextet
Duane Eubanks - trumpet
Hashem Assadullahi - alto & soprano sax
Mike Fahie - trombone
Pete McCann - guitar
Matt Clohesy - bass
Brian Woodruff - drums
w/special guest vocalist Bogna Kicińska

TUESDAY, JANUARY 25, 2022 FROM
7:00PM - 8:30PM

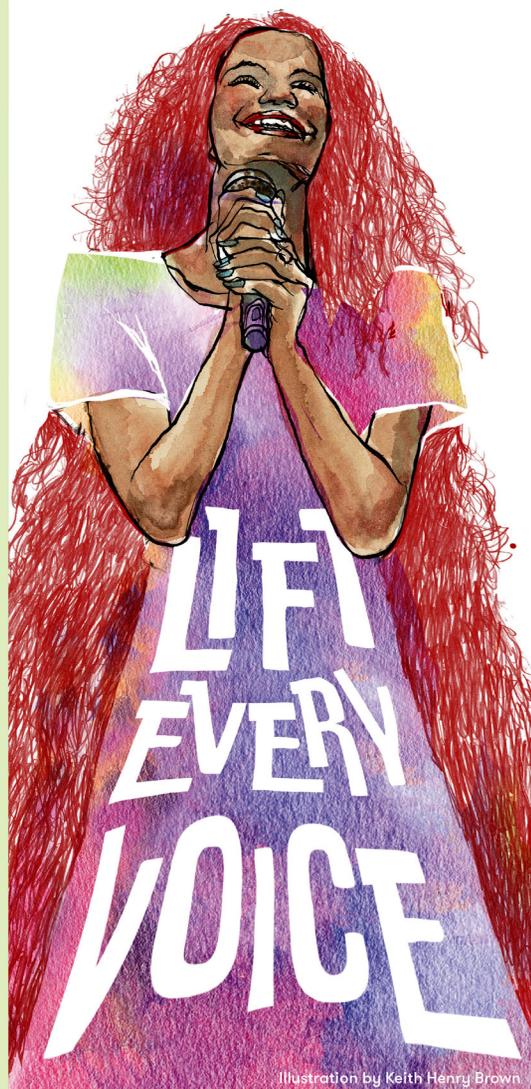
Stream through the Culture Lab:
<https://www.youtube.com/culturelablic>
Live audience limited to 40, first come-first serve
Proof of vaccination required.

