It just never seems to end. Just when New York City felt like itself again with mandates and restrictions being lifted and a sense of normalcy returning after two years of the pandemic, another global crisis arose, equally dire and terrifying. But this time the culprit is not the roulette wheel of Mother Nature but a single man, one whose cowardice and absolute dread of modernity led him to attack his neighbor and claim sovereignty over millions of people simply trying to lead their lives.

One of the casualties—minor, of course, to the loss of life and destruction of history—is the arts and where creativity stands in the face of evil. Many have spoken out, as they have done for decades and centuries before in other conflicts and dark moments in history. But some have tried to claim that the arts are not and should not be made political. To readers of this gazette, jazz lovers all, the notion of politics and culture being separate from artists and their output is ludicrous. Art is a shield against tyranny. It is a reflection of the whole of the human experience, angelic and demonic. Generations had to struggle just to have their work be recognized or not suffer the consequences of said work by oppressive regimes. Art is not ambivalent. Stands must be taken. The artist represents and captures the humanity that some would like to destroy for the benefit of themselves alone, willfully blind to the connected world around them.

Corrections: In last month’s On The Cover, Joanne Brackeen asked the unnamed pianist if she could sit in, not Art Blakey. In last month’s Interview, Carla Cook was making the point that WJZZ radio station did not have genre-specific programming. In last month’s CD Reviews, in the ROVA review, Glenn Spearman played on ROVA’s John Coltrane’s Ascension, not Electric Ascension.
JAZZ AT LINCOLN CENTER

APR 15–16
CELEBRATING CHICK COREA

Celebrate the late, legendary pianist and composer Chick Corea with a once-in-a-lifetime tribute directed by longtime bandmate John Patitucci and guest performances by an A-list of Corea’s past collaborators and band members.

PRESENTED AS PART OF THE ENTREGUN JAZZ CONCERT SERIES

APR 22–23
CHARLES MINGUS CENTENNIAL CELEBRATION

The Jazz at Lincoln Center Orchestra with Wynton Marsalis gives a centenary performance in honor of the great Charles Mingus, performing a blend of swinging hard bop, Afro-Latin grooves, and deeply felt blues that proves why the bassist is still one of the most beloved musicians of all time.

www.worldmusicinstitute.org

NEXT WEEK

FRI, APR 1
DAKHABRAKA
Landmark on Main St.
Port Washington, NY

SUN, APR 3
NIYAZ FEAT. AZAM ALI
LPR NYC
158 Bleecker St.

THU, APR 7
LES FILLES DE ILLIGHADAD
Symphony Space
2537 Broadway at 95th St.

The Best in Music and Dance from Around the World
You may think a tribute to Dmitri Shostakovich (Mar. 10) two weeks after the Russian invasion of Ukraine would be perceived as ill-timed. Quite the contrary. As bassist Michael Bates observed to the packed Owl Music Parlor crowd mid-set, the Soviet-era composer was “a revolutionary”, his music an embodiment of the indomitable human spirit in the face of a repressive regime. The night began with Curiosity Quartet (violinists Gabriel Smith and Rachel Hauser, violinist Emily Bookwalter, cellist Ken Hashimoto) in a fiery but faithful rendition of String Quartet No. 3 (Op. 73). Then Acrobats (Bates, clarinetist Marty Ehrlich, (sub) violinist Skye Steele, bassoontist Sara Schoenbeck, drummer Michael Sarin) offered a more idiosyncratic take on the composer’s oeuvre, re-arranged and –composed by Bates to allow ample solo space. Opening with the Intermezzo from Op. 57, “Out Cocktail”, the Allegretto from Op. 108 and “Memoriam” (the second and fourth movements), the quintet really found its pulse with a polka/waltz from The Golden Age ballet. The quartet joined them for the Adagio from Op. 73 (aptly titled “In Memory of the Dead”), the same movement they had played earlier, and an original, “Caprice”, on which they free improvised. Some of the most innovative work by Ehrlich, Schoenbeck and Steele occurred on the original rock ballad “Balance” and the closing “Appassionata” (based on Op. 35), their solos dovetailing together more in the manner of a string quartet than a jazz group.

—Tom Greenland

Guesting with the Peter Bernstein Trio as part of a weeklong residency at the Village Vanguard (Mar. 9th) was NEA Jazz Master and venerable tenor saxophonist George Coleman. Having just turned 87 and somewhat diminished in physicality, the bopper showed no lack of skill in playing and clearly was in his own happy and creative groove; guitarist Bernstein, bassist Peter Washington (a stoic, anchoring force throughout) and drummer Joe Farnsworth (a dependable and gifted rhythmic buffer) happily yielded musical ground to Coleman. On ‘rhythm changes’, a jam session staple based on chord changes of George Gershwin’s “I Got Rhythm”, technique and artistry came into play for each member, with a fast tempo salute to the magic of making jazz music. Bernstein, an uber-accomplished player with a knack for clean, understated and melodically-based delivery, provided elegant support for Coleman, especially on the Latin-based “Ceora” (Lee Morgan). If age has privileges, Coleman certainly took advantage in his own evocative “Amsterdam After Dark”, and with other tunes in the set he had great fun coaxing ‘extra’ notes and unconventional sounds and riffs from his instrument. A player of smooth sound in his heyday, Coleman perhaps lost a little of his flawless tone with these leaps into spontaneous experimentation, but the master demonstrated he still “had it” with “Never Let Me Go” (Jay Livingston), a haunting ballad written for the 1956 film-noir feature The Scarlet Hour.

—Marilyn Lester

As part of its 11th edition, Joel Harrison’s Alternative Guitar Summit honored Mick Goodrick, an artist/educator who inspired legions of six-stringers to explore and expand fretboard harmony, at Soapbox Gallery (Mar. 12th). Former students and other devotees cued up to play/jay tribute: Kenji Herbert performed Goodrick’s “For Stella”; a classical piece based on “Stella By Starlight”; Harrison and Steve Cardenas played Goodrick’s “Summer Band Camp”, “Stella by Starlight” and Harrison’s angular “A Song for Carla Bley”; then Julian Lage and Kate Schutt played (she singing) her plaintive “Bright Nowhere”. Next was a series of solo videos recorded for the event: Mike and Leni Stern’s funky “Tuareg Dance”; Bill Frisell’s cover of (yet again) “Stella by Starlight”; Ben Monder’s astounding “Almanac Piece”, an exhaustive exploration of tonal and atonal harmonies; Nir Felder’s edgy cover of “Everything Happens to Me”; Tim Miller’s beautiful original chord chorales; and Lage Lund’s ecstatic cover of “Days of Wine and Roses”.

Part of the fun for the audience was watching Lage and Monder’s “Coffin Toys” vividly illustrated in the making videos as they waited to perform the final set: a cover of Steve Swallow’s through-composed “Falling Grace” followed by Kurt Weill’s “Liesbeslied” (on Muthspiel’s 2008 live CD with Goodrick). Having just jammed for the first time two days before, it took time for their styles to gel, but when they did the results were breathtaking.

(EH)

Euphoric may well describe Jack Kleinsinger’s Highlights In Jazz concert at Tribeca Performing Arts Center (Mar. 17th) after two years of pandemic hiatus. Trombonist Art Baron, at the top of his game (and the last musician hired by Duke Ellington), assembled his “Duke’s Men for Ellington Everlasting” with guest vocalist Sheila Jordan. There were the big hits, such as “Take ‘A’ Train”, “Mood Indigo” and “Cam Jams Blues”, as well as more esoteric fare, such as “Happy Go Lucky Local” and “Harlem Airshaft”. It was on the latter that Baron’s players—James Weidman (piano), Bill Crow (bass), Bernard Purdile (drums), Steve Wilson (alto saxophone), Mark Hynes (tenor saxophone) and Carl Maraghi (baritone saxophone)—encapsulated the essence of the entire set: a perfect storm of prime talent, filled with the joy of making music. These men played their notes impeccably and so creatively as to appear spontaneous and in the moment, markedly energizing each other in the process. Weaving in and out of the instrumental was 93-year-old Jordan, a scat master of unique ability who still holds her own on stage. On “Lush Life”, with heartfelt and emotive delivery, she could well be designated the Mabel Mercer of jazz. Ellington’s music, by virtue of its chord structure and harmonics, is innately energizing. Led by the fun and charming Baron, the proceedings were elevated from first note to last with a familial dynamic and sheer talent.

(ML)

The righteous and bombastic nature of the great bassist/composer Charles Mingus made him a polarizing personality. His unique personality, combined with his groundbreaking music, were magnetic for open-minded listeners. Clarinetist Harry Skoler discovered Mingus and his music early in life. This discovery would change his entire trajectory as a person and musician, which Skoler celebrates on his new recording, Living In Sound: The Music of Charles Mingus.

Over forty years later, Skoler already had a wonderful career as a working musician and professor at the celebrated Berklee College of Music. This is when Skoler met saxophonist Walter Smith III. Meeting Smith proved to be the catalyst and spark that Skoler needed. Skoler immediately felt that he needed to record again and asked Smith if he would be willing to produce a new album, to which Smith agreed.

—A perfect tribute to the legend to mark his centennial year. —Victor Gelu

As part of its 11th edition, Joel Harrison’s Alternative Guitar Summit honored Mick Goodrick, an artist/educator who inspired legions of six-stringers to explore and expand fretboard harmony, at Soapbox Gallery (Mar. 12th). Former students and other devotees cued up to play/jay tribute: Kenji Herbert performed Goodrick’s “For Stella”, a classical piece based on “Stella By Starlight”; Harrison and Steve Cardenas played Goodrick’s “Summer Band Camp”, “Stella by Starlight” and Harrison’s angular “A Song for Carla Bley”; then Julian Lage and Kate Schutt played (she singing) her plaintive “Bright Nowhere”. Next was a series of solo videos recorded for the event: Mike and Leni Stern’s funky “Tuareg Dance”;

Bill Frisell’s cover of (yet again) “Stella by Starlight”; Ben Monder’s astounding “Almanac Piece”, an exhaustive exploration of tonal and atonal harmonies; Nir Felder’s edgy cover of “Everything Happens to Me”; Tim Miller’s beautiful original chord chorales; and Lage Lund’s ecstatic cover of “Days of Wine and Roses”. Part of the fun for the audience was watching Lage and Monder’s “Coffin Toys” vividly illustrated in the making videos as they waited to perform the final set: a cover of Steve Swallow’s through-composed “Falling Grace” followed by Kurt Weill’s “Liesbeslied” (on Muthspiel’s 2008 live CD with Goodrick). Having just jammed for the first time two days before, it took time for their styles to gel, but when they did the results were breathtaking.

(EH)

Euphoric may well describe Jack Kleinsinger’s Highlights In Jazz concert at Tribeca Performing Arts Center (Mar. 17th) after two years of pandemic hiatus. Trombonist Art Baron, at the top of his game (and the last musician hired by Duke Ellington), assembled his “Duke’s Men for Ellington Everlasting” with guest vocalist Sheila Jordan. There were the big hits, such as “Take ‘A’ Train”, “Mood Indigo” and “C Jam Blues”, as well as more esoteric fare, such as “Happy Go Lucky Local” and “Harlem Airshaft”. It was on the latter that Baron’s players—James Weidman (piano), Bill Crow (bass), Bernard Purdile (drums), Steve Wilson (alto saxophone), Mark Hynes (tenor saxophone) and Carl Maraghi (baritone saxophone)—encapsulated the essence of the entire set: a perfect storm of prime talent, filled with the joy of making music. These men played their notes impeccably and so creatively as to appear spontaneous and in the moment, markedly energizing each other in the process. Weaving in and out of the instrumental was 93-year-old Jordan, a scat master of unique ability who still holds her own on stage. On “Lush Life”, with heartfelt and emotive delivery, she could well be designated the Mabel Mercer of jazz. Ellington’s music, by virtue of its chord structure and harmonics, is innately energizing. Led by the fun and charming Baron, the proceedings were elevated from first note to last with a familial dynamic and sheer talent.

(ML)
Taking a night off from his busy schedule as one of the most in demand sidemen in jazz today, bassist Dezron Douglas brought a quartet into the Miller Theatre (Mar. 5th) to highlight his talents as a composer. The set began with saxophonist Emilio Modeste, pianist George Burton and drummer Joe Dyson standing silently on their marks facing east as Douglas tapped out a slowly rising rhythm on claves to open his “Atalaya (Call to Gather)”. Picking up his bass he was joined by Dyson, laying down a lively marching beat to set up the song’s bittersweet melody, Modeste (on tenor) modulating between soothing calm and ferocious roar. The trio with Douglas bowed opening “Abundance”, a lovely ballad with sparkling piano and honey-toned soprano. Country-blues-tinged bass started off “More Coffee Please”, a John Coltrane-ish outtake Modal Modeste kicked off on soprano before digging in on tenor with the whole band playing with rousing abandon, culminating with an explosive drum solo. Burton began his “From Grass to Grace” alone, stretching out commandingly on a multi-faceted episodic excursion, which showcased his unique meld of classical and jazz voicings, before the band returned to close the pretty lament. Douglas switched to five-string electric bass to play his “Octopus” unaccompanied and then duet on “Solomon Grundy” with vocalist Tai Allen, who remained for the funky take on Pharoah Sanders’ “You’ve Got To Have Freedom” to close the show.

— Russ Musto

It was a party crowd at The Django on a cool Friday night (Mar. 11th) and the packed house couldn’t have found a better band to celebrate the coming weekend than Endea Owens and The Cookout. The group got things started playing Duke Ellington’s “It’s A Mellow Tone”, Owens and her warm bass tone at the center of the rhythm section, flanked by pianist Alexis Lombre and drummer Shirazette Tinnin, setting up the evergreen before J. Hoard came in soulfully singing the Milt Gabriely leer. He was followed by alto saxophonist Irwin Hall’s swing to boop solo, Owens walking tough behind him and Tinnin hitting hard, after which Hoard returned to close out the song. Owens boldly introduced Bobby Timmons’ Jazz Messengers classic “Moanin” unaccompanied. Tinnin drove the funky rendition with an Art Blakey-inspired shuffle rhythm behind Hall’s walking alto, laying out for Lombre’s classically-tinged interlude and Owens’ booming solo, then returning for a series of exchanges. Hoard was back for a gospel-flavored arrangement of Bill Withers’ “Lean On Me”, which had audience members singing along. “The trio was about the spirit of the music,” says Lombre. “Alyana’s (Call to Gather)” was a homage to Herbie Hancock’s “Tell Me A Bedtime Story” with bouncing bass, effervescent piano and tambourine-topped drum kit delivering an infectious rhythm, which got Owens’ Jon Batiste and Stay Human bandmate Néah Santos dancing in the aisle. Hoard and Hall returned to end the set with Pharoah Sanders’ “The Creator Has A Master Plan”.

— Mike Zwerin

The dark, damp streets of Williamsburg burned a bit brighter, turning somewhat warmer when Pete’s Candy Store (Mar. 1st) hosted two bands structurally and spiritually enmeshed. Guitarist Aron Namewnicht’s Playground featured free jazz giant Daniel Carter in tandem with tenor saxophonist Ayumi Ishito, twin electric guitars (he and Yutaka Takahashi), keyboard player Eric Plaks, bassist Zach Swanson and drummer Jon Panikkar, fronted by dancer/vocalist Lisa Muir. The ensemble was founded to make a CD triptych for 577 Records, the works ranging from all-encompassing hypnotic. Even without the space for Muir to incorporate movement, the presentation was captivating; layered improvisations embraced the tactets within the tumult. Carter’s numerous winds propelled with emotive and telling instrumental statements. Ishito responded in kind; her thready, hay tone, halfway to rock ‘n’ roll, sang out deliberately as guitars traded percussive taps, languid lines and crunch chords. Panikkar, so rolicking, so fluid, a blur of sticks, wrapped around Swanson’s driving, directives to Muir’s artful rhythm. All in color with each run, each fistful of broken arpeggios as Muir released wordless florries, wails and lament arching over and within the rest. The first set, Open Question, the quintet drawn from the whole, appeared sadly unbalanced by leader Ishito’s effects-laden tenor disappearing into Plaks’ electronic sounds. She, seated just offstage and within shadows, faded.

— John Pietaro

Stephane Wrembel is not only a premier artist in the Django Reinhardt tradition, but also the greatest advocate of the iconic French Gypsy guitarist. “We started Django A Gogo,” Wrembel explained, “not only as a performance, but as an inspiration.” The annual event includes a guitar camp and climactic blowout concert at Town Hall. And this year (Mar. 5th) the results were breathtaking. Wrembel opened with a solo rendition of Becharles’ “Improvisation Number 1” before dazzling violinist Daisy Castro, rhythm guitarist Josh Kaye, bassist Ari Fornolman-Cohen (whose solo was a thrilling, percussive entr’actes) and Nick Anderson, a drummer of drive and patience. The band artfully performed Django repertoire, with violin singing out melodies and Wrembel demonstrating impeccable skills of both adaptation and creation. Guitar masters Raphael Fays, Laurent Hestin and Sebastien Felix with Wrembel performed “Spain” (Chick Corea) and the blur of fingers over fretboards was overwhelming. Adding fire to the evening was solo classical guitarist Ryan Picone and duo of violinist Luanne Homzy and guitarist Tommy Davy. New Orleanians Russell Welch (guitar) and Aurora Nealand (soprano saxophone) joined the Wrembel band with percussionist David Langlois for rousing trad jazz. Welch, mustachioed in purple, was already playing in a tandem with tenor saxophonist Ayumi Ishito, twin electric guitars (he and Yutaka Takahashi), keyboard player Eric Plaks, bassist Zach Swanson and drummer Jon Panikkar, fronted by dancer/vocalist Lisa Muir. The ensemble was founded to make a CD triptych for 577 Records, the works ranging from all-encompassing to hypnotic. Even without the space for Muir to incorporate movement, the presentation was captivating; layered improvisations embraced the tactets within the tumult. Carter’s numerous winds propelled with emotive and telling instrumental statements. Ishito responded in kind; her thready, hay tone, halfway to rock ‘n’ roll, sang out deliberately as guitars traded percussive taps, languid lines and crunch chords. Panikkar, so rolicking, so fluid, a blur of sticks, wrapped around Swanson’s driving, directives to Muir’s artful rhythm. All in color with each run, each fistful of broken arpeggios as Muir released wordless florries, wails and lament arching over and within the rest. The first set, Open Question, the quintet drawn from the whole, appeared sadly unbalanced by leader Ishito’s effects-laden tenor disappearing into Plaks’ electronic sounds. She, seated just offstage and within shadows, faded.

— John Pietaro

Next Jazz Legacy has announced its first seven emerging women and non-binary awardees: Lexi Hamer (voice and trombone), Apprenticeship with Tia Fuller, Creative Mentorship with Bobby McFerrin; Keyanna Hutchison (guitar), Apprenticeship with Lizz Wright, Creative Mentorship with Brandon Ross; Alexis Lombre (piano), Apprenticeship with Marcus Miller, Creative Mentorship with Georgia Anne Muldrow; Anastassiya Petrova (piano and organ), Apprenticeship with Chris Potter; Creative Mentorship with Kris Davis; Loke Riborg (guitar), Apprenticeship with Linda May Han Oh; Creative Mentorship with Bill Stewart, and Kalia Vanderne (trombone), Apprenticeship with Mary Halvorson, Creative Mentorship with Jen Shyu. For more information, visit newmusica.org/program/next-jazz-legacy.

The Center for American Music at the University of Pittsburgh Library System has announced the acquisition of pianist Dave Burrell’s archive to be open to researchers later in 2022. For more information, visit library.pitt.edu/burrell.

World Music Institute has named Brice Rosebloom, known for his work at Le Poisson Rouge, Central Park SummerStage, The Knitting Factory, MAC and Jazz at Lincoln Center and as Sundifferent Music producer of NYC Winter Jazzfest, its new Artistic Director starting with the 2022-23 season.

Winners of the 53rd Annual NAACP Image Awards included Outstanding Jazz Album - Instrumental: Kenny Garrett—Sounds from the Ancestors (Mack Avenue) and Outstanding Jazz Album - Vocal: The Bacon Project—Generations (Be A Light). For more information, visit naacpimageawards.net.

Jazz at Lincoln Center’s second annual Jack Rudin Jazz Championship, a two-day invitational competition of ensembles from university jazz programs around the country, will take place at Rose Theater Apr. 19th-20th. For more information, visit 2022.jazz.org/jjc.

“The Black Angel of History: Myth-Science, Metamodernism, and the Metaverse”, an exhibition analyzing visual culture and technology within the genre of Afrofuturism, is on display in Carnegie Hall’s Zankel Hall Gallery through Jun. 16th. For more information, visit carnegiehall.org/afrofuturism.

John Stites Jazz Artist Organization has announced the 2022 John Stites Jazz Award application process. Awards range in value from $5,000-25,000 and are given in two categories: artistic development and jazz events. The deadline for the first award cycle is Apr. 15th and deadline for the second award cycle is Sep. 15th. For more information, visit JohnStitesJazzAwards.org.

Candid Records has announced its relaunch with reissues from its catalogue remastered by Bernie Grundman including Charles Mingus—‘‘Present Charles Mingus and Max Roach’’ We Insist, available on CD and streaming services Apr. 19th and vinyl Jun. 24th. For more information, visit candidrecords.com.

Eugene Marlow’s feature-length documentary Jazz in China will be an official event of UNESCO’s International Jazz Day on Apr. 30th. For more information, visit eigenermarlow.com.

Birdland Jazz Club has announced a partnership with Flymachine, a “virtual venue for live entertainment”, to stream its Thursday 9:30 pm events starting at only $5. For more information, visit birdlandjazz.com.

Brooklyn Conservatory of Music has announced the 2022-23 season. For more information, visit brooklynconservatory.org.

Eugene Marlow's feature-length documentary Jazz in China will be an official event of UNESCO’s International Jazz Day on Apr. 30th. For more information, visit eigenermarlow.com.

Birdland Jazz Club has announced a partnership with Flymachine, a “virtual venue for live entertainment”, to stream its Thursday 9:30 pm events starting at only $5. For more information, visit birdlandjazz.com.

Brooklyn Conservatory of Music has announced the 2022-23 season. For more information, visit brooklynconservatory.org.

Candid Records has announced its relaunch with reissues from its catalogue remastered by Bernie Grundman including Charles Mingus—‘‘Present Charles Mingus and Max Roach’’ We Insist, available on CD and streaming services Apr. 19th and vinyl Jun. 24th. For more information, visit candidrecords.com.

Eugene Marlow’s feature-length documentary Jazz in China will be an official event of UNESCO’s International Jazz Day on Apr. 30th. For more information, visit eigenermarlow.com.

Birdland Jazz Club has announced a partnership with Flymachine, a “virtual venue for live entertainment”, to stream its Thursday 9:30 pm events starting at only $5. For more information, visit birdlandjazz.com.

Brooklyn Conservatory of Music has announced the 2022-23 season. For more information, visit brooklynconservatory.org.
What do you look for when you put together an ensemble?

I really want to convey some positivity going forward. My dad’s cousin Wynton Kelly played with Miles. He was the ultimate deacon when you were soloing. Somebody said soloing when Wynton was soloing was like somebody making a fur coat exactly for you. It fits you like a glove. I love when I find musicians like that, who wanna make you sound better. In turn, when it’s time for them to do their thing, you get in there and help them, especially in the studio where there’s no audience to impress. It’s about how good you can make the record feel. You’re playing for the musicians, to see how well you can play with a group. There’s not as much studio work going on now because machines dominate a lot of pop music. But back in the day, there were always virtuosos who could never figure out why they wouldn’t get asked to play on records. They were good at the icing but not the cake. There are musician’s musicians and I like to see if I can find them to perform with.

How do you arrange music for shows? What’s the balance between charting and improvising?

I’ve got a two-week residency, which will give me an opportunity to explore a lot of the different areas of music that I’ve been involved in. I’ve got a nice list of people who have agreed to show up that I’m going to be revealing as we get closer to the dates. I’m excited to do stuff from my past and give people a hint of where I’ve been lately.

Which is where?

For International Jazz Day a few years ago, we went to Havana and put on the main show there. We got a residency coming up at Blue Note. Marcus Miller: The last time I played Blue Note was with Chick Corea. Blue Note has kept live music going throughout the pandemic with artist residencies. I’m happy to be part of it. I hope to introduce a new piano player named Alexis Lombre and an R&B singer named Leon Timbo. There’s some cool folks out there waiting to be discovered.

What material will you be presenting?

I’m 19 years old and raised in New York, which exposes you to all genres of music really early on. I know what it’s like to work with Cuban musicians. I saw how music is still important to that culture. There’s still a young, vibrant music scene in Cuba. It inspired me to get into some of those rhythms. There’s also some New Orleans stuff I’ve been messing around with.

And I’m trying to make sure that all the music conveys joy. You’ve got two choices when you’re in a situation like we’ve been in: you can come up with music that describes the difficulty of the situation or you can come up with music that gives people hope. I really want to convey some positivity going forward.

I recently produced an album for an incredible South African artist who’s been around for a while named Jonathan Butler. He wanted to collaborate on some music, so we started recording in Johannesburg in the fall of 2019. We were working on the music into the new year and then COVID hit. We took a little pause. In the end, we did some music that reflected what was going on. Jonathan sang a duet with Ke’b Mo’, which is beautiful. The album is coming out soon. Jonathan’s gonna be one of my special guests at the Blue Note.

You’ll find a lot of lead guitarists who don’t consider rhythm guitar as important. But it’ll be clear to everyone else in the band that they don’t have it because they don’t take it seriously. It’s really obvious with guitar players, but it’s the same with all musicians. Do you take playing with an ensemble seriously or are you sitting there waiting for your solo? Are you listening to the other musicians and supporting them? I know you know how to be the preacher, but do you know how to be the deacon in the front row saying amen?

The New York City Jazz Record: Talk about about your residency coming up at Blue Note.

Marcus Miller: The last time I played Blue Note was with Chick Corea. Blue Note has kept live music going throughout the pandemic with artist residencies. I’m happy to be part of it. I hope to introduce a new piano player named Alexis Lombre and an R&B singer named Leon Timbo. There’s some cool folks out there waiting to be discovered.

What’s the balance between charting and improvising?

I’m 19 years old and raised in New York, which exposes you to all genres of music really early on. I know what it’s like to work with Cuban musicians. I saw how music is still important to that culture. There’s still a young, vibrant music scene in Cuba. It inspired me to get into some of those rhythms. There’s also some New Orleans stuff I’ve been messing around with.

And I’m trying to make sure that all the music conveys joy. You’ve got two choices when you’re in a situation like we’ve been in: you can come up with music that describes the difficulty of the situation or you can come up with music that gives people hope. I really want to convey some positivity going forward.

I recently produced an album for an incredible South African artist who’s been around for a while named Jonathan Butler. He wanted to collaborate on some music, so we started recording in Johannesburg in the fall of 2019. We were working on the music into the new year and then COVID hit. We took a little pause. In the end, we did some music that reflected what was going on. Jonathan sang a duet with Ke’b Mo’, which is beautiful. The album is coming out soon. Jonathan’s gonna be one of my special guests at the Blue Note.
To describe L. Shankar as a chameleon is nothing short of trite. The violinist’s drive toward change has continuously been in the service of growth. Shankar’s tapestry embraces Indian classical, free jazz, fusion, folk and world music, pop, rock, dance and no wave. This global view guided his founding of Shakti with guitarist John McLaughlin and cast a mind-numbing CV boasting Jan Garbarek, Don Cherry, Lou Reed, Alice Coltrane, Frank Zappa, Ed Blackwell, Swans, Peter Gabriel, Kenny Wheeler, Public Image Ltd and Madonna. And while reveling in such creative ventures, Shankar, so committed to the experience, developed a reputation as instrumentalist razing his fame as a violinist and has been known to alter both name and appearance to fit a given musical moment. Such fluidity is born of an inexhaustible spirit. “I know it is confusing.” Shankar explained, brushing back the strawberry-blonde locks of recent years. “For the last two albums I went back to ‘L. Shankar’, though many recall my ECM years when I was simply ‘Shankar’. But I’ve been billed as ‘Shenkar’ on pop recordings. This gives you a clean slate. I’ve been around for some time and listeners sometimes don’t want anything else, so I become what’s needed.”

Shankar was born in Chennai, India on Apr. 26th, 1948, relocating to Sri Lanka where his father V. Lakshminarayana was a music professor. Shankar’s mother, L. Seethalakshmi, was a vocalist and played veena (traditional South Indian stringed instrument) and her children were viscercally engaged in music. Formal tutelage in voice began at age two and within several years Shankar was studying violin and mridangam (double-sided drum). At seven, he had performed in concert, but the family fled back to India during the 1958 ethnic riots. Several years later, Shankar and brothers L. Vaidyanathan and L. Subramaniam began performing as a professional trio. While they found acclaim playing Indian classical music, Shankar desired expanse, the blending of Carnatic (southern) and Hindustani (northern) styles. But experimentalism was met with consternation. “In India those who were close-minded were afraid of the dark. People have to learn that there’s light in darkness. But I cannot stop at the simple. We must educate the listener.”

Indian culture flourished in the West throughout the ’60s, from Gandhi’s teachings, already decades old, to trends in yoga, meditation, even Nehru collars. Integration began as early as the ’50s when United Nations delegations presented sitar master Ravi Shankar (no relation) to the U.S. Within a decade the sitar was heard on commercial records, most influentially to Western ears via George Harrison of The Beatles. But traditionalists shunned the opportunities and, seeing no room for advancement, Shankar moved to the U.S. in 1969, studying at Wesleyan University. “The cold was hard to get used to, but no one was telling me what to do. John McLaughlin came to Wesleyan to study veena and we started jamming. I told him he can apply the same music he’d been playing to Indian music. [Former John Coltrane bassist] Jimmy Garrison was also teaching in Massachusetts.”

1975 saw the premiere of Shakti, the ensemble Shankar founded with McLaughlin and brilliant percussionists Zakir Hussain and Vikku Vinayakram. The guitarist’s celebrity as both a protégé of Miles Davis and Mahavishnu Orchestra helmsman foresaw Shakti’s path to fame, yet Shankar was uncertain. “Our first gig was at The Bottom Line. We were all sitting on stage, never expecting what the future might hold,” but suddenly there were world tours with Weather Report. Shankar, by then living in New York, recorded three critically acclaimed albums with Shakti, crossing paths with luminaries. Looking back on the period, Shankar explains how such multi-culturalism developed: “Improvisation is central to Indian music. It goes on as long as you want; you can play until the cows come home. I’ll sing for 14 hours, play violin, without being tired. I can travel and still focus. I meditate within myself so every time I’m playing, it is like playing in my living room, even if in a stadium filled with people.”

The stadiums continued even after Shakti’s dissolution. Shankar toured with Zappa, who then signed the violinist to his label, releasing Touch Me There in 1979. It featured Shankar’s electric five-string and standard violin with guitarist Phil Palmer and drummer Simon Phillips. Zappa’s vocal on one cut, split with Ike Willis from his own band, demarcates the endorsement given Shankar. Prominent is “Darlene”, a beautifully flowing work of continuous music, upon which the violinist continues to revisit. “It is one of my most complex pieces; it includes so many cycles. I had just come off a tour of India and the band rehearsed in England for ten days. But ‘Darlene’ required 57 takes,” he explained.

However, the boundary-shredding continued. In 1980 Shankar reconceived his instrument, designing the electric 10-string double violin, which covers the orchestral string family’s range. “Some said I was ruining the instrument. In India I had a press conference with 500 in attendance. I told them we had to be open, that no one can stop time. The audience in the past was 60 years old, but after we started expanding the music, the youth came.” The instrument was unveiled in 1981 on Face Value, the acclaimed solo debut of drummer/ vocalist Phil Collins, and Shankar’s own Who’s to Know?, with the violinist comfortably straddling atmospheric hit “In the Air Tonight” and ECM’s expansive sonorities. “Manfred [Eicher] put me on a long European tour, a double bill with Don Cherry and Ed Blackwell. I had no band, so I used effects and asked them to join me on some pieces. Don really loved Indian music and I invited him to a big show with Alice Coltrane, Trilok Gurtu and Zakir Hussain: the Bombay Jazz Festival. We played an outdoor stage on the beach. Among his ECM releases, Songs For Everyone remains most memorable. “It is a highlight that stays with me, the melodies keep coming up in my playing. We toured this widely, sometimes including Nana Vasconcelos. In Yugoslavia there was a huge concert. When we ended, the audience was crying.”

Over years, Shankar’s contributions to both planes has been continuous. “When I worked with Peter Gabriel and Martin Scorsese on The Last Temptation of Christ, I was only on vocals. It is funny because I was raised as a singer and practice voice as a primary thing. When you hear my violin, I’m singing.” Shankar toured with Gabriel and became part of the Sun City record, raising awareness for Black South Africans and then joined the Princess Trust and Human Rights Now tours. Composing for film saw his relocation to Hollywood, supplementing work with Talking Heads, Marianne Faithful, Sting and much-loved collaborations with the World Music Institute. “Madonna came to Gabriel shows and loved my Passion of the Christ score. Her producer asked me to lay down tracks and the next day, Madonna wanted me to tour with her. But I needed to play my own music. I didn’t begin playing for money. I chose to continue my education.” Shankar’s progressive vision was never at the expense of artistry. “Lou Reed asked me if I can play. I told him I can pay in emotion in four bars. I said four bars is more than enough.”

Shankar has released two dozen albums under his own name and guested with Archie Shepp, Yoko Ono, Material, Adam Rudolph, Maurice Jarre (Jacob’s Ladder score), Ginger Baker and Swans and was prominent on Public Image Ltd’s Album, which boasted Tony Williams, Bill Laswell, Steve Vai, Ryuichi Sakamoto, Nicky Skopelitis, Jonas Hellborg, Malachi Favors and Steve Turre. He returned to his homeland in 2016 to teach at the Shiva Conservatory. “Music is about (CONTINUED ON PAGE 13)
To peers Wycliffe Gordon is “Cone”, short for Pinecone, referring to the multi-instrumentalist’s southern roots. Gordon was born May 29th, 1967 in Waynesboro, North Carolina. He says, “It is a very small town, very rural. I lived there until I was 10 years old. Back then they only had a Dairy Queen. Now they have a McDonald’s and a Walmart. Growing up there I heard classical piano music and gospel music at home. My dad played classical piano and that led up to him playing in various churches in Waynesboro. We’d go to church on Sunday and he would play for the choirs, piano and organ.”

Gordon remembers, “I started trombone at 12 and was first exposed to it when I was 11. It wasn’t live jazz though, it was through recordings. There was a family member who had passed away, a great aunt, and one of the things bequeathed to the family was a five-record collection called What Is Jazz that Columbia put out, an anthology that covered from early swing bands up to the modern music of that time. I remember the Count Basie Orchestra, but also some small-group stuff like ‘Sonnymoon For Two’ with Sonny Rollins. Once I got that record collection I decided to listen more on my own. I fell in love with the music. That was where my love of jazz began. By then we had moved to Augusta and the junior high school I went to had what was called the stage band and we played jazz things like ‘Moonlight Serenade’ and ‘In The Mood’. But in high school we played arrangements of pop tunes like Michael Jackson’s ‘Beat It’. We had jazz in the book, but the kids just wanted to play what was popular at the time. When I went to all-county jazz band, depending on who the band director was, we got more exposed to traditional big band jazz. In high school my first professional gigs were in church. We played from the hymnals. I only played jazz in the ensembles in high school and then college.”

Gordon began music studies at Florida A&M in the fall of 1985: “Scotty Barnhart—he is now director of the Count Basie Orchestra—was there and there were several guys who were serious about playing jazz. In my sophomore year Wynton Marsalis came to do a lecture and work with the students. That was where I met him and after meeting him I got his number and tried to stay in touch with him. So that was kind of where the relationship was born, out of that meeting.” Marsalis remembers the meeting well: “I asked the band to set riffs to a blues and the trombone section’s riff was deeply rooted and driving the entire band. I asked who came up with it and they all pointed to Gordon that he had made a good impression with the trumpeter. “In the summer of 1987 I was told that Wynton had called looking for me, but I had gone home to Georgia. Then he invited me to play at the Caravan of Dreams in Fort Worth, Texas in August of 1988. I did that gig and was like ‘Oh Wow’! Then about 8 to 10 months later he invited me to play at Blue Alley and I really wasn’t hittin’ that much earlier that year, but he gave me some things to work on, he and [pianist] Marcus Roberts. So by then I started to get serious about the music and began to make a little bit of an improvement. So at Blues Alley he asked me if I’d like to record on a CD and that album was Crescent City Christmas Card. We made that record in February and March of 1989 and at the end of the recording session he asked me, ‘What are you doing in the summer, would you like to come and play with us?’ So when I got out of school I called him on my birthday and said hey I’m out of school and he said call my manager. So I called and they said see a ticket to Charleston, S.C for the Spoleto Festival. June 6th was the first gig and we went down to Aruba. He inquired about college and I told him transferred to go to school in New Orleans. He asked me, ‘Well do you want to stay out here with us for while? ’I though about it for all of about ten seconds and said ‘uh, yeah!’ And that was when my career with Wynton Marsalis started, making me the seventh member of the band, so the Wynton Marsalis Sextet became a septet. That was in 1989 and what was supposed to be a summer job became my career.”

Gordon would spend the remainder of the century traveling the world with Marsalis, as a member of the trumpeter’s septet and then with the Jazz at Lincoln Center Orchestra. But after more than a decade he decided it was time for a change: “I loved being part of the orchestra, but I always knew if I stayed there that I would probably never record my own stuff because I’d always be out on the road.” The trombonist had gone to Michigan State a couple of times to work with the students and perform as a soloist with their jazz ensemble. “They didn’t have a jazz program yet. [Bassist] Rodney Whitaker had been working there and they had been talking about starting one. The dean of the music school said to me you probably wouldn’t have an interest in coming to teach here and I said well I’d like to consider the option. My son was just born and I wanted to be home a little more. Once I thought about it I said fine. I made less money, but it was something that was good for me because it freed up time and I got the opportunity to record my own projects.”

Gordon remembers giving Marsalis the news. “I was playing at the Village Vanguard and Wynton had come down and I said I’m thinking about doing some other things and I think I’m going to leave the orchestra after the season is up. We opened that season by doing a piece I wrote for the Oscar Micheaux film Body and Soul. When I flew to Germany to do it I thought when they leave to do the rest of the tour in Europe I’m going back to the U.S. to a job. After the gig Wynton came to my room. He said, ‘So Cone, you’re really leaving,’ I said, yeah, remember we talked at the Vanguard. He said, ‘Yeah I know, you gotta do what you gonna do.’ When the bus was getting ready to leave [drummer] Herlin Riley came over and said ‘Damn, Cone, this is the first time you’re not going with us.’ And I said ‘Yeah I’m moving on.’ It was sad and great at the same time. I was off to a new adventure.”

Marsalis remembers his colleague with fondness. “Wycliffe could hear around corners, could write great arrangements, played reeds, brass and rhythm section instruments, could learn to play any type of instrument. He could sing, knew the church traditions and folk music and could deal with all types of time and metric complexity in his own organic way. The trombone book with about 80 different arrangements was once lost. He played the entire book after that from memory better than we played it reading. As a person, he is a man of great and good humor, uncommon collegiality, keen intelligence and deep deep southern country soul. We all just loved the hell out of him and still do. Oh...and he could fix anything that was broken—even if it was your feelings—with a down-home concoction. That’s why we called him Cone for Pinecone as in mother wit, grit and don’t take no ish.”

It wasn’t easy for Gordon to strike out on his own. Bookers viewed him as a Marsalis sideman long after he left the trumpeter’s employ. And labels were not open to his expansive musical philosophy, which included a blend of straightahead and traditional jazz with gospel, blues and classical music. He says, “I’ve recorded for Criss Cross, Nagel-Heyer and some other labels, but I recorded what they wanted me to record. Finally, I said the hell with that, so I started my own record label and I can record music as I want to. Of course, I take all the risks, I have to put all the money up. I started my label Blues Back Records and it was just for me. The power of recording is with the artists. The labels don’t have the power that they once had, if you don’t give it to them. I can’t compete with Blue Note, but I could control everything that I did and I’m cool with that.”

These days, in addition to teaching at Augusta University, Gordon now leads his own working band. “Louis Armstrong is a great source of inspiration and influence and he had the All Stars. My band is Adrian Cunningham who is from Australia on clarinet and saxophones, Ehud Asherie, from Israel on piano, Yasushi Nakamura, who was born in Japan on bass, and Alvin Atkinson, Jr. on drums. I always introduce him last and say he is from the most international city of all, Goldsboro, North Carolina. So I said let’s call it Wycliffe Gordon and the International All Stars. We play a lot of different music. I recorded a CD with the band back in 2019, pre-COVID. Recorded it in New York, mixed it and mastered it, but I haven’t put it out yet. Now I just have to get off my ass and release it.”

For more information, visit wycliffegordon.com. Gordon is at Birdland Apr. 22nd-24th. See Calendar.

Recommended Listening:
- Wynton Marsalis Septet–Live at the Village Vanguard (Columbia, 1990-94)
- Wycliffe Gordon/Eric Reed–We (Nagel-Heyer, 2001)
- Wycliffe Gordon–Cone’s Coup (Criss Cross, 2005)
- Wycliffe Gordon/Isaac Smith–This Rhythm on My Mind (Blues Back, 2006)
- Wycliffe Gordon & His International All Stars–I Give You Love (Blues Back, 2016)
Calling all teen musicians, singers, poets, and writers:

You have a story to tell — and we want to hear it! Creativity ignites when you explore, experiment, and express yourself at our free City Verses Summer Camp. Together, we’ll learn about and create jazz poetry, a uniquely American art form that blends verses and rhythm, song and swing. During this two-week, in-person day camp held at Rutgers University-Newark, only a few blocks from NJPAC, you’ll collaborate with other young creators to share your unique stories and perspectives through the mediums of jazz and poetry. Part of NJPAC’s unique City Verses initiative in partnership with Rutgers University-Newark, camp sessions will be co-taught by NJPAC’s distinguished jazz faculty and Rutgers’ talented MFA poetry candidates.

**Ages:** 13 – 18  
**Dates:** July 18 – 30  
**Times:** 9:30AM – 4:15PM  
**Tuition:** Free

Sign up today!

njpac.org/cityverses • artseducation@njpac.org
played in the saxophone section of the Kenny Clarke-Francy Boland big band, where, according to his own words, he played one of his best solos, an adventurous rhapsody on Bronislav Kaper’s romantic ballad “Gloria” for All Smiles (MPS, 1968).

He contributed to key orchestral recordings by Mike Gibbs (Only Chrome Waterfall Orchestra), Kenny Wheeler (Windmill Tilt, with Johnny Dankworth Big Band) and trumpeter Barry Guy’s London Jazz Composers Orchestra (Stringer). A first successful collaboration with pianist Stan Tracey in 1968 for We Love You Madly was repeated later in 1981 and 1983. In 1970 he played clarinet along another of his inspirations, tenor saxophonist Ben Webster, for the Webster’s Dictionary album with strings; that same year his spirited clarinet romps through current pop songs arranged for big band by Robert Farnon in the Pop Makes Progress project. The complex suite Labyrinth recorded by an augmented version of Ian Carr’s Nucleus sounds sometimes like a concert for Coe’s bass clarinet growling like the mythical Minotaur.

Later, maybe through Wheeler, Coe engaged with the free improvisation scene, taking part in Bailey’s Company events. In 1976, an Arts Council fund allowed him to tour the USA with a loose group released on a Parlophone 78. During his three years in the army, Coe played in military bands and right after joined Humphrey Lyttelton, the leading band making the British trad scene, for five years during which he began to lead his own groups. At the beginning of the ’60s he concentrated on tenor and clarinet only and frequently played again with Lyttelton, Al Fairweather and Sandy Brown, the leading British bands at the time, and in 1965 was offered a chair in Count Basie’s band: “I’m glad it didn’t come off,” Coe commented ruefully. “I would have lasted about a fortnight.” In that same year he played on the joint Tubby Hayes-Paul Gonsalves session Change Of Setting alongside his inspirations. He also moved to the cutting edge of British jazz with Michael Garrick on Black Marigolds (Argo, 1966), playing along Ian Carr and Joe Harriott, the latter whose place he later took with John Mayer for the 1969 Indo Jazz Fusions - Etudes Sonet record. His presence vastly changes the character of this ur-world jazz project.

Despite its lurid Fausto Papetti-style sleeve and Sex with Sax title for its German issue, the rather severe looking 1967 album Tony’s Basement is a lovely record, with the rich tone of saxophone setting off the textures of the Lansdowne String Quartet. From 1968-73 Coe

Versatility, openness of mind, disregard for musical genre barriers: the sheer musicality of British saxophonist/clarinetist Tony Coe brought him to be the duet partner of guitarist Derek Bailey for one of the best free improvisation records ever, Time (Incus, 1979), and the preferred soloist on Henry Mancini’s Pink Panther themes (details are hard to come by but apparently Coe played the funkier ’70s versions after the first one was performed in 1963 by Plas Johnson). Born on Nov. 29, 1934 in Canterbury, later famous for a musical scene in which he had a hand, Coe studied classical clarinet and taught himself alto, playing with local bands as a teenager and entering the recording studio at 18 with Joe Daniels’ group for two songs released on a Parlophone 78. During his three years in the army, Coe played in military bands and right after joined Humphrey Lyttelton, the leading band modernizing the British trad scene, for five years during which he began to lead his own groups.

One of McBride’s favorite memories was when “he took me to lunch for the first time in Los Angeles. I was impressed with both of them. If you have a band, you always make mental notes of good players that you hear in case you need one. We were doing a recording with [bassist] Christian McBride. They had finished, I was late and they came back and played for me for a half-hour. They sounded really good. I was very impressed with both of them. Benny was doing a duo with [bassist] Christian McBride. They had finished, I was late and they came back and played for me for a half-hour. They sounded really good. I was very impressed with both of them. If you have a band, you always make mental notes of good players that you hear in case you need one. We were doing a recording in December 1991 and I invited Benny to do it.”

One of McBride’s favorite memories was when “he took me to lunch for the first time in Los Angeles. I was so young, I would barely speak to him, but we spent the whole afternoon together. He took me to his video production studio after lunch and it was one of the greatest days of my life.” McBride’s enthusiasm about working with Ray Brown hasn’t dimmed. “He was everybody’s Dad. He was always the boss even when

Les Voix d’Izouss (a small village in Basque country), an intense musical reinvention of the European tradition including, among others, Marianne Faithfull, Ali Farka Touré, Maggie Bell, Alex Azrié, Françoise Fabian, Marie Atger and Juan José Mosalini. Their tender, anti-rhetorical version of “Hasta Siempre (Song for Che)” is one of the best. The comedic attitude is often apparent in Coe’s music and an album exploring the connections between British comedy and improvisation is comedian Vic Reeves’ 1991 release I Will Cure You, with tracks like the delightful fake nostalgia “I Remember Punk Rock,” for which he invited luminaries of British jazz and European free improvised music including Coe and Evan Parker, who marveled at the huge voice of Coe’s soprano: “Tony was an old-style musician and for him filling the room with his tone came with the territory. He could sound like the Duke Ellington sax section one by one and blew a few bars of ‘Blue Goose’ in Hodges style on soprano.”

Coe is always himself—whether the more melodic avant gardist or more adventurous mainstream player—and his way of making music is remarkably coherent in all different contexts, led above all by integrity and taste and characterized by his tone—rich and sustaining, with a clarity that never gets cowed by the archetypal Yorkshire brindled sound but, after him, it became the norm. I think the soprano should aspire to being an alto while the alto should aspire to being a tenor,” he declared. When in 1995 he was awarded the prestigious Danish Jazzpap Prize (the first non-American musician recipient), the committee pointed to his “extreme instrumental skill, exceptional stylistic many-sidedness and profound musical originality.” The celebratory concert with The Danish Radio Jazz Orchestra conducted by Bob Brookmeyer and the 1995 Jazzpar Combo was recorded and issued by Storyville, with a newly remastered edition released in 2021. For the occasion he composed “Captain Coe’s Famous Racearound” (inspired by musicologist Peter Schat’s treatise “The Tone Clock”), which contains three interlocking transpositions of the three-note phrase C-C#-F. The title refers to a mechanical device created by his father and pictured on the cover of the first edition.

His delicately personal take on the standard

(Continued on page 13)

Lest We Forget

Ray Brown left an incredible legacy as a bassist, composer and band leader in a career of over a half-century. The Pittsburgh native initially studied piano before switching to bass in high school. Brown cited Duke Ellington’s star bassist Jimmy Blanton as his first influence, though he probably never anticipated recording a duo album tribute to Blanton with Ellington himself 30 years after Blanton’s death.

Brown moved to New York City in 1945 and promptly played with Dizzy Gillespie, Charlie Parker and Bud Powell. He soon joined Gillespie full time before leaving with fellow sideman Milt Jackson to play in the vibraphonist’s new quartet. Active in Norman Granz’ allstar Jazz at the Philharmonic tours, Brown held his own in any setting. He backed singer Ella Fitzgerald, which led to a whirlwind romance and marriage from 1947-1952, though they continued to work together for the rest of her life.

Perhaps the greatest exposure that Brown received was during his 15 years in the Oscar Peterson Trio (1951-1966). The trio made dozens of records and toured constantly. He was on the faculty of Peterson’s Advanced School of Contemporary Music from 1960-64, when touring commitments forced the pianist to close it. Weary of the road, Brown left the trio to settle in Los Angeles and became an in-demand studio musician and managed several jazz bands. He recorded duo albums with guitarist Laurindo Almeida, which led to their formation of the L.A. Four with Bud Shank and Shelly Manne, who was later replaced by Jeff Hamilton. After recording several LPs as a leader for his own recordings, he formed band Gene Harris out of retirement to join his quartet.

Brown described himself as more of an arranger than a composer, though he did win a Grammy Award for his early ’60s hit “Gravy Waltz,” which later added a lyric (“You host Sin,...”) and was recorded by Vic Damone. As a leader or co-leader for Telarc Jazz between 1993-
**WE ARE ALL POETS**

**BY SUZANNE LORGE**

In April 2021, Alexis Cole served as Artistic Director for the first Vocal Jazz Summit, co-produced with the Zeiders American Dream Theater (The Z) in Virginia Beach. At the time, a year into the pandemic, the weekend workshop was 95% virtual, at once a concession to the inevitable and innovative response to an unmet need. By then, Cole had set herself apart as an early adopter of remote music instruction: In May 2020 she launched JazzVoice.com, an online platform for jazz learning that connects far-flung singers, both emerging and established, with celebrity jazz vocalists. The Vocal Jazz Summit 2022 uses this model, too, in a boon for those who wish to keep alive the art of vocal jazz.

Roulette, too, was quick to embrace digital platforms in 2020, to the benefit of trans-Atlantic collaborations that suffered from lack of access to their like-minded musicians abroad. This month German label Jazzwerkstatt returns to Roulette for a two-day festival celebrating its Berlin-New York cultural exchange. On Apr. 20th The Jazzwerkstatt Orchestra plays a set honoring composer Kurt Weill — no singers (a shame) — but lots of opportunity to study the compositional mastery of the mind behind such spectacular vocal works as The Three Penny Opera and Street Scene. On Apr. 21st composer Thomas Krüger interprets two historic sound poems by Berlin multi-disciplinary artist Kurt Schwitterns: “Die Ursonate” and “To Anna Blume.” Though untranslatable, the uninitiated ear, Schwitterns’ poetry broke new ground in understanding vocalizations as art (According to American poet/critic Kenneth Goldsmith, “Die Ursonate” was “the greatest sound poem of the 20th century”). The stunning brass quintet Potsa Lotsa, led by saxophonist Silke Eberhard, backs Krüger for this concert.

National Poetry Month, an educational initiative launched in 1996 by the Academy of American Poets, reminds us each April that poetry matters. Safe to say, song would not exist without it. Neither would rap or military cadences or nursery rhymes. The Academy elucidates poetry’s influence on world culture Apr. 28th with the 19th annual edition of Poetry & the Creative Mind, an online event (this year featuring popular actors reading powerful words. This past February, Mayor Mike Spano of Yonkers named Golda Solomon the first Poet Laureate of Yonkers. Solomon, now 84, has four albums to her credit, each exploring the connection between jazz and poetry, created Po’Jazz (Poetry in Partnership with Jazz) and is a founding member of The Jazz & Poetry Choir Collective. In accepting the title, she read from one of her poems: “We are all Artists/We are all Writers/We ARE ALL POETS”.

Fred Moten, a professor of Performance Studies at NYU’s Tisch School of the Arts, has gained impressive distinctions as a poet, including finalist spots for the L.A. Times Book Prize and the National Book Award for Poetry. He joins forces with bassist Brandon Lopez and drummer Gerald Cleaver at Public Records in Brooklyn (Apr. 14th) in the second annual Jazz & Poetry. This year the format expands to include an “Open Mic” for the other’s idiosyncratic jazz persona. Daryl Sherman investigates the overlap between these two distinctive performers at Birdland Theater (Apr. 11th).

Two chamber recitals at Carnegie Hall: Yoon Sun Choi sings with pianist Jacob Sacks at Weill Recital Hall (Apr. 6th) and Jazzmeia Horn fronts her band at Zankel Hall (Apr. 29th).
ERNEST ANDREWS (Dec. 25th, 1927 - Feb. 21st, 2022) The singer had numerous albums since the ’50s on GNP, Capitol, Discovery, Concord, Contemporary, Muse and HighNote and credits with Cannonball Adderley, Kenny Burrell, Frank Capp and others. Andrews died Feb. 21st at 94.

CARLOS BARBOSA-LIMA (Dec. 17th, 1944 - Feb. 23rd, 2022) The Brazilian guitarist worked in jazz, classical and Latin settings, releasing albums since the ’60s for Chantecler, ABC, Philips Concord, Khaeon and ZoHo and was a member of the Washington Guitar Quintet. Barbosa-Lima died Feb. 23rd at 77.

MICKEY BASS (May 2nd, 1943 - Feb. 3rd, 2022) The aptly-named bassist led a couple of sessions in the early ’80s to go along with a 1972-73 stint in Art Blakey’s Jazz Messengers and sessions under Curtis Fuller, Reuben Wilson, Jimmy McGriff, Lee Morgan, Philly Joe Jones and Hank Mobley. Bass died Feb. 3rd at 78.

BETTY DAVIS (Jul. 26th, 1945 - Feb. 9th, 2022) The singer was briefly married to trumpeter Miles Davis from 1968-70 and had a major role in his move into electric fusion (and was on the cover of and fêted within Davis’ 1968 album Filles de Kilimanjaro) along with a handful of ’70s albums on Just Sunshine, Island, P-Vine and Sundazed. Davis died Feb. 9th at 76.

JOE DIORIO (Aug. 6th, 1936 - Feb. 2nd, 2022) The guitarist came up in the early ’60s with Eddie Harris and later worked with Sonny Stitt, Ira Sullivan, the Candoli brothers, Monty Budwig, Horace Silver, Anita O’Day and others to go along with leader or co-led dates for Spitball, Timeless, Nocturne, RAM and other labels. Diorio died Feb. 2nd at 85.

MAFFY FALAY (Aug. 30th, 1930 - Feb. 22nd, 2022) The Turkish-born, Sweden-based trumpeter is best known for his tenure in the Kenny Clarke-Francy Boland Big Band, membership in the band Sevda alongside countryman Okay Temiz and Swedes Björn Alke and Gunnar Bergsten and credits with Bernt Rosengren, Gunnar Lindqvist, George Russell, Lars Gullin, Arne Domnérus and Don Cherry. Falay died Feb. 22nd at 92.


RICHARD HADLOCK (Sep. 27th, 1927 - Feb. 2nd, 2022) The clarinetist was part of trad-jazz ensembles since the ’70s but better known as a jazz critic through liner notes, editing The Record Changer and articles for various publications. Hadlock died Feb. 2nd at 94.

NIELS LINDBERG (Jun. 11th, 1933 - Feb. 20th, 2022) The Swedish pianist had dozens of albums since the ’60s, for Columbia, Barbas, Swedish Society Discofi, RCA Victor, Bluebell Of Sweden, Phono Suecia and Proprius and worked with Benny Bailey, Lars Gullin, Karin Krog and others. Lindberg died Feb. 20th at 88.

KHALID MOSS (Dec. 18th, 1946 - Feb. 18th, 2022) The pianist had a handful of recording credits with Rusty Bryant, Richard Groove Holmes, Pharoah Sanders, Betty Carter and Phyllis Hyman from the ’70s-90s. Moss died Feb. 18th at 75.

ZBIIGNIEW NAMYSŁOWSKI (Sep. 9th, 1939 - Feb. 7th, 2022) The Polish alto saxophonist/flutist was one of his country’s most revered jazz players since the ’60s, releasing dozens of albums for Polskie Nagrania Muza, Decca, SABA, Poljazz, VG, Vinyl, CBS, Polonia, Koch Jazz and Jazz Forum and working alongside countrymen Krzysztof Komeda, Michał Urbaniak, Jarosław Smietana and others. Namysłowski died Feb. 7th at 82.

NEW FROM CELLAR LIVE AND REEL TO REAL
Washington, Jr. and Ralph MacDonald. He’d tell the engineer to leave the mic so the musicians could hear him. We’d be playing and he would tell us when the bridge was and give commentary. Sometimes I’ll use that same technique. I remember doing a session like that with Al Jarreau and George Benson, with Herbie Hancock and Patrice Rushen on piano. I’d say, “OK George, we’re going to modulate to G minor, that’s your solo. Blues in Gm.” We had a great time and it felt fresh. It felt like I could take advantage of these musicians’ creativity and spontaneity as well making sure the thing had some form to it.

TNYCSR: How do you think you’ve evolved as a musician over the years?

MM: I started off playing bass, but early on people encouraged me to write too. I learned how to write tunes and handed them to David Sanborn and others. If you write a song it’s natural for you to arrange to tell the other musicians what to do. That led me to producing, which took me through the ‘80s. In the ‘90s I started scoring films with Reginald Hudlin, then eventually for Eddie Murphy, Samuel Jackson, Jamie Foxx and LL Cool J. So I got into that whole thing and never let go of any of the skills that I developed earlier on the bass. I just added it all. I’m at a point now where I’m enjoying having all these colors in my palette. Now I love that we might have an opportunity to get back on stage. I’m basically reconciling all the experiences of my life into one organic whole.

TNYCSR: What would you like to do next?

MM: I’d like to continue evolving, to work on my bass playing, my improvisation, to have my musical thoughts clear, to discover different people to work with, to keep my eyes open, to figure out how to go into the future and retain my past. Hopefully I’ll be able to show you my life in my playing. I hope to continue to do some “bad stuff”.

For more information, visit marcusmiller.com. Miller is at Blue Note Apr. 12th-17th and 19th-24th. See Calendar.

Recommended Listening:
• Miles Davis–We Want Miles (Columbia/CBS, 1981)
• Miles Davis–Tutu (Warner Bros., 1986)
• Marcus Miller–The Sun Don’t Lie (Dreyfus/P.R.A., 1993)
• Marcus Miller–The Ozell Tapes: The Official Bootleg (Dreyfus/Telarc, 2002)
• Marcus Miller–Tutu Revisited (Dreyfus, 2009)
• Marcus Miller–Laid Black (Blue Note, 2018)

(ARTIST FEATURE CONTINUED FROM PAGE 7)

unity. I’m a U.S. citizen and can return any time, but I left when Trump was elected. There was so much hatred.” Still, he is maintaining a busy, fluid career. I left when Trump was elected. There was so much hatred.” Still, he is maintaining a busy, fluid career.

For more information, visit tonycoe.co.uk

Recommended Listening:
• Humphrey Lyttelton And His Band–Blues In The Night (Columbia, 1960)
• Tony Coe & The Lansdown String Quartet–Tony’s Basement (Columbia, 1966)
• Tony Coe/Roger Kellaway–British American Blues (Between The Lines, 1978)
• Tony Coe/Tony Oxley & Co.–Nutty (on) Willissa (hatART, 1983)
• Tony Coe–Mainly Mancini (Chabada, 1985)
• Tony Coe/John Horler–Dancing In The Dark (Gearbox, 2007)

(INTERVIEW CONTINUED FROM PAGE 6)

his sound and the fact that the beat was so big. As a drummer that’s the one thing we listen for, the beat, you know, that quarter note. Working with Brown was a pleasure for Hutchinson, as he shared, “Ray was the same on stage or in studio. He’d demand the best out of you, but also that you enjoy yourself. He was that way all the time, really and he knew what he wanted. I’m a fan of the way he came up with arrangements on the spot. He didn’t need a lot of rehearsal. He knew the spots in his head.” Brown made his mark on the young musician: “I learned what it takes to be successful and to really love what you do, but to not take it for granted, because you never know and you’re only as good as the last note you just played.”

The formidable trio of McBride, Green and Hutchinson will pay tribute to Brown at Dizzy’s Club this month and a recording of this band deserves to be made in the near future. The best bet is to be present to hear them in person.

A Ray Brown tribute with McBride, Green and Hutchinson is at Dizzy’s Club Apr. 1st-2nd. See Calendar.

Recommended Listening:
• Oscar Peterson Trio–At The Stratford Shakespearean Festival (Verve, 1956)
• Ray Brown–Jazz Cello (Verve, 1960)
• Milt Jackson Quartet (featuring Ray Brown)–That’s The Way It Is (Impulse!, 1969)
• Duke Ellington/Ray Brown–This One’s For Blanton (Pablo, 1972)
• Ray Brown Trio (featuring Gene Harris)–Soular Energy (Concord, 1984)
• Ray Brown Trio–Live at Scullers (Telarc Jazz, 1996)

(LABEL SPOTLIGHT CONTINUED FROM PAGE 11)

I sent them copies and they placed orders. At the same time, I also contacted some shops like Dusty Groove, Jazz Record Center, Record Mania and, of course, some shops in Paris, Paris Jazz Corner and Croco Jazz. These are my privileged clients. I had also sent copies to some journalists like Michael Fremer, Derek Ansell, Jeff Wilson...They all helped me a lot at the beginning of theES records adventure and I owe them a lot.”

The first two titles were pressed in runs of 1,000 units each. The first was The Chet Baker Quartet–Chet Baker in Paris originally released by Barclay in 1955 with Baker (trumpet), brilliant but ill-fated Dick Tweedie (tenor saxophone), Jimmy Blades (bass) and Peter Littman (drums). The second may have been more consequential: Lester Young–La Dernier Message de Lester Young. Barclay made the original recording in 1959 in Paris with Young (tenor saxophone), René Utrerger (piano), Jimmy Courley (guitar), Jamil Nassir (bass) and Kenny Clarke (drums). Two weeks after the recording date, Young died in New York City.

Now 11 years later, the one-man band called Fred Thomas successfully plays on. As to how he chooses what to release, he says: “It is first and foremost the love of the music and the musician that makes me decide to reissue a record or publish an unreleased concert. Sometimes it takes me a long time. To be sure of my choice, to find the master tapes and the photos can take me two years. This was the case for the Barney Wilen Festival on La Guilde du Jazz. I don’t plan much and I don’t count much either. When I decide to make a record, I do it.” He chooses the one or two titles to be released or repressed each year, searches for the best sleeves and covers and photographs. He manages the webshop of the albums and before sending them out, prepares each package large or small before dispatching and also finds the time to manage a new storefront operation in the 10th Arrondissement. More what is left to say except: Vive La France! Vive La Différence! For more information, visit samrecords.fr

For more information, visit shankar.com. Shankar is at Roulette Apr. 2nd. See Calendar.

Recommended Listening:
• Shakti–With John McLaughlin (Columbia, 1975)
• Shankar–Who’s To Know (ECM, 1980)
• Shankar–Song for Everyone (ECM, 1984)
• Trilok Gurtu–Livebet (CMP, 1987/88)
• Shankar/Zakir Hussain/T.H. Vinayakram–Eternal Light (Moment, 2000)

(RECONE CONTINUED FROM PAGE 10)

repertoire is demonstrated on albums with pianist Brian Lemon and he is an appreciated accompanist for singers: Carmen McRae (November Girl, with Clarke- Boland Big Band, 1975), Dee Dee Bridgewater (Musical Director and actor for the musical Lady Day in 1987 in London), Norma Winstone (Somewhere Called Home, 1986, a rare appearance on ECM in a trio with John Taylor, basically Azimuth with Core instead of Wheeler) and Tina May (More Than You Know, 2004, in trio with pianist Nikki Iles).

The saxophonist’s relationship with cinema is not limited to Mancini’s famous theme, which he downplays: “Sid Sax, who was a fixer and a bit of a c***, rang me and said that Henry wanted a tenor sax player to play the theme. I didn’t know it was the Pink Panther until I turned up. I also played on the seduction scene in Superman II, you know.” He played for Mancini again in Victor Victoria and Leaving Las Vegas for Mike Figgis, who composed the soundtrack and played trumpet. Coe composed several film scores himself, including a two-hour piece for chamber orchestra for the 1928 Marie Epstein silent film Peau de pêche.

Coe considers the live quartet album Before the Dawn (Cherry Dawn, 2007) among his best. It features pianist John Horler, a longtime friend of the Johnny Dankworth band, on standards as well as originals like “Lyrical Coe” and “Jake the Snake Sings the Blues”, both included in the track selection that Coe made for a 2010 Alyn Shipton BBC broadcast. The subtitle of the “Lyrical Coe”, “How I Learnt to Stop Worrying and Love Giant Steps”, encapsulates an attitude and a career.

For more information, visit tonycoe.co.uk

Recommended Listening:
• Terry Cox–For the Love of You (Sony, 1980)
• Oscar Peterson Trio–At The Stratford Shakespearean Festival (Verve, 1956)
• Ray Brown–Jazz Cello (Verve, 1960)
• Milt Jackson Quartet (featuring Ray Brown)–That’s The Way It Is (Impulse!, 1969)
• Duke Ellington/Ray Brown–This One’s For Blanton (Pablo, 1972)
• Ray Brown Trio (featuring Gene Harris)–Soular Energy (Concord, 1984)
• Ray Brown Trio–Live at Scullers (Telarc Jazz, 1996)

(RECONE CONTINUED FROM PAGE 10)

FN

ENCORE CONTINUED FROM PAGE 10

For more information, visit tonycoe.co.uk

Recommended Listening:
• Oscar Peterson Trio–At The Stratford Shakespearean Festival (Verve, 1956)
• Ray Brown–Jazz Cello (Verve, 1960)
• Milt Jackson Quartet (featuring Ray Brown)–That’s The Way It Is (Impulse!, 1969)
• Duke Ellington/Ray Brown–This One’s For Blanton (Pablo, 1972)
• Ray Brown Trio (featuring Gene Harris)–Soular Energy (Concord, 1984)
• Ray Brown Trio–Live at Scullers (Telarc Jazz, 1996)
Blue Vision (featuring Houston Person)  
Eric Person (Distinction)  
by Marilyn Lester

Indeed, tenor saxophonist master Houston Person is old enough to be fellow saxophonist Eric Person’s father, yet the two are related not by blood, but by the bond of music. They formed their alliance in 2009, playing together under the clever moniker Person2Person. This new release, *Blue Vision*, with Eric as leader and (his 11th album) and Houston on four of seven songs, is an eclectic bag of gems, blues with classic jazz, soul, gospel and modern swing, including five originals.

A key factor is Adam Klipple on Hammond B3 organ in a rhythm section completed by guitarist Pete McCann and drummer Tony Jefferson. Klipple is excellent not only for his solos but also in knowing exactly how to play with constraint; too often organ comes off as intrusive but he knows exactly when to tone it down or pump it up. He is especially outstanding on two Eric Person originals: “Geri”, dedicated to the late pianist Geri Allen, and the fast-moving, modern swing of “No Doubt Dat”.

*Blue Vision* begins with the original title track, dropping the listener immediately into a stirring euphoric blues swing right up Houston’s street; if there is such a thing as magic blues dust, the elder Person has been sprinkled with generous quantities of it. Eric Person is primarily an alto player, but handily switches among tenor and soprano on several cuts of this album. Like legendary saxophonist Cat Anderson, he is an outstanding high-note master, able to reach dizzying upper registers without losing an ounce in power and clarity. On an updated version of Swedish folk tune “Dear Old Stockholm”, that skill is blended with the smooth tenor of Houston, with a few splendiferous bars by guest guitarist Rob Kissner.

The other non-Eric Person composition is the aptly-named original “Soul Saturation” (sans Houston), the evocative piece conveys the sound of “Repatriation” with Lisala Beatty’s brief closer “Lisals Over inna-Oakanda” returns to the center, with Gruenbaum and the horn themes becoming more bouncy and playful. Similarly, the closer loses the star players, but not the exuberant celebration. Three of them are Rivard’s compositions, including the dreamy “Golden Hour”, which features upfront Leon’s guitar and Paul Schulltheis organ. “Now Open Your Eyes” is perhaps the most radio-friendly track: catchy, loping and tight. “Boney Oscar Stomp”, the driving opener, lives up to its name and has a nice horn arrangement (Andrew Fogliano on trumpets) and Levine in good form.

There is a creative bond between Club d’Elf and Brooklyn’s Red Baraat, another highly effective meld of jazz and global music. Club d’Elf is less rhythmic, with tabla, rapid-fire stop-time vocals, samples and David Fiuczynski’s wah-wah guitar. Still, that skill is blended with the elder Person’s pitch-perfect tone it down or pump it up. He is especially outstanding on two Eric Person originals: “Geri”, dedicated to the late pianist Geri Allen, and the fast-moving, modern swing of “No Doubt Dat”.

The first four tracks lose the star players, but not the exuberant celebration. Three of them are Rivard’s compositions, including the dreamy “Golden Hour”, which features upfront Leon’s guitar and Paul Schulltheis’ organ. “Now Open Your Eyes” is perhaps the most radio-friendly track: catchy, loping and tight. “Boney Oscar Stomp”, the driving opener, lives up to its name and has a nice horn arrangement (Andrew Fogliano on trumpets) and Levine in good form.

There is a creative bond between Club d’Elf and Brooklyn’s Red Baraat, another highly effective meld of jazz and global music. Club d’Elf is less rhythmic, but just as compelling.

For more information, visit cdelf.com. This band is at Drom Apr 2nd. See Calendar.
Kurt Rosenwinkel needs no introduction as one of his generation’s preeminent jazz guitar voices. He has released 11 albums as a leader and been a sideman for more than 150 recordings. In addition, he made a name for himself as a composer, producer and founder of the independent music label Heartcore Records.

Rosenwinkel’s playing in “Reassurement” is robust, with its gorgeous, delicate melody and sensuality. His approach is distinct, confident and resilient as if the feelings of loss have been overcome, perhaps mirroring the lines of his poem in the liner notes: A reassurement has taken place / Whereas before was dis-ease, now ease / I feel him all around me. Allowing yourself to experience the feelings of loss articulated in this deeply emotional, sincere album and you will also experience music’s power to transform inner sadness to make room for memories of love.

For more information, visit heartcore-records.com. Rosenwinkel is at Village Vanguard Apr. 5th-10th. See Calendar.

Noah Preminger/Max Light (SteepleChase)
“Terminus” and “Lincoln Heights” walk in places that are not altogether comfortable. Each song’s frameworks. On “Lament for the Future” (also from Pavone and Sarin, tailoring their approaches to the song’s framework) Preminger and McEachern both solo with gusto and drive over the various beats and rhythms piece reminiscent of Benny Golson’s long-lined, loping tunes. Preminger and McEachern both solo with gusto and drive over the various beats and rhythms of their approaches to the song’s frameworks. On “Lament for the Future” (also McEachern), Preminger deftly alternates arpeggios with down-home preaching phrases.

For more information, visit steepelchase.dk. Preminger is at Loveland Apr. 6th with Max Light. See Calendar.

Eric Person
"Totally on the money at all times, this is a sax date not to be missed."
Chris Spetter, MidEast Record Review

“Blue Vision never relinquishes the eager ear.”
Mike Jurekovic, allaboutjazz.com available on amazon.com and bandcamp.com

For more information, visit jazzdor.com and ecmrecords.com.
Branding can be problematic. Trying too hard to emulate an iconic artist’s sound and repertoire risks stifling jazz’ eternal search for the new and now. A better strategy is to channel an ethos: not what but how they played. Tributes reviewed below demonstrate the effectiveness of this latter approach.

Buggpowder, an Amsterdam-based quartet of reedplayer Tobias Klein, guitarist Jeroen Kimman, bassist Jasper Schonhoven and drummer Tristan Renfrow, models Cage Tennis, its Ornette Coleman tribute, on the free funk of the composer’s Prime Time, a double quartet (two guitars, basses and drums), with four of the ten covers drawn from 1979’s Of Human Feelings. Other tunes include “W.R.U.” from 1961 and the title track from 1992’s Naked Lunch soundtrack. There are qualities in Klein’s alto saxophone sound—wistfulness, flexible tuning, restless curiosity and ‘through-improvisation’—suggesting deep immersion in Coleman’s art. Other references include the bop-influenced style of elder statesman) prefers, like Motian, to suggest—rather than delineate—the musical pulse. By the time they reach their zenith on Anderson’s “Next March”, their collective approach seems golden and nearly footloose. They build a groove on Davis’s pedal while the leader pulls out all the stops with obscene chortles, plunger mute wah-wah effects and hair-raising multiphonics. He even manages to quote at length from Gene De Paul-Sammy Cahn standard “Teach Me Tonight”, before handing the baton to Bernstein, who follows with his own distillation of the Brass Fantasy ideal established by the late Lester Bowie. Potent stuff, recommended.

For more information, visit doublemoon.de. Anderson is at The Owl Music Parlor Apr. 7th. See Calendar.

Spin Cycle III available April 6th on all streaming platforms and at spincyclemusic.org

**Spin Cycle III**

Phil Palombi and Matt Pavolka - Bass
Scott Neumann - Drums
Tom Christensen - Saxophone
Peter McCann - Guitar

*“Characteristics that made the group’s initial release on appealing—strong melodic hooks, rock-solid grooves, advanced harmonies and aggressive, deftly-executed improvisations—have been refined by intensive touring.” — DownBeat*

With seven years of performing and recording under their belt Spin Cycle celebrates their latest release, Spin Cycle III, on Sound Footing Records

**CD Release Tour Dates:**

April 6th – The Bop Shop (Rochester, NY)
April 9th - The Other Side (Utica, NY)
April 10th - Amherst College (Amherst, MA)

**Spincyclemusic.org**

**Spin Cycle is:**

**Ray Anderson Pocket Brass Band (Double Moon)**

by Robert Bush

In the hands of a master like Ray Anderson, the slide trombone can achieve almost any persona—it can sound like a growl, flat and blast then, in the next moment, reduce the listener to tears. No other instrument dips into the gutbucket with an equal measure of graphic vulgarity. Anderson has understood this opportunity for expression since arriving on the scene in the early ’70s, making a huge mark when he joined Anthony Braxton in the late ’70s. By the time he began making records as a leader starting in 1980, with ‘Harrisburg Half Life (Moers) he was already someone to watch closely.

The Ray Anderson Pocket Brass Band is a unit that reflects his interest in the New Orleans aesthetic: collective improvisation with a danceable beat that combines Dixieland with the advances of the avant garde. Come IN features the latest iteration of the band: Steven Bernstein (trumpet and slide trumpet), Jose Davila (sousaphone) and Tommy Campbell (drums and squeeze toys). It was recorded live in Cotbus, Germany, on what was to be a full European tour in March 2020, but the rest of the gigs were cancelled due to the pandemic. Fortunately, this lone performance exists. This band was hot and by the time they hit their second tune, “YO Cats”, a tour de force is clearly brewing. Everything coalesces over the support of sousaphone, which is rock solid throughout this disc. Anderson’s sound is massive, guff, garrulous and filled with mischievous joy and his banter with Bernstein leads into a masterful solo by the latter. Campbell makes the most out of small sounds, a rimshot here, a feathered kick there. You can hear the band slip into laughter as each member pushes the envelope.

By the time they reach their zenith on Anderson’s “Next March”, their collective approach seems golden and nearly footloose. They build a groove on Davis’s pedal while the leader pulls out all the stops with obscene chortles, plunger mute wah-wah effects and hair-raising multiphonics. He even manages to quote from Gene De Paul-Sammy Cahn standard “Teach Me Tonight”, before handing the baton to Bernstein, who follows with his own distillation of the Brass Fantasy ideal established by the late Lester Bowie. Potent stuff, recommended.

For more information, visit doublemoon.de. Anderson is at The Owl Music Parlor Apr. 7th. See Calendar.

**Spin Cycle III**

Phil Palombi and Matt Pavolka - Bass
Scott Neumann - Drums
Tom Christensen - Saxophone
Peter McCann - Guitar

*“Characteristics that made the group’s initial release on appealing—strong melodic hooks, rock-solid grooves, advanced harmonies and aggressive, deftly-executed improvisations—have been refined by intensive touring.” — DownBeat*

With seven years of performing and recording under their belt Spin Cycle celebrates their latest release, Spin Cycle III, on Sound Footing Records

**CD Release Tour Dates:**

April 6th – The Bop Shop (Rochester, NY)
April 9th - The Other Side (Utica, NY)
April 10th - Amherst College (Amherst, MA)

**Spincyclemusic.org**

**Spin Cycle is:**

**Ray Anderson Pocket Brass Band (Double Moon)**

by Robert Bush

In the hands of a master like Ray Anderson, the slide trombone can achieve almost any persona—it can sound like a growl, flat and blast then, in the next moment, reduce the listener to tears. No other instrument dips into the gutbucket with an equal measure of graphic vulgarity. Anderson has understood this opportunity for expression since arriving on the scene in the early ’70s, making a huge mark when he joined Anthony Braxton in the late ’70s. By the time he began making records as a leader starting in 1980, with ‘Harrisburg Half Life (Moers) he was already someone to watch closely.

The Ray Anderson Pocket Brass Band is a unit that reflects his interest in the New Orleans aesthetic: collective improvisation with a danceable beat that combines Dixieland with the advances of the avant garde. Come IN features the latest iteration of the band: Steven Bernstein (trumpet and slide trumpet), Jose Davila (sousaphone) and Tommy Campbell (drums and squeeze toys). It was recorded live in Cotbus, Germany, on what was to be a full European tour in March 2020, but the rest of the gigs were cancelled due to the pandemic. Fortunately, this lone performance exists. This band was hot and by the time they hit their second tune, “YO Cats”, a tour de force is clearly brewing. Everything coalesces over the support of sousaphone, which is rock solid throughout this disc. Anderson’s sound is massive, guff, garrulous and filled with mischievous joy and his banter with Bernstein leads into a masterful solo by the latter. Campbell makes the most out of small sounds, a rimshot here, a feathered kick there. You can hear the band slip into laughter as each member pushes the envelope.

By the time they reach their zenith on Anderson’s “Next March”, their collective approach seems golden and nearly footloose. They build a groove on Davis’s pedal while the leader pulls out all the stops with obscene chortles, plunger mute wah-wah effects and hair-raising multiphonics. He even manages to quote from Gene De Paul-Sammy Cahn standard “Teach Me Tonight”, before handing the baton to Bernstein, who follows with his own distillation of the Brass Fantasy ideal established by the late Lester Bowie. Potent stuff, recommended.

For more information, visit doublemoon.de. Anderson is at The Owl Music Parlor Apr. 7th. See Calendar.

**Spin Cycle III**

Phil Palombi and Matt Pavolka - Bass
Scott Neumann - Drums
Tom Christensen - Saxophone
Peter McCann - Guitar

*“Characteristics that made the group’s initial release on appealing—strong melodic hooks, rock-solid grooves, advanced harmonies and aggressive, deftly-executed improvisations—have been refined by intensive touring.” — DownBeat*

With seven years of performing and recording under their belt Spin Cycle celebrates their latest release, Spin Cycle III, on Sound Footing Records

**CD Release Tour Dates:**

April 6th – The Bop Shop (Rochester, NY)
April 9th - The Other Side (Utica, NY)
April 10th - Amherst College (Amherst, MA)

**Spincyclemusic.org**

**Spin Cycle is:**

**Ray Anderson Pocket Brass Band (Double Moon)**

by Robert Bush

In the hands of a master like Ray Anderson, the slide trombone can achieve almost any persona—it can sound like a growl, flat and blast then, in the next moment, reduce the listener to tears. No other instrument dips into the gutbucket with an equal measure of graphic vulgarity. Anderson has understood this opportunity for expression since arriving on the scene in the early ’70s, making a huge mark when he joined Anthony Braxton in the late ’70s. By the time he began making records as a leader starting in 1980, with ‘Harrisburg Half Life (Moers) he was already someone to watch closely.

The Ray Anderson Pocket Brass Band is a unit that reflects his interest in the New Orleans aesthetic: collective improvisation with a danceable beat that combines Dixieland with the advances of the avant garde. Come IN features the latest iteration of the band: Steven Bernstein (trumpet and slide trumpet), Jose Davila (sousaphone) and Tommy Campbell (drums and squeeze toys). It was recorded live in Cotbus, Germany, on what was to be a full European tour in March 2020, but the rest of the gigs were cancelled due to the pandemic. Fortunately, this lone performance exists. This band was hot and by the time they hit their second tune, “YO Cats”, a tour de force is clearly brewing. Everything coalesces over the support of sousaphone, which is rock solid throughout this disc. Anderson’s sound is massive, guff, garrulous and filled with mischievous joy and his banter with Bernstein leads into a masterful solo by the latter. Campbell makes the most out of small sounds, a rimshot here, a feathered kick there. You can hear the band slip into laughter as each member pushes the envelope.

By the time they reach their zenith on Anderson’s “Next March”, their collective approach seems golden and nearly footloose. They build a groove on Davis’s pedal while the leader pulls out all the stops with obscene chortles, plunger mute wah-wah effects and hair-raising multiphonics. He even manages to quote from Gene De Paul-Sammy Cahn standard “Teach Me Tonight”, before handing the baton to Bernstein, who follows with his own distillation of the Brass Fantasy ideal established by the late Lester Bowie. Potent stuff, recommended.

For more information, visit doublemoon.de. Anderson is at The Owl Music Parlor Apr. 7th. See Calendar.

**Spin Cycle III**

Phil Palombi and Matt Pavolka - Bass
Scott Neumann - Drums
Tom Christensen - Saxophone
Peter McCann - Guitar

*“Characteristics that made the group’s initial release on appealing—strong melodic hooks, rock-solid grooves, advanced harmonies and aggressive, deftly-executed improvisations—have been refined by intensive touring.” — DownBeat*
Tenor saxophonist Stephen Gauci is rapidly amassing a hefty discography, thanks to a slew of releases, many but not all on his own imprint. His conception allies a raw sound built on multiphonics and overtone manipulation to deliberately askew phrasing and liking for working the extremes. He poses a conundrum for his partners, especially those with a tempered instrument: whether to head into the weeds or to persist on slightly firmer terrain. Thus it is fascinating to hear how two different pianists approach the challenge. Conversations Vol. 2 further documents a studio encounter between Gauci and veteran Cooper-Moore. The title is particularly apt for gifted raconteurs whose sparkling dialogue variously melds, butts, collides and disrupts. While the high-energy surge is always an option for Cooper-Moore, given his tenure with the likes of David S. Ware, Assif Tsahar and various William Parker outfits, he employs a more nuanced model in tandem with Gauci, often setting the pace, combining heart-on-sleeve emotion and buoyant impetus, deploying sweeping runs, generous harmonies and webs of nagging rhythmic figures. Gauci responds with tremulous altissimo, gruff bottom end and contorted split notes, but although his tonal palette asserts its independence, his syntax more closely follows the pianist’s lead. The contrast creates a compelling dynamic, manifest notably on “Improvisation Eleven” (the titles of the seven tracks continue from Vol. 1), where Cooper-Moore’s stately accompaniment develops a rolling gait and evolves into a sort of fractured stride. On the final cut, swirling piano rubato and spiraling saxophone somehow evoke the spirit of McCoy Tyner and John Coltrane, not something you would anticipate in reference with this particular twosome, but an indication of the way in which they repeatedly upend expectations.

In another of Gauci’s DL-only Pandemic Duets, he hooks up with pianist Eli Wallace for seven off-the-cuff concoctions. Wallace is as inspired in the interior as on the keys and able to integrate both adroitly into his outpourings. He and Gauci are thoroughly engaged, paying keen attention to each other’s trajectory, even when choosing oblique over explicit connection. On the opener, string shimmers, rumbling reverberations and high-pitched metallic squeaks form an abstract setting for Gauci’s squawks and stutters. But it is the next cut that provides an early highlight, beginning with an insistent staccato before picking up pace in a helter-skelter dash, finally settling into almost playful call and response. At times like these, when Wallace’s quickfire flow hints at syncopation, it encourages Gauci into a corresponding cascade. Those dizzying points when they most nearly intersect are some of the most enjoyable, to be savored before their paths diverge once again. Wallace also shines in an unaccompanied passage on “#6”, where he leaves ever-longer silences between urgent keyboard hammers, building a delicious tension. Gauci lets the moment hang, until eventually rejoining with reveille-like fanfares, which see Wallace channeling his inner Cecil Taylor with a sequence of tumbling tremolos and clipped articulation.

For more information, visit 577records.com and gaucimusic.com. Gauci is at Bushwick Public House Mondays and Downtown Music Gallery Apr. 16th. See Calendar.
First Things First
Boris Kozlov (Posi-Tone)
Mestizo
Diego Rivera (Posi-Tone)
Upstream
Alex Sipiagin (Posi-Tone)
by Ken Dryden

Boris Kozlov has stayed busy since immigrating to the United States from his native Russia in the late '90s. The veteran bassist has been much in demand as a sideman for groups large and small, including being a first-call bassist for many Posi-Tone sessions, and has led a number of discs of his own. First Things First demonstrates his versatility as he uses double bass, electric bass and piccolo bass. His seasoned band is tenor saxophonist Donny McCaslin, keyboard player Art Hirahara, vibraphonist Behn Gillece and drummer Rudy Royston. Electric bass sets the tone in Kozlov's Latin-flavored composition “Flow”, with McCaslin on flute trading fours with Gillece, Royston's soft percussion adding the perfect seasoning. The leader's poignant “Aftermath” is an emotional work; whether it serves as an elegy or reflecting on the better days of a relationship that has ended, there is a sense of both longing and hope. Effective tenor saxophone is the main voice, the rhythm section providing superb backing. The finale is a passionate miniature scoring of Charles Mingus' heartfelt ballad “Eclipse”, a spacious arrangement allowing the natural beauty to come through without any distractions. This potent CD should garner critics’ consideration for their annual top ten lists.

Tenor saxophonist Diego Rivera's career has been on the rise over the past decade via several CDs as a leader and a reputation as a valuable composer/arranger and sideman. The 2021 Mestizo sessions feature Rivera leading a quintet of veterans, all of whom are frequently heard on Posi-Tone: trumpeter Alex Sipiagin, Hirahara, Kozlov and Royston. Don't let Rivera's Mexican-American background fool you into thinking that this is exclusively a Latin jazz affair, as his robust hardbop “Battle Fatigue” brings to mind the type of songs played by Art Blakey's Jazz Messengers. Written in the midst of the chaos that followed George Floyd’s murder, it packs a punch with its energy and fiery solos. Contrast that with the relaxing flow of Wayne Shorter’s lush “Teru”, showcasing Rivera's lyrical horn. AfroCuban-tinged “Bracero” is a swinging party section providing superb backing. The finale is a superb closing number, the energetic fusing of hardbop and Latin jazz with turbocharged solos would get any audience on their feet and clapping along with the band.

Over the past two plus decades, Sipiagin, another Russian emigré, has continued to surprise with his albums. An innovative leader and composer, he is a superb technician, has no problem shifting gears as the music demands and excels in bringing out the best in his musicians.

In the case of Upstream it is the returning cast of Hirahara, Kozlov and Royston. Sipiagin penned five originals, opening with the stunning fireworks of “Call”, featuring searing trumpet over the free-spirited rhythm section; this should become a staple of his concert repertoire. Hirahara’s “Echo Canyon” showcases the leader’s rich flugelhorn in a jazz waltz setting, lush piano chords and inspired drumming adding to its texture. Kozlov’s constantly shifting “Magic Square”

seems like a throwback to the '70s, with Fender Rhodes and electric bass backing muted trumpet. The shimmering arrangement of Wayne Shorter’s postbop anthem “Miyako” is a hidden gem, with a natural beauty and spaciousness ideal for warm-toned, heartfelt flugelhorn and a centerpiece bass solo. The electric instruments are brought back for the blazing title finale, an infectious way to conclude this brilliant set.

For more information, visit posi-tone.com. Kozlov leads a Charles Mingus tribute at The Django Apr. 9th and is also there Apr. 2nd with Tatum Greenblatt and Apr. 14th with Dave Kikoski, plus Dizzy’s Club Apr. 12th with Alex Terra tino. See Calendar.

A Song of Hope
Eric Wyatt (Whaling City Sound)
by Dan Bilawsky

Positivity simply pours forth from Eric Wyatt. With a gift for linking bold expoditions and improvisations with warmhearted thoughts, this Brooklyn-based tenor saxophonist consistently demonstrates that strength and empathy, though seemingly worlds apart, are just two sides of the same coin. On 2015’s Look to the Sky, Wyatt made that case by honoring family and musical forbearers while operating from an artfully edgy and soulfully contemplative stance; and with 2019’s The Golden Rule: For Sonny, he did so again in a strong, straightahead salute to his godfather: saxophone legend Sonny Rollins. Now, for his third date on the Whaling City Sound imprint, Wyatt oversees a different union of muscle and felloe feeling, bridging broad stylistic visions with sanguine sentiments.

A Song of Hope—recorded in October of 2020, when playing opportunities were still rare and risk remained heavy in the air—leaves no doubt as to its purpose. Wyatt aims to raise spirits with this offering and its powerful, passionate and uplifting music is right on target. Leading a first-class quartet with pianist Donald Vega, bassist Eric Wheeler and drummer Jeff “Tain” Watts and peppering the overwhelming majority of the 12 tracks with guest spots, he was guessing about direction while remaining firm in his intentions. Starting off on the title number, a sunny composition in three, Wyatt and Watts immediately demonstrate a shared sensibility for pushing and prodding that carries across much of this set.

Moving beyond the opener, a sensitive (and sometimes stirring) take on Sting’s “Frailge”, with the leader’s piquant soprano and rising-star vocalist Samara Joy out front, offers immediate contrast. Vega’s “Blues for RH (Roy Hargrove)” follows, hitting hard and giving trumpet Theo Croker a piece of the action. And Chris Lowery’s slick “Far Live” finds the core crew expanding to an octet with the addition of Croker, trombonist Clifton Anderson, percussionist Kahlil Kwame Bell and the composer on trumpet.

Further diversifying his portfolio with a tussle or two for saxophone and drums, a trip through Kenny Kirkland’s waltzing “Chance”, back-to-back looks at John Coltrane’s “Central Park West” and McCoy Tyner’s “Contemplation” with the rhythm section of bassist Mike Boone and teenage drumming phenom Mekhi Boone subbing in) and three additional originals, Wyatt shines while showing us that hope comes in many different forms.

For more information, visit whalingcitysound.com. Wyatt is at Smalls Apr. 9th and 23rd. See Calendar.
These two recent releases by trombonist Steve Swell were recorded 14 years apart and constructed on radically different formal principles, one dwelling on a major composer, Italy’s Luciano Berio and employing multiple techniques, the other a series of free improvisations that includes Perry Robinson and Borah Bergman, two deceased masters of the genre. "Hommage à Luciano Berio" was recorded in 2021, is the third in Swell’s series of “hommages” to 20th century composers, following previous CDs dedicated to Bela Bartók and Olivier Messiaen. Each has featured a different band, with Jim Pugliese on marimba the only carry-over here from the previous Messiaen disc. Swell dubs the new band his Systems for Total Immersion and the name is fitting, especially given the roles assigned language and vocals with the presence of singer Ellen Christi, the first time a singer has appeared in one of these works. Five of the pieces, principally the longer ones running from seven to ten minutes, feature texts, both quotations from Berio on music and excerpts from two poems by Swell, three of the pieces including both. Those verbal materials are mated to composed and improvised sections inspired by Swell’s immersion in Berio’s work. From Berio’s O King, an homage to Martin Luther King Jr., Swell drew the idea of using “21 specific tones” for portions of two of the pieces and employs other specific Berio elements in his compositions, creating complex webs of text, composition and improvisation.

With Christi, Pugliese and Swell, who also adds adroit pocket trumpet, is drummer Gerald Cleaver, soprano saxophonist Sam Newsome and Marty Ehrlich, who manages to be brilliant on flute, alto saxophone and bass clarinet. The dense ensemble sometimes reduces to sub-groups, including an improvised duet by the reedplayers, which is just one of the credited composers in pieces that sound like collective improvisations. The mixed methods and materials combine with inspiring musicianship to produce consistently intriguing, often surprising music.

Quartets/Trios/Duos makes similarly compelling music with far less forethought. Discovered by Swell during the early days of the COVID-19 lockdown, it is a 2020 recording with pianist Bergman, clarinetist Robinson and drummer Ray Sage playing together in various permutations, hence the title. The track titles are every bit as functional: e.g., the opening title is “BPRS1”, denoting the first of two pieces by the complete ensemble with their first initials.

The quartet, responsible for the two most developed improvisations at eight and ten minutes, is extraordinarily good, the winds dovetailing with each other, refracting each other’s phrases and suggesting some of the vocalic energy of early New Orleans jazz, sparkled by the light, darting contributions of Bergman and Sage. “BSR2” is distinguished by glacial tempo and Swell’s developed sense of voice, the sparse accompaniment of Bergman and Sage heightening the melancholy. “PR” is another embrace of near-silence, Sage adding complex but light detail to Robinson’s profound invention.

For more information, visit silkheart.se and mahakalamusic.com.

The Michael Leonhart Orchestra (MLO) has done it again. Drawing inspiration from the passing of his beloved 15-year-old dachshund Normyn, Leonhart has produced a musical elegy where a variety of styles blend into a unique sound. Much as in his earlier outings, Leonhart’s music showcases a filmic quality and inner narrative, which makes for a very original approach. This is also reflected by an unusually broad instrumentation used in various permutations, ranging from solo keyboard and guitar to a string quartet and full orchestra.

Two suites dedicated to Normyn are bookended by versions of “Shut it down”. The first starts with a declaratory announcement by organ and orchestra, shifting quickly to bass and guitar lines à la Fela Kuti—an author the MLO has already recorded in “Suite Extracts No. 1”. Elvis Costello and JSWISS rap as Joshua Redman delivers a raucous tenor saxophone solo over the insisting rhythmic pattern. The other version follows a similar pattern but Chris Potter’s bass clarinet provides a much darker atmosphere.

The first suite, “The Five Stages of Grieving”, moves, in its first movement “Denial”, from a soulful keyboard intro to a full orchestra cadenza disclosing a brief anthem. Second movement “Anger” builds on an ominous cadenza underlined by intermittent orchestral commentaries of highly dramatic effect with echoes of Ennio Morricone’s soundtracks. A sobering dialogue among acoustic guitars and strings characterizes “Catharsis” while a choir introduces “Nostalgia”, followed by Jim Pugh’s lamenting trombone over an orchestral drone. In such a suspenseful atmosphere Walt Weiskopf’s tenor soars delicately over a mellow musical tapestry, a vivid example of Leonhart’s ability to enhance individual soloists’ voices. Finally, “Acceptance” introduces a dolent theme supported by choir and strings culminating in galloping sequence.

A spacy interlude based on Costello’s vocalization over the guitars and Leonhart’s trumpet maintains the elegiac tone of the whole album and leads to the second suite “Love & Loss”. First movement “May the Young Grow Older” sounds like a lullaby and features Larry Goldings’ organ after a Leonhart accordion intro. Once again, a cinematic quality comes through, conjuring images of heartfelt memories. The nostalgic tone rolls over to the next movement, “Waking from Sedation”, in which guitarist Bill Frisell dialogues with strings and flutes. “Freedom from the Pain” is a brief gospel-like choir leaving strings to take over with the solemnity of a requiem in “Unconditional Love”. “La Pregheria” is a touching Chopin-inspired piece executed on what sounds like a dusty pianola. “The Dunes” concludes the suite with Leonhart’s warm trumpet over a mysterious orchestral atmosphere and the choir echoing some of the preceding themes.

Three “bonus tracks” feature excellent solos by tenor saxophonist Donny McCasin on “Wayne Shorter” and Leonhart himself on “Kenny Dorham”, whereas “Newspaper Pane” is Costello’s recitative over thumping drums and spacey guitars. A luscious recording and early candidate for the album of the year. Goodbye Normyn, you will be missed.

For more information, visit sunnysiderecords.com. This band is at Rizzoli Bookstore Apr. 10th. See Calendar.
Brandon Lopez is a strong bassist. It is possible one could measure that with the equations for force and power, but it is less about physicality than how every note he plays has a purpose: there is an intent behind it and a direction in front of it. Nothing is wasted and so everything he plays has a substantial presence.

Of the three trio albums under review, the most intriguing and outstanding is the eponymous release with drummer Gerald Cleaver and poet Fred Moten. A remarkable thing is how musical it is. Poetry and jazz has been long on theatrics—and text, of course— but only rarely does it hit the balance of presenting the poetry with accompaniment that makes it sound like spoken song. Call that a contradiction, but with Moten’s gravity, with smooth, slow-paced flow, like Dexter Gordon playing a ballad, there is a huge central focus to the proceedings. Lopez and Cleaver play with the same pace, a deliberate determination, active but never busy. Every gesture has a point and produces an aesthetic and emotional reverberation. This album mesmerizes quickly.

The other two are relatively more straight forward, at least in instrumentation: Lopez with drummer Tom Rainey and saxophonist Ingrid Laubrock and then with drummer Bill Harris and Jim Baker, who plays piano and ARP synthesizer. This is improvised music, maybe not completely spontaneous, but the emphasis is on individual and group exploration, not formally developing tunes. Intriguingly, they set the grooves on the Moten/Lopez/Cleaver album into relief, with Moten articulating words, rhythm becomes the leader’s sweet-and-tart-toned alto saxophone, a sound so personal as to invite comparison to forebears Ornette Coleman, Jackie McLean and Gary Bartz.

The suite opens with “Emanation”, an urgent kaleidoscopic offering, the melody vaguely familiar and otherworldly at the same time, living up to its title’s mystical meaning of a force that is a manifestation of God. Wilkins’ quartet (returning from his debut) of pianist Micah Thomas, bassist Daryl Johns and drummer Kwelu Sumby is augmented by the Farafina Kan Percussion Ensemble on “Don’t Break”, driving the folkish melody with galloping West African polyrhythmic cadences. Lyrical bass, underpinned by sweeping brushwork, introduces “Fugitive Ritual, Selah”, on which Wilkins and Thomas play the gospel-tinged processional melody with soothing reverence. The pair harmonize the quirky line of “Shadow” with minimalist reiteration until each takes off on his own, Wilkins with a lyrical solo buoyed by Thomas’ distinctive harmonic template, which hearkens to Paul Bley and Andrew Hill.

Flutist Elena Pinderhughes joins on “Witness” and “Lighthouse”, gliding airily over the cadenced solemnity of the quartet on the former; on the latter, she lays down a bright foundation under Wilkins’ dark serpentine lines, before ratcheting up the intensity in tandem with the saxophonist, driven by propulsive drumming. The suite comes to a close with the explosive 26-minute “Lift”, the quartet playing with unbridled dynamism akin to the heady speaking in tongues, out of this world spiritual explorations of John Coltrane with Pharoah Sanders and Cecil Taylor and with Jimmy Lyons.

For more information, visit blueNote.com. Wilkins is at Birdland Apr. 19th-23rd. See Calendar.
S.O.A.R. | SOUNDS OF A & R

April May Webb, Vocals
Randal Haywood, Trumpet/Flugelhorn
Keith Brown, Piano/Keys
Caylen Bryant, Bass
Nathan Webb, Drums

For free tickets check calendar at jazzmobile.org

Wed. Apr. 20, 2022 | 7PM
Jazzmobile Sessions
The Interchurch Center
61 Claremont Ave. | Harlem

Save the date 4.30
International Jazz Day
@ The Interchurch Center
Details to be announced
4.1.22
www.jazzmobile.org

Tickets On Sale Now!

April 7 - May 12
Thursdays at 8 pm

4/07 - Adi Meyerson
4/14 - Michael Mayo
4/21 - Dana Lyn, Charlie Burnham, & Marika Hughes
4/28 - Alea
5/05 - Val-Inc Aka Val Jeanty
5/12 - Raquel Acevedo Klein & Friends

For tickets and concert information, visit greenwichhouse.org/uncharted

Greenwich House
Music School
46 Barrow Street
New York, NY 10014

New York City Department of Education
Council on the Arts
NYC Cultural Affairs
Bailey Powell Elebash
NYU
In two decades of recording, touring and bandleading, Jon Irabagon has built a reputation as a saxophonist of manifold talents, a perceptive player whose discography—a catalog that includes contemplative balladry, avant garde atonality and virtually everything in between—offers listeners a host of disparate entry points. The once-New-York-now-Chicago-based musician has kept busy during the pandemic, recording with his brothers, Bird with Strands, an album of mostly Charlie Parker compositions, and pausing to consider his place within the continuum of jazz history. Accordingly, the title of this 46-minute performance film nods to Irabagon’s musical forbears and the particulars of his working life as a Filipino-American artist. In an onscreen quote that appears just before the credits roll, Irabagon says he hopes to help pave a path for “Asian or Filipino musician(s)” who want to make “creative, vibrant, improvisational music”.

A showcase for a handful of Irabagon-penned tunes dating to 2008—the year he won the then-Thelonious Monk Institute of Jazz’ saxophone competition—the film opens on a reflective footing; the music of the first seven minutes provides the film’s prelude to an eclectic set. “Outright! Theme”, in its precise, pliable phrasing serves as an understated harbinger of the grandeur, allowing the various comic interludes a context of depth and maturity.

In contrast to the luxuriously jasmine-scented flavors emanating from the enlarged Potsa Lotsa ensemble, that group that committed Eberhard’s expertly conceived and executed Eric Dolphy projects to disc beginning more than a decade ago, is joined by Korean gayageum (plucked zither) virtuoso Youjin Sung on Gaya. Its five pieces, named for the first five Korean numbers, demonstrate the Dolphy-eque whismy is still present but somehow both expanded and deliciously distilled. The third piece lopes forward with a grandeur soon usurped by episodic jollity in the service of kaleidoscopic sound straddling various cultural lines in joyful recalibration of the second piece’s entry life with similarly fanciful gusto. Gayageum in a setting conjoining blues and chamber music but with Taiko Saito’s muted vibraphone and piano innards plucked for all they are worth (courtesy of Antonis Anissegos) as quiet brass surfaces like minnows over a vast ocean of pointillistic and Protean harmony. The album’s cyclical conclusion reintroduces the grandeur, allowing the various comic interludes a context of depth and maturity.

Register and timbre shifts with ease, blasting those oft-cited improvisation and composition boundaries to smithereens. The mix of studio and concert performances is so tastefully done that the obviously ‘live’ drum solo in “Laika’s Descent” may lead the listener to anticipate applause at track’s end, to no avail. Beyond all illusion and synthesis, as with every ensemble hosting this extraordinary performer and composer, Eberhard’s trio blends familiarity and novelty with the stunning clarity of a veteran who has never lost the innocence of pure enjoyment through exploration.

For more information, visit troubleintheeast-records.com, 577records.com and intaktrec.ch. Eberhard is at Roulette Apr. 21st as part of Jazzwerkstatt Berlin ➔ New York. See Calendar.

Bassist Paul Berner and clarinetist Michael Moore are Americans who have resided in the Netherlands for some time. In late 2020, they went into the studio for two consecutive days to speak to each other through their instruments, producing a two-CD documentation of these conversations unencumbered by other musicians. Moore, a member of the legendary Instant Composers Pool Orchestra, uses this intimate situation as a break from that work and by design eschews the broad range of improvisatory settings and sounds he is known to navigate. Immediate and clarity are apparent and the respect that these musicians have for each other makes this a compelling listen.

Moore’s clarinet is emotive and his playing nuanced but across these CDs it is somewhat monochromatic. That said, the session is noteworthy for its joint improvisations and uncommon clarinet/bass pairing within the context of well-known tunes and sprinkling of originals. Berner is equally at home and matches Moore’s tone and improving skill in ways that are seldom heard from a bassist. There is nowhere to hide in these close quarters and Berner’s melodicism is extraordinary. Moore nestling his reed with the sound of his breath and Berner subtly vocalizing as he plucks the strings into his clarinet, turn the duo into a unique quartet on many of these songs. Such is the case on a relaxed take of George-Ira Gershwin’s “The Man I Love” and Richard Rodgers’ “The Sweetest Sounds” in a gently swinging exercise with tautening Middle Eastern tinge.

Three Moore pieces are quite strong: “Emptier” is an unhurried seduction; the title track a leisurely hand-in-hand saunter; and “The Gift”, which is the title of Disc 2, is a break from that work and by design eschews the broad range of improvisatory settings and sounds he is known to navigate. Immediate and clarity are apparent and the respect that these musicians have for each other makes this a compelling listen.

Moore’s clarinet is emotive and his playing nuanced but across these CDs it is somewhat monochromatic. That said, the session is noteworthy for its joint improvisations and uncommon clarinet/bass pairing within the context of well-known tunes and sprinkling of originals. Berner is equally at home and matches Moore’s tone and improving skill in ways that are seldom heard from a bassist. There is nowhere to hide in these close quarters and Berner’s melodicism is extraordinary. Moore nestling his reed with the sound of his breath and Berner subtly vocalizing as he plucks the strings into his clarinet, turn the duo into a unique quartet on many of these songs. Such is the case on a relaxed take of George-Ira Gershwin’s “The Man I Love” and Richard Rodgers’ “The Sweetest Sounds” in a gently swinging exercise with tautening Middle Eastern tinge.

The session is noteworthy for its joint improvisations and uncommon clarinet/bass pairing within the context of well-known tunes and sprinkling of originals. Berner is equally at home and matches Moore’s tone and improving skill in ways that are seldom heard from a bassist. There is nowhere to hide in these close quarters and Berner’s melodicism is extraordinary. Moore nestling his reed with the sound of his breath and Berner subtly vocalizing as he plucks the strings into his clarinet, turn the duo into a unique quartet on many of these songs. Such is the case on a relaxed take of George-Ira Gershwin’s “The Man I Love” and Richard Rodgers’ “The Sweetest Sounds” in a gently swinging exercise with tautening Middle Eastern tinge.

Three Moore pieces are quite strong: “Emptier” is an unhurried seduction; the title track a leisurely hand-in-hand saunter; and “The Gift”, which is the title of Disc 2, is a break from that work and by design eschews the broad range of improvisatory settings and sounds he is known to navigate. Immediate and clarity are apparent and the respect that these musicians have for each other makes this a compelling listen.

Moore’s clarinet is emotive and his playing nuanced but across these CDs it is somewhat monochromatic. That said, the session is noteworthy for its joint improvisations and uncommon clarinet/bass pairing within the context of well-known tunes and sprinkling of originals. Berner is equally at home and matches Moore’s tone and improving skill in ways that are seldom heard from a bassist. There is nowhere to hide in these close quarters and Berner’s melodicism is extraordinary. Moore nestling his reed with the sound of his breath and Berner subtly vocalizing as he plucks the strings into his clarinet, turn the duo into a unique quartet on many of these songs. Such is the case on a relaxed take of George-Ira Gershwin’s “The Man I Love” and Richard Rodgers’ “The Sweetest Sounds” in a gently swinging exercise with tautening Middle Eastern tinge.

Three Moore pieces are quite strong: “Emptier” is an unhurried seduction; the title track a leisurely hand-in-hand saunter; and “The Gift”, which is the title of Disc 2, is a break from that work and by design eschews the broad range of improvisatory settings and sounds he is known to navigate. Immediate and clarity are apparent and the respect that these musicians have for each other makes this a compelling listen.

Moore’s clarinet is emotive and his playing nuanced but across these CDs it is somewhat monochromatic. That said, the session is noteworthy for its joint improvisations and uncommon clarinet/bass pairing within the context of well-known tunes and sprinkling of originals. Berner is equally at home and matches Moore’s tone and improving skill in ways that are seldom heard from a bassist. There is nowhere to hide in these close quarters and Berner’s melodicism is extraordinary. Moore nestling his reed with the sound of his breath and Berner subtly vocalizing as he plucks the strings into his clarinet, turn the duo into a unique quartet on many of these songs. Such is the case on a relaxed take of George-Ira Gershwin’s “The Man I Love” and Richard Rodgers’ “The Sweetest Sounds” in a gently swinging exercise with tautening Middle Eastern tinge.

Three Moore pieces are quite strong: “Emptier” is an unhurried seduction; the title track a leisurely hand-in-hand saunter; and “The Gift”, which is the title of Disc 2, is a break from that work and by design eschews the broad range of improvisatory settings and sounds he is known to navigate. Immediate and clarity are apparent and the respect that these musicians have for each other makes this a compelling listen.

Moore’s clarinet is emotive and his playing nuanced but across these CDs it is somewhat monochromatic. That said, the session is noteworthy for its joint improvisations and uncommon clarinet/bass pairing within the context of well-known tunes and sprinkling of originals. Berner is equally at home and matches Moore’s tone and improving skill in ways that are seldom heard from a bassist. There is nowhere to hide in these close quarters and Berner’s melodicism is extraordinary. Moore nestling his reed with the sound of his breath and Berner subtly vocalizing as he plucks the strings into his clarinet, turn the duo into a unique quartet on many of these songs. Such is the case on a relaxed take of George-Ira Gershwin’s “The Man I Love” and Richard Rodgers’ “The Sweetest Sounds” in a gently swinging exercise with tautening Middle Eastern tinge.
Produced and conceived by Wycliffe Gordon, Nicholas Payton and Jackie Harris of the Louis Armstrong Educational Foundation, *A Gift To Pops* is a rather unusual tribute. A core band is utilized, which includes trombonist Gordon, trumpeter Payton and some of the members of the Jazz At Lincoln Center Orchestra while guests make appearances. The songs are all from Armstrong’s repertoire, but the treatments and the quality vary throughout the diverse program.

After Armstrong sings his theme song “When It’s Sleepy Time Down South” from a 1964 concert, “The Peanut Vendor” has spirited vocalizing from drummer Herlin Riley and a spot for trumpeter Wynton Marsalis. “Struttin’ With Some Barbecue” is more like it, hot jazz reminiscent of Armstrong’s All-Stars. It is very good to hear Payton in this setting and Gordon’s playing is quite rambunctious. “Up A Lazy River” (Gordon singing close to Armstrong) is played for laughs and is a bit silly. In contrast, “I’ll Be Glad When You’re Dead You Rascal You” is not humorous enough.

Armstrong’s sound and style largely disappear from the remainder of the album. “Rockin’ Chair” is a solo vocal feature for pianist Davell Crawford (Satch always did it as a comical duet) with some fine background trumpet by Wendell Brunious. “St. Louis Blues” is given a New Orleans R&B treatment in 6/4, getting happily riotous near its end. “A Kiss To Build A Dream On” is taken as soul jazz with Roderick Paulin sounding fine on tenor. “Swing That Music” starts out a tad avant garde before Payton and band cook a bit. Pioneering anti-racist song “Black And Blue” (lyrics by Andy Razaf) is largely unrecognizable, with a forgettable rap from Common and funky rhythms. “Just A Closer Walk With Thee” (sung effectively by Reginald Veal) and inevitable “What A Wonderful World” with Niki Haris are soulful but also forgettable, preceding a few philosophical thoughts from Armstrong. The results are well intentioned, but pale next to Armstrong’s best.

For more information, visit ververecords.com. Wycliffe Gordon is at Birdland Apr. 22nd-24th. See Calendar.

Pianist Helen Sung’s *Quartet+* is at heart an optimistic album full of the richness and vibrancy of New York, Sung’s inspiration as she has made clear, and all the more admirable for being produced during the middle of the pandemic. The set features a traditional jazz foursome of piano, John Ellis (saxophone, flute), David Wong (bass) and Kendrick Scott (drums) combined with the strings of the Harlem Quartet. While Sung, of course, is not the first to combine jazz with strings, instead of being simply additive or ornamental they are an essential part of the album’s expressivity without being ever-present. Another important organizing element is a focus on women composers.

There are many beautiful gems. From individual compositions to moments within each. Geri Allen-penned opener “Feed the Fire” races straight out of the gate, Sung’s fingers a fiery flurry. The music leaps from instrument to instrument, accelerating into a joint tumble. Conversely, the beautifully arranged rendition of Mary Lou Williams’ “Mary’s Waltz” that follows begins with a lovely section from the Harlem Quartet. Then rapid violin and soft piano guide the other instruments’ entrance, Sung whisking the signature rhythm on the brushes with deceptive ease. Sung’s “Coquette” is a Latin-inflected tune featuring sprightly flute and swinging bass. Carla Bley’s “Wrong Key Donkey” sways and swerves appropriately, the rhythms lurching while strings dance in Middle Eastern swirls. Even the Harlem Quartet solo piece “Melancholy Mood” (Marian McPartland) and two Sung originals, sorrowful “Elegy for the City” and powerful “Lament for Kalief Browder”, fall more like petals in moonlight than pitch black. Explicitly life-affirming, the latter piece carries itself from somber cello stroke and soprano sighs to a pageantry of breakneck jazz exuberance captured in swing groove.

For more information, visit sunnysiderecords.com. Sung is at The Django Apr. 28th. See Calendar.
There is a lot of don’t-wake-the-baby jazz guitar out there, records, which, while exquisitely played, make Ralph Towner sound like Sonny Sharrock. This is not one of those records. Guitarist Oz Noy, bassist Ugonna Okegwo and drummer Ray Marchica were not collaborators before the COVID-19 pandemic and resultant lockdown, but they were neighbors. With gigs out of the question, they started hanging out and playing together in Riverside Park, overlooking the Hudson River. This album contains versions of eight jazz standards—stop yawning! stop rolling your eyes!—plus a blues and a drum solo and while it has quiet moments, the overall feeling is joyous and vibrant, three guys taking big bites of musical comfort food.

They come from different musical backgrounds: Noy a high-volume player who blends jazz, rock, funk and R&B; Okegwo a traditional jazz bassist who has worked extensively with trumpeter Tom Harrell; and Marchica a Broadway and session drummer who performs the music of Frank Zappa as a member of the Ed Palermo Big Band. Together, they make up a surprisingly rockin’ trio, capable of putting a backbeat under bebop classics and turning mellow soul ballads into vehicles for high-energy improvisation.

The album starts out with the standard of all standards, “All The Things You Are”. Noy lays out the melody in relatively gentle fashion, before Okegwo and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up. By the two-minute mark, when the drummer drops the hammer and Marchica come in and things heat up.

For more information, visit outsideinmusic.com. This project is at The Django Apr. 30th. See Calendar.

slight intended toward Mr. Crudup, the motion Taylor brings to Stewart’s Silt Trio is considerable. Taylor has, of course, proven himself an exemplary musical partner time and time again, from his time in Chicago to the last couple of decades in NYC. His rhythmic dynamism pushes the Silt Trio’s debut The Bottom in varied and rewarding directions. The opener, “Reminiscence” [sic], is vehicle for mbira and bass built around a folk melody from Zimbabwe. The title track is anchored by a slow-build, midtempo swing in the understated drumming and popping bass. “Dream House”—named for minimalist composer La Monte Young’s longstanding installation environment—seems unexpectedly to draw allusions to Fats Waller’s “Jitterbug Waltz” in Settles’ saxophone melody. It is a gentle bop that shows the trio’s knack for building on a tune within tasteless restraint. They really only go full throttle on the shortest track, the three-minute open improvisation “Circles”. Otherwise, they adhere to Stewart’s frameworks, with each of the six tracks being its own setting, making for a thoughtful and thoroughly enjoyable 40 minutes.

Stewart is an active figure in DC and busy enough in this town that he could seem to be a New Yorker as well. A broadcaster as well as in-demand bassist, Stewart works through Catalytic Sound—an artist-run music distribution cooperative and streaming platform founded in 2015 by a group of forward-thinking musicians including Mats Gustafsson, Paal Nilssen-Love and Ken Vandermark—to raise funds for Washington grass-roots causes. One such project is We Were Here Before, a trio with saxophonist Mark Cisneros and drummer Nik Francis. Sales of the digital release (part of which can be streamed through Catalytic Sound’s Bandcamp store) will go to Empower DC, an organization aimed at investing in organizing and leadership within the city’s low-income communities.

The album, dedicated to departed DC saxophonist Aaron Martin Jr., is a more open-ended affair than the Silt Trio record, calling to mind in no small part the more subdued, latter-day explorations of John Coltrane. It, too, mixes themes with group improvisation, but with two tracks totaling about 35 minutes, the excursions are longer. The tracks, however, comprise a seven-part suite. The individual sections are not clearly delineated, but they do at least form a structure that keeps the music moving, gradually and organically, and the innate sensibilities of the performers are plainly evident. It may not mark a Bold New Trio to Watch Out for the way The Bottom does, but We Were Here Before shows Stewart at home and engaged, steadfast and musical and committed.

For more information, visit cuneiformrecords.com and catalytic-sound.com. Stewart is at Schles Street Studio Apr. 9th and Harlem School of the Arts Apr. 30th with Adegoke Steve Colson. See Calendar.

![The Bottom]

Luke Stewart’s Silt Trio (Cuneiform)
We Were Here Before
Mark Cisneros/Nik Francis/Luke Stewart
(Catalytic Sound)
by Kurt Gottschalk

Don’t it always seem to go (to rework a Joni Mitchell line) that you don’t know what you got till it’s on? The trio of bassist Luke Stewart, saxophonist Brian Settles and percussionist Chad Taylor is every bit as good as it promised to be on paper and then some. Stewart and Settles—both based in Washington, DC—played in a previous trio with Warren “Trae” Crudup III. With no
As we celebrate National Poetry Month, we also celebrate the heritage of jazz poetry, which reaches far, with roots in the slave poem, work song and blues narrative and blossoming within the Harlem Renaissance. The driving mechanism for the poet within jazz has been the music’s rhythm and phrasing, as well as its socio-political, a topographical schematic if you will, with which to construct verse and, in performance settings, to present the execution of same. At times, however, the music has been wholly created around standing literature and these great albums were scored to integrate the artforms while still embracing sound, shape, cause and color.

Heroes Are Gang Leaders is the contemporary ensemble most fully embodying this heritage while not only acknowledging the socio-political but also fully embracing its necessary radicalism. Founded in 2014 and led by poet Thomas Sayers Ellis, the band is an organic multi-art event “dedicated to the sound extensions of literary text and original composition”. For LeAutoRoiOgraphy the band—a dozen strong—was recorded live at Paris’ Sons D’Hiver Festival, performing a commemoration of Amiri Baraka (aka LeRoi Jones, hence the title). Though some of these selections were initially heard on an earlier studio album, The Amiri Baraka Sessions, these captures are vital, with the band coming to full power on stage. Featured musicians James Brandon Lewis (tenor saxophone, also the band’s composer), Melanie Dyer (viola) and Devin Braha Waldman (alto saxophone) in the company of vocalist/spoken word artist Nettie Chilering and poets Randall Horton and Ronita Lee Penn, as well as the leader himself, profoundly bring the inspiration of Baraka into the here and now. Chilering’s looming presence and Lewis’ smoldering music on the three-movement “Amina”, for the poet/actress who is Amiri’s widow, adds a beautiful gravity to the atmosphere. Chilering calls out on the first movement, “The Dutchman’s Three-Buttoned Suit” (referring to Baraka’s commanding drama The Dutchman):

Denn was it something I said?
Did I do something wrong?
Were there more people burnt as witches than
Starting a revolution over the price of tea...

Lewis and Dyer and then bassist Luke Stewart, pianist Jenna Camille and guitarist Brandon Moses take to the skies, painting it darkest blue and then purple, emitting an interactive soundscape, which feeds into a network of voices, both spoken and sung. Quotes from some of Baraka’s most powerful works are woven through poetic and emotional releases on Penn’s “Poetry iz Labor”, a statement that Amina Baraka’s commanding drama ‘Dutchman’ is woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint which feature the brilliant, somber writings of Brontë, poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint which feature the brilliant, somber writings of Brontë, poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint which feature the brilliant, somber writings of Brontë, poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint which feature the brilliant, somber writings of Brontë, poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint which feature the brilliant, somber writings of Brontë, poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint which feature the brilliant, somber writings of Brontë, poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint which feature the brilliant, somber writings of Brontë, poet. The album is comprised of ten pieces, six of which feature the brilliant, somber writings of Brontë, woven together to depict the haunts of her times. Claudio Alves, in a clear but quietly moving tenor, conjures her words to life, emoting within a restraint
This album includes only one credited Keith Jarrett composition, “Rainbow”. Instead of simply playing Jarrett, pianist Noah Haidu—with the unimpeachable rhythm section of Buster Williams and Billy Hart—conjures up his spirit at its most lyrical. Haidu merges “Rainbow” with his own “Keith Jarrett” for an introspective workout. Actually, it is unclear if Jarrett wrote “Rainbow”—1977 album Byablue credits it to the pianist’s former wife, Margot Jarrett; Haidu seems skeptical about that attribution in his lines notes.

Haidu shared an appreciation for Jarrett’s music with his late father who, shortly before he died, gave his son tickets to what turned out to be the pianist’s last concert in 2017. Haidu’s title song is a tribute to The Köln Concert his dad loved and an elegy. It is beautiful in any case, though a bit sparer than a typical Jarrett alone-at-the-piano session.

There are three standards, acknowledging the place the Great American Songbook had in Jarrett’s repertoire. Maria Grever’s “What a Difference a Day Makes” is taken midtempo, an almost jaunty respite; Haidu studied with Kenny Barron and he more than Jarrett is heard here. Hoagy Carmichael’s “Georgia” is taken at a glacial 3 a.m. tempo, Frank Sinatra at the bar, pouring out his heart to anxious-to-close Joe. Jimmy Van Heusen-Johnny Burke’s “But Beautiful” was made for a slow tempo and gets it.

If you were wondering how Williams was faring, look no farther than his “Air Dancing”, which opens the album. First heard in a recording with Freddie Waits and Stanley Cowell in 1987, it is a lovely tune with a superbly sensitive solo by its composer. “Duchess” and “Lorca” are Hart’s tunes. The former manages to be both delicate and probing, with piano a tinkling force of nature, and the latter featuring especially strong drumwork.

For more information, visit sunnysidercords.com. Haidu is at Mezzrow Apr. 13th. See Calendar.

The OGJB Quartet name derives from the given names of its members: Oliver Lake (alto saxophone), Graham Haynes (cornet and electronics), Joe Fonda (bass) and Barry Altschul (drums). The four are distinguished senior members of the jazz avant garde, New Thing movement that grew out of Ornette Coleman’s pioneering excursions into “free” jazz. Ode to O is for Ornette and this quartet mirrors the instrumentation of Coleman’s groundbreaking quartet of the late ’50s-60s. Altschul’s title tune provides a lively intro, as he and Fonda mesh, expanding and contracting rhythms like images in a kaleidoscope, Lake and Haynes trading and jamming lines, cornet floating long notes, alto bobbing and weaving, pinching a note, arpeggiation a string of them. Rage and anger seem to spill from horns and rhythm on Lake’s “Justice”, a barrage of squeals, honks and overblowing erupting from the tandem horns, all over tumbling, churning rhythms. Fonda’s multi-section “Me without Bela”, by far the longest track (12½ minutes) begins semi-free, with arco bass and drum jabs under roughly unison horns, but falls into the album’s most sinuous rhythm, exotic, rolling North African-inspired, under horns soloing in a weaving tandem.

Other tracks, like Lake’s “Bass Bottom”, explore, in his words, “the uses of color, texture and sound”, a description that could also happily apply to Altschul’s ballad “Caring” and Haynes’ “Apaixonado”, the latter reminiscent of Coleman’s “Lonely Woman”, right down to the yearning horns. Haynes employs ‘live’ electronics to the cornet on his own “The Other Side”, also notable for a hypnotic tone row he assigns to alto and bass. He also uses electronics on “OGJB #4”, the second of two completely collective improvisations. The other, “OGJB #3”, eschews a pulse to “explore textures, tones [and] timbres outside rhythms.” This CD is sumptuously packaged, with a very informative, 40-page color-photo illustrated booklet with notes on the music from different perspectives and full biographies of all the quartet members.

For more information, visit tumrecords.com. Joe Fonda is at Downtown Music Gallery Apr. 19th. See Calendar.
Although they have been collaborating for quite some time, this is the first duo album from saxophonist Abraham Burton and Romanian pianist Lucian Ban. Ban is not new to duo efforts, having recorded with clarinetist Alex Radu, violinist Mat Maneri and baritone saxophonist baritonsist Alex Harding. He has also recorded 19 CDs capturing his many musical interests, many of which linked to the Romanian folk music tradition that inspired Bartók and Enesco, among others. His musical appetite appears insatiable as he explores the regrettable category of “deserving wider recognition” as he shares the stage with a “deserving wider recognition” partner, is a beautiful love song with a classic quality akin to the Bob Haggart-Johnny Burke standard “What’s New” or Mal Waldron’s “Soul Eyes”. The disc ends with two extended improvisatory pieces recorded live at Philadelphia’s Chris’ Jazz Café. There is an urgency to “Variations On The Battle”, a take-off on Evans’ “#knowingishalfthebattle”, the title track of his 2016 Smoke Sessions disc, before a soft landing on Evans’ “Variations On Adoration”, a revisiting of the ballad from his 2010 Zen Food date. For more information, visit eubanksevansexperience.bandcamp.com. This project is at The Jazz Gallery Apr. 23rd. See Calendar.

“The first four numbers, like the entire album, show the duo’s depth and range....Peter and John give a rich, nuanced performance.”
- Mark Harvey, director, Aardvark Jazz Orchestra

Talking about the album, Abraham Burton/Lucian Ban (Sunnyside) by Marco Cangiano

Although they have been collaborating for quite some time, this is the first duo album from saxophonist Abraham Burton and Romanian pianist Lucian Ban. Ban is not new to duo efforts, having recorded with clarinetist Alex Radu, violinist Mat Maneri and baritone saxophonist baritonsist Alex Harding. He has also recorded 19 CDs capturing his many musical interests, many of which linked to the Romanian folk music tradition that inspired Bartók and Enesco, among others. His musical appetite appears insatiable as he explores the regrettable category of “deserving wider recognition” as he shares the stage with a partner, is a beautiful love song with a classic quality akin to the Bob Haggart-Johnny Burke standard “What’s New” or Mal Waldron’s “Soul Eyes”. The disc ends with two extended improvisatory pieces recorded live at Philadelphia’s Chris’ Jazz Café. There is an urgency to “Variations On The Battle”, a take-off on Evans’ “#knowingishalfthebattle”, the title track of his 2016 Smoke Sessions disc, before a soft landing on Evans’ “Variations On Adoration”, a revisiting of the ballad from his 2010 Zen Food date. For more information, visit eubanksevansexperience.bandcamp.com. This project is at The Jazz Gallery Apr. 23rd. See Calendar.

“Exuberant Ellingtonia…Bloom/Funkhouse Duo”
See review in this issue of TNYCJR

“One of those albums that we know are unique jewels”
-Félix Amador, Jazz ese ruido

“It’s eminently clear that Duke’s music is in excellent hands....a treasure trove”
-Ron Schopper, Textura Magazine

“A thoughtfully curated, well-played collection of gems...perfect in highlighting the musicality and potency of the master’s [Ellington’s] corpus.”
-Troy Dostert, AllAboutJazz.com

“14 of Duke Ellington’s greatest classics played as a piano-flute duo, that’s not trivial...It is daring. It took two master musicians to attempt and succeed in the challenge.”
- Jean Buzelin, CultureJazz.fr

“The first four numbers, like the entire album, show the duo’s depth and range....Peter and John give a rich, nuanced performance.”
- Mark Harvey, director, Aardvark Jazz Orchestra

Booking and information: Americas Musicworks www.americasmusicworks.com

“Attention grabbing.”
- KVNF Radio

LISA HILTON
life is beautiful

LISA HILTON PIANO
LUGUES CURTIS BASS
RUDY ROYSTON DRUMS

LISTEN: life is beautiful is on all streaming services starting April 1st
CONNECT: on all socail with LisaHiltonMusic
WATCH: YouTube.com/LisaHiltonMusic
LisaHiltonMusic.com
Complétlement Marteau collects some of the guitarist’s 21st Century compositions, performed solo with electronics, voices, electric guitar riffs and drones coming and going. Acoustic bassist Hugo Blouin performs solo on “Le Clou”, one of the highlights, with alternating arco bass, pizzicato strumming, jazzy melodies and plenty of displays of great technique. Elsewhere, there is lots going on, as Lussier totally dominates with strong guitar riffs, a fine display of the Hans Reichel-invented daxophone and reverberating, crusty electronics and bluesy and rock-like musings. Calling it “John Zorn Meets the Crazy guy with the Guitar” wouldn’t be way off. The results pay off as there is continuous excitement in the air, exemplified by the rousing “Pour Modifier Vos Options Personnelles, Appuyer, Sur L’etoile”, a 15-minute tour de force mixing crunchy, explosive electro magic with a variety of changing moods and sounds.

For more information, visit remegacorp.com and victo.qc.ca.

Catherine Russell

NEW CATHERINE RUSSELL ALBUM

Catherine Russell
SEND FOR ME

OUT APRIL 1ST

GRAMMY®-nominated vocalist Catherine Russell, when asked to characterize her new album, Send For Me, replied, “I love romance that sings.” Send For Me features a baker’s dozen of newly recorded tunes on her eighth album as a leader, meeting a simple exacting standard: “Songs that inspire or touch me in some way. When I find a song I like, it haunts me until I learn it.” Her mission is finding songs that you might not have heard but deserve attention.

Russell’s deep connection to her chosen material is part of a calling. As the daughter of pioneering and legendary musicians, pianist/orchestra leader/composer/arranger Luis Russell, and bassist/guitarist/vocalist Carline Ray, Catherine Russell was born into jazz royalty. In culling material for her new album from the likes of Billie Holiday, Nat King Cole, Luis Russell, Betty Carter, Kay Starr, Joe Pass, Oscar Peterson, Jack Teagarden, Helen Humes, Frank Sinatra, Dakota Staton, Henry Red Allen, and Louis Armstrong, the vocalist swims in familiar waters. She sings a language that comes naturally, furthering a profound legacy.

For more information, visit icporchestra.com and corbettdw kapsamsey.com

JAZZ SABBATH

JAZZ SABBATH VOL. 2

JAZZ SABBATH is back, exploring the boundaries between jazz and the songs that defined heavy metal

Out APRIL 22nd on Vinyl, CD, Tape & Digital

Pre-order at WWW.JAZZSABBATH.NET

Only in record stores Saturday April 23rd
The enduring timelessness of Duke Ellington’s music, as well as its adaptability, comes through beautifully on these three albums, two of them contemporary, the other from a concert recorded in 1959 in Berlin. All three proffer unique takes on his music, even the one from Ellington (who was born 123 years ago this month), for he was constantly revising and refining his music in concert and with thousands of tunes and approaches to choose from, each concert was in some way unique, despite all the familiar touchstones.

Masters & Baron Meet Blanton & Webster is arranger Mark Masters’ reimagining of repertoire from the 1940-42 band that featured bassist Jimmy Blanton and tenor saxophonist Ben Webster, one of the pinnacles of the half-century tenure of Ellington’s groups. Masters’ 13-piece, pizzicato band features guests Art Baron (trombone) and Tim Hagans (trumpet). Baron was the last trombonist Duke hired, with the band the last year of Ellington’s life and afterward in it under Mercer Ellington’s leadership. He inherited the Tricky Sam Nanton plunger-mute role in the “slippery horns” section and Masters uses his prowess with the plunger to reimagine feature roles in Blanton-Webster-era Ellingtonia. Plunger muted horn takes the Blanton lead on “Jack the Bear” and “Ko-Ko”, as well as the Johnny Hodges alto saxophone role on “Passion Flower”. Masters also takes liberties with familiar Ellington tunes, for instance reassembling “Take the ‘A’ Train”, rocking out “Duke’s Place” and deconstructing “What Am I Here For?”. The lack of piano benefits the openness of the solos, often framed by only bass or bass and drums. And Masters, Baron and the band make sure there is enough Duke for Ellingtonians.

Exuberant Ellingtonia, a duo album from flutist Peter H. Bloom and pianist John Funkhouse, can be compared to the extended “my greatest hit medleys” Ellington included in his concerts. The two present 14 tunes, ranging from a little over two minutes to a little over four minutes long. Funkhouse favors stride piano swing and Bloom’s flute sings Duke’s often sophisticated melodies with infectious brio. The impressionistic atmosphere of Billy Strayhorn’s “Chelsea Bridge” and “A Flower Is a Lovesome Thing” are also ably conveyed by the pair.

But if you want to hear an Ellington hit medley, you can’t beat the two on Berlin 1959. This is one of the very best live Ellington concert recordings to have surfaced in the almost half-century he has been gone. The band was at an artistic peak in the late ’50s, riding the success of the 1956 Newport Jazz Festival “Take the ‘A’ Train” and two selections from the 1957 Shakespearian suite Such Sweet Thunder. Jimmy Johnson – more than ably subbing for Sam Woodyard – nails the Louis Bellson-penned drum feature “Skin Deep” while Lil Greenwood sings three non-Duke blues, plus “Solitude”. But the medleys, 3 tunes from the Jungle Band period first, 11 “hits” later, are indelible. The first features Ellington’s unique ensemble voicings. The second medley is dominated by the leader’s piano, as he demonstrates exactly how unique his keyboard style was.

For more information, visit capricorner.com, americasmusicworks.com and storyvillerecords.com

For a month in the summer of 1988, Cecil Taylor, who died four years ago this month, moved to Berlin, where the pianist hosted workshops, gave solo concerts and collaborated with a slew of fellow improvising musicians from Europe and all over the world. The results were gathered in the 11-CD set Berlin ’88, a landmark release that became a showcase for the history of avant garde jazz generally. The first disc in the box was Legba Crossing, a 48-minute work composed and led by Taylor (though he did not play), with the participating musicians credited as the Cecil Taylor Workshop Ensemble. It was a large group and the instrumental palette (flute, oboe, three reedplayers, trombone, violin, three bassists, piano, two drummers and a vocalist) suggested orchestral music as much, if not more, as it did jazz; it was a demonstration of Taylor’s compositional methodologies, given that he was working with a group composed entirely of players new to him.

A little over two years later, in September 1990, one of the members of the Workshop Ensemble, saxophonist Ove Volquartz, decided to repeat the experience. He assembled as many of the original players as he could: trombonist Heinz-Erich Gödecke, saxophonist Joachim Gies, violinist Harald Kimmig, bassists Alexander Frangenheim, Uwe Martin and Georg Wolf and drummers Lukas Lindenmaier and Peeter Uusykila and added a few new faces (trumpeter Tobias Netta, saxophonist Martin Speicher and percussionist Kojo Samuels) and brought Taylor to Göttingen, Sweden for a concert.

The results are markedly different from Legba Crossing, despite the presence of so many of the same players. For one thing, it is a much longer performance, lasting nearly two-and-a-half hours, split into two sets and an encore. Taylor’s playing is thunderous, but never dominant; he has given the other musicians plenty of material to work with and the horns take extended solos and engage in dialogue and larger conversations. The bassists and drummers create an ambient rumble rather than attempt to impose time and violin rarely pierces the storm of sound, but in the quieter moments when it does, it is a striking and vital addition to the musical environment. Indeed, the less common (for Taylor) instruments, like Kojo Samuels’ congas, are what makes this an important release for anyone interested in mapping the many pathways the pianist traveled down in his six-decade artistic journey.

For more information, visit fsrecords.net
Pianist Duke Jordan (born 100 years ago this month) established himself in bop’s ‘40s heyday but by the early ‘60s wasn’t really working. In 1973, a trip to Denmark launched his association with SteepleChase, for whom he would record frequently through the end of the decade. This live set at the Jazzhus Montmartre was recorded for his SteepleChase debut LP Flight To Denmark with bassist Allan Gregeresen and drummer Jorn Elniiff. While this trio was new, it was already coming together, though the drummer is sometimes overzealous. Jordan’s sound is buried somewhat in the mix and the piano sounds a bit tinny, but his chops are still quite evident. Danish tenor saxophonist Bent Jaedig is a powerful presence on five of the eight tracks, projecting a big tone in standards like “Embraceable You” and a sizzling “The Man I Love”. The only misfire is the substitution of Johnny Dyani on bass for “These Foolish Things”, as he is too adventurous and busy in his comping and solo. Things improve as Eddie Gomez takes over on bass for a lengthy treatment of “Walkin”, Jaedig solo. Things improve as Eddie Gomez takes over on bass for a lengthy treatment of “Walkin’”, Jaedig returning to the stage with the understanding that he is providing support rather than showing off, Jordan easily taking solo honors. The trio incorporates a bit of calypso in “Wutless”, an obscure Jordan original.

Although Duke Jordan worked with Jædig a lot after Jordan’s signature song “Jordu” to wrap the evening. Although well versed in the big band tradition and highly respectful of those who have paved the way, saxophonist/composer Andy Farber doesn’t deal in reproductions. Instead, he harnesses and tailors language, styles and subtexts drawn from the music’s broad spectrum to fit the present moment. Having put his horns to good use in numerous high-profile ensembles; written arrangements for a Who’s Who of his horns to good use in numerous high-profile ensembles; written arrangements for a Who’s Who of his horns to good use in numerous high-profile ensembles; written arrangements for a Who’s Who of his horns to good use in numerous high-profile ensembles; written arrangements for a Who’s Who of his horns to good use in numerous high-profile. Leading a 17-piece outfit through one selling point of this enjoyable album is that it is the album for which it also serves as title track, featuring an understated gem, Burton Lane-Yip Harburg’s “Old Devil Moon” is uncharacteristically wistful and Illinois Jacquet-Jimmy Mundy-Al Stillman’s “Don’cha Go ‘Way Mad” bops along more than pleasantly. We are also treated to a second Bacharach-David tune, “A House is Not a Home”, in which Fitzgerald manages an unusual melancholy. The album closes with Duke Ellington’s “Love You Madly”, directly taking on (and announcing as such) a reading in the “new beat” in which she displays remarkable ease of interpretation as she shifts into a more driving take, circling back to the midtempo rock from the start of the album. Sunshine of Your Love isn’t the best of the final third of Fitzgerald’s fine catalogue (although it is the uncommon concert recording in which she doesn’t miss a line); a couple of tracks are forgettable enough not to merit mention here. And given that she was only a few years from the start of a long, fruitful and much overlooked run with Norman Granz’ newly established Pablo Records, maybe her Sunshine has deserved to be in the shadows all these years. But joy is a dish best served warm and Fitzgerald will never leave you cold.

From more information, visit edel.com
Veteran Brazilian jazz singer/guitarist Rosa Passos, who turns 70 this month, has built an impressive catalogue over the years of mostly studio recordings. She is also an engaging live performer, which is evident on Dunas: Live in Copenhagen.

This CD documents a Jul. 7th, 2001 performance at the club Copenhagen Jazzhouse, where she leads a quartet of pianist Fábio Torres, bassist Paulo Paulelli and drummer Celso de Almeida. The performances swing, from singer Djavan’s “Ciganos” and Antônio Carlos Jobim’s “Agua de Março” (“Water of March”) to her originals “Juruará” (“You Swear”), “Dunas” and “Chuva de Verão” (“Summer Rain”), but in a subtle fashion. Passos has been compared to the late singer/pianist Shirley Horn, a comparison that definitely applies on Dunas.

Horn’s relaxed vocal style wasn’t a shout; it was a whisper. Passos, like Horn, is very much a torch singer. She sings in Portuguese exclusively on this CD, drawing on Brazilian samba and bossa nova influences, including singer Astrud Gilberto, seminal singer/guitarist João Gilberto and singer Dori Caymmi (singer/guitarist Dori Caymmi’s late father)—in fact, four of the nine songs that Passos performs on this CD are by him: “Sábado em Copacabana” (“Saturday in Copacabana”), “O Que É Que a Baiana Tem?” (“What Does the Bahian Woman Have?”), “Rosa Morena” and “Marina”.

Passos is a native of Bahia in Northeastern Brazil and vividly brings Baiana imagery to life on “O Que É Que a Baiana Tem?” But her use of Rio de Janeiro images is equally vivid on “Sábado em Copacabana”, a famous ode to Carioca life on the weekend.

“O Que É Que a Baiana Tem?” is a standard that predates the bossa nova era. It was performed by singer Carmen Miranda back in the late ‘30s, but Passos was given a problem giving it a ‘60s-like Brazilian jazz makeover. “Agua de Março”, like many famous bossa nova standards that Jobim wrote during the ‘60s, has lyrics in both English and Portuguese but even those who don’t speak Portuguese will instantly recognize the song’s familiar melody.

João Gilberto influenced Passos not only as vocalist, but also as a guitarist, his caressing style of playing evident on many of these performances. Passos’ sidemen all appreciate her subtlety, bringing a relaxed sense of swing to the material. Dunas: Live in Copenhagen 1 doesn’t offer a lot of surprises, but Passos and her musicians are in solid form throughout the disc. Storyville has delivered a consistently satisfying document of her July 2001 visit to the Danish capital.

For more information, visit storyvillerecords.com

Archie Shepp/Mal Waldron (Enja-Pure Pleasure)

by Eric Wendell

Billie Holiday has been a benchmark for jazz vocalists for decades. The pain, sorrow and analysis of the human condition rang in every syllable that left her lips. Tenor saxophonist Archie Shepp and pianist Mal Waldron’s love for and dedication to Holiday is apparent on Pure Pleasure’s recent vinyl reissue of their 2002 Enja album Left Alone Revisited, a reminder of the legacy that she left as we celebrate what would have been her 107th birthday this month.

Shepp and Waldron are perfectly paired with each other. Leo Robin-Ralph Rainger’s opening “Easy Living” is forlorn and sentimental with a gentle piano touch beautifully woven within the purr of saxophone. Waldron’s solo from 2:41-3:49 is especially heartfelt with its effortless adornments and easy melodic flow. Matt Dennis-Tom Adair’s “Anything Happens To Me” features Shepp on soprano, which blends exquisitely with Waldron’s light strokes. A fun descending line from Shepp opens the wonderfully executed “Left Alone” penned by Waldron with Holiday but never recorded by her, debuting on the former’s 1959 album Left Alone, made five months before the latter’s death. Shepp’s breathy character crisscrosses effortlessly with Waldron’s innate and heartfelt execution. The duo is at their most lively on the Shepp-penned “Blues for 52nd Street”, with the author pushing and pulling with his tone, letting it feel unbriddled at some points and immediately pulling back, resulting in a fun back and forth. What is most notable about the track is Shepp’s vocal from 2:18 -3:34, which feels organic and spontaneous. Gruff and forceful, Shepp’s singing is much like his horn and brings an instant smile to the listener’s face. The album closes with a spoken word performance of Holiday’s lyrics to “Left Alone”. At less than a minute, it packs a dynamic punch and serves as an alluring eulogy.

While Holiday is omnipresent throughout the proceedings, it is the music that Shepp and Waldron are able to capture that is truly enchanting. Waldron passed away at the end of 2002, before he and Shepp could pursue the duo further. At the very least, we have this set to revisit time and time again.

For more information, visit purepleasurerecords.com

55 YEARS ICP

30 YR JUBILEUM 1997

80 YEARS HAN

BACK IN STOCK: MISHAKOSMOS, a real book curated by Michael Moore, spiral-bound, 290 pages, 75 pieces of Miles’s music for play or study.

FRESH BANDCAMP! New/old releases featuring ICP + Steve Lacy, Roswell Rudd, Cor Fuhler, Oscar Jan Hoogland and many many more!

For more information, visit purepleasurerecords.com

THE NEW YORK CITY JAZZ RECORD | APRIL 2022 31


The Lost Album from Ronnie Scott’s Charles Mingus (Resonance) by Thomas Conrad

The Lost Album from Ronnie Scott’s was never exactly lost. The eight-track tapes of a 1972 Charles Mingus gig in London have been in the hands of the Mingus estate. They were professionally recorded but never released because the bassist’s label, Columbia, dropped its jazz roster in the spring of 1973.

Resonance, known for its admirable reconnaissance missions to rescue previously unreleased jazz from the clutches of history, has outdone itself this time. The three-CD or three LP set comes with a 64-page booklet full of contemporaneous photographs of the musicians and no less than ten essays and interviews, almost all of them new. (How many jazz archival projects include planning. Impossibly convoluted themes (like “Mind on the Reel to Real label, Understanding, will raise awareness of his importance.)

Live Mingus is not like his studio recordings. Live Mingus is a different wild animal. The Lost Album is variously rough, raw, strident, chaotic, sprawling, inspired and brilliant. Despite the continuous electric on-edge anticipation that anything could happen at any moment, there is also clear evidence of advance planning. Impossibly convoluted themes (like “Mind Readers’ Convention in Milano”) are rendered in technical detail by the ensemble. There are coordinated tempo shifts, recurrent motifs suddenly emerging from the din and arranged backgrounds for soloists. It is the soloists who prevail. McPherson, not surprisingly, sounds the most centered and grounded in Mingus’ music. His improvisations are beautiful long arcs arising from each song. Jones offers something interesting every time out. Faddis is in your face with his astonishing chops, scorching the air with pure speed, sometimes running amok. Foster, lurching between many styles and eras, often sounds schizophrenic, but his reckless disregard for piano norms can be exciting. The most powerful single voice in a Mingus band is the bassist, who drives his ensemble from within. His relentless lines, woken