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- **BAM Howard Gilman Opera House** 30 Lafayette Avenue
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Q, 1, 2, 4, 5 to Atlantic Avenue www.bam.org
- **Bar Bayeux** 1066 Nostrand Avenue
(347-533-7845) Subway: 2, 5 to Sterling Street www.barbayeux.com
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www.barlunatico.com
- **Barbès** 376 9th Street at 6th Avenue, Brooklyn
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- **Birdland and Birdland Theater** 315 W. 44th Street
(212-581-3080) Subway: A, C, E, to 42nd Street www.birdlandjazz.com
- **The Bitter End** 147 Bleecker Street between Thompson and LaGuardia
Subway: A, B, C, D, E, F, V to W. 4th Street www.bitterend.com
- **Blue Note** 131 W. 3rd Street at 6th Avenue
(212-475-8592) Subway: A, B, C, D, E, F to W. 4th Street
www.bluenotejazz.com
- **Bond 45** 221 W. 46th Street
(212-869-4545) Subway: B, F, M to 47-50 Streets www.bond45ny.com
- **Bowery Ballroom** 6 Delancey Street
(212-533-2111) Subway: F to Delancey Street www.boweryballroom.com
- **Bushwick Public House** 1288 Myrtle Avenue
Subway: G to Myrtle - Willoughby Avenue then B54
www.bushwickpublichouse.com
- **Cellar Dog** 75 Christopher Street at 7th Avenue
(212-675-6056) Subway: 1 to Christopher Street www.cellardog.net
- **Chelsea Table & Stage** Hilton Fashion District Hotel, 152 W. 26th Street
Subway: C, E to 23rd Street; R, W to 28th Street
www.chelseatableandstage.com
- **City Winery** 25 11th Avenue (at 15th Street)
(646-751-6033) Subway: A, C, E to 14th Street www.citywinery.com
- **Culture Lab LIC** 5-25 46th Avenue, Long Island City (347-848-0030)
Subway: 7 to Vernon Boulevard/Jackson Avenue
www.facebook.com/culturelablic
- **The Cutting Room** 44 E. 32nd Street
(212-691-1900) Subway: 6 to 33rd Street www.thecuttingroomnyc.com
- **Dizzy's Club** 33 W. 60th Street, 5th floor
(212-258-9800) Subway: 1, 2, 3, A, C, E, B, D, F to Columbus Circle
www.jazz.org
- **The Django** 2 Sixth Avenue
(212-519-6600) Subway: A, C, E to Canal Street; 1 to Franklin Street
www.thedjanganyc.com
- **Downtown Music Gallery** 13 Monroe Street
(212-473-0043) Subway: F to East Broadway
www.downtownmusicgallery.com
- **Drom** 85 Avenue A
(212-777-1157) Subway: F to Second Avenue www.dromnyc.com
- **Entwine Wine Bar** 765 Washington Street (212-727-8765)
Subway: 1, 2, 3, A, C, E, L to 14th Street www.entwinenyc.com
- **Flushing Town Hall** 137-35 Northern Boulevard
(718-463-7700) Subway: 7 to Main Street www.flushingtownhall.org
- **Harlem Stage Gatehouse** 150 Convent Avenue at West 135th Street
(212-650-7100) Subway: 1 to 137th Street www.harlemstage.org
- **House of Yes** 2 Wyckoff Avenue
(646-838-4937) Subway: L to Jefferson Street www.houseofyes.org
- **Ibeam Brooklyn** 168 7th Street between Second and Third Avenues
Subway: F to 4th Avenue www.ibeambrooklyn.com
- **Interchurch Center** 475 Riverside Drive at 120th Street
Subway: 1 to 116th Street
- **Iridium** 1650 Broadway at 51st Street
(212-582-2121) Subway: 1, 2 to 50th Street www.theiridium.com
- **Jamaica Center for Arts and Learning** 161-04 Jamaica Avenue, Queens
(718-658-7400 ext. 152) Subway: E to Jamaica Center www.jcal.org
- **The Jazz Gallery** 1160 Broadway, 5th floor (212-242-1063)
Subway: N, R to 28th Street www.jazzgallery.org
- **Joe's Pub** at the Public Theater 425 Lafayette Street
(212-539-8770) Subway: N, R to 8th Street-NYU; 6 to Astor Place
www.joespub.com
- **Juilliard School Paul Hall, Peter Jay Sharp Theater** 155 W. 65th Street
(212-769-7406) Subway: 1 to 66th Street www.juilliard.edu
- **The Keep** 205 Cypress Avenue, Queens
(718-381-0400) Subway: L to Jefferson Street www.thekeepny.com
- **Le Poisson Rouge** 158 Bleecker Street
Subway: A, B, C, D, E, F, V to W. 4th Street www.lepoissonrouge.com
- **Lowlands** 543 Third Avenue, Brooklyn
(347-463-9458) Subway: R to Prospect Avenue www.lowlandsbar.com
- **Mercury Lounge** 217 E. Houston Street
(212-260-4700) Subway: F, V to Second Avenue
www.mercuryloungenyc.com
- **Mezzrow** 163 W. 10th Street
(646-476-4346) Subway: 1 to Christopher Street www.mezzrow.com
- **Michiko Studios** 149 W. 46th Street, 3rd Floor
(212-302-4011) Subway: B, D, F, M to 47-50 Streets
www.michikostudios.com
- **Minton's** 206 W. 118th Street
(212-243-2222) Subway: B, C to 116th Street www.mintonsharlem.com
- **Mis-En Place** 341 Calyer Street
(929-400-3636) Subway: G to Greenpoint Avenue www.place.mise-en.org
- **National Sawdust** 80 N. 6th Street
(646-779-8455) Subway: L to Bedford Avenue www.nationalsawdust.org
- **North Square Lounge** 103 Waverly Place at McDougal Street
(212-254-1200) Subway: A, B, C, E, F, V to West 4th Street
- **Nublu** 62 Avenue C between 4th and 5th Streets
(212-979-9925) Subway: F, V to Second Avenue www.nublu.net
- **Nublu 151** 151 Avenue C
Subway: L to First Avenue www.nublu.net
- **The Owl Music Parlor** 497 Rogers Avenue, Brooklyn
(718-774-0042) Subway: 2, to to Sterling Street www.theowl.nyc
- **Pangea** 178 Second Avenue
(212-995-0900) Subway: L to First Avenue www.pangeanyc.com
- **Press Room at Alamo Drafthouse** 28 Liberty Street
(332-216-3200) Subway: 2, 3 to Wall Street
www.drafthouse.com/nyc/theater/lower-manhattan
- **Public Records** 233 Butler Street
Subway: 2, 3, 4, 5, B, D, N, Q, R to Atlantic Avenue www.publicrecords.nyc
- **Red Room at KGB Bar** 85 E. 4th Street
(703-221-4587) Subway: F to Second Avenue www.redroomnyc.com
- **Rizzoli Bookstore** 1133 Broadway
(212-759-2424) Subway: R, W to 28th Street www.rizzolibookstore.com
- **Rockwood Music Hall** 196 Allen Street (212-477-4155)
Subway: F, V to Second Avenue www.rockwoodmusichall.com
- **Room 623 at B2 Harlem** 271 W. 119th Street
(212-280-2248) Subway: B, C to 116th Street www.b2harlem.com
- **Rose Theater** Broadway at 60th Street, 5th floor
(212-258-9800) Subway: 1, A, C, E, B, D to Columbus Circle www.jazz.org
- **Roulette** 509 Atlantic Avenue
(212-219-8242) Subway: 2, 3, 4, 5 to Atlantic Avenue www.roulette.org
- **Saint Peter's Church** 619 Lexington Avenue at 54th Street
(212-935-2200) Subway: 6 to 51st Street www.saintpeters.org
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www.scholesstreetstudio.com
- **Sistas' Place** 456 Nostrand Avenue at Jefferson Avenue, Brooklyn
(718-398-1766) Subway: A to Nostrand Avenue www.sistasplace.org
- **Smalls** 183 W 10th Street at Seventh Avenue (212-252-5091)
Subway: 1 to Christopher Street www.smallsjazzclub.com
- **Soapbox Gallery** 636 Dean Street
Subway: 2, 3 to Bergen Street www.soapboxgallery.org
- **The Stone at The New School** 55 W. 13th Street
(212-229-5600) Subway: F, V to 14th Street www.thestonenyc.com
- **Village Vanguard** 178 Seventh Avenue South at 11th Street
(212-255-4037) Subway: 1, 2, 3 to 14th Street www.villagevanguard.com
- **Zinc Bar** 82 W. 3rd Street
(212-477-8337) Subway: A, C, E, F, V, Grand Street Shuttle to W. 4th Street
www.zincjazz.com
- **Zürcher Gallery** 33 Bleecker Street
(212-777-0790) Subway: 6 to Bleecker Street; B, D, F to Broadway-Lafayette
www.galeriezurcher.com

REDISCOVER

ECM

2021 RELEASES



Joe Lovano
Trio Tapestry



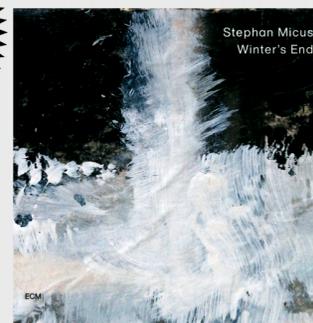
Shai Maestro
Human



Jakob Bro
Arve Henriksen
Jorge Rossy



Vijay Iyer
Uneasy



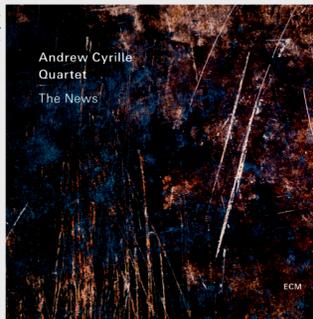
Stephan Micus
Winter's End



Nik Bärtsch
Entendre



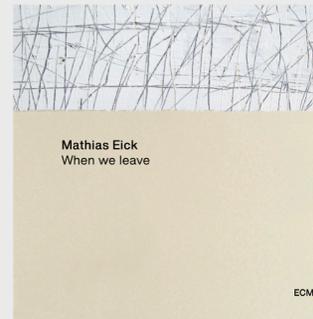
Marc Johnson
Overpass



Andrew Cyrille
Quartet
The News



Marcin Wasilewski
Trio
En attendant



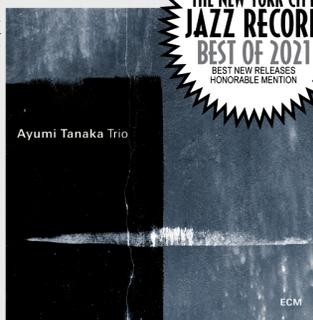
Mathias Eick
When We Leave



Enrico Rava
Edizione Speciale



Craig Taborn
Shadow Plays



Ayumi Tanaka
Trio
Subaqueous Silence



Eberhard Weber
Once Upon A Time



Jorge Rossy
Puerta

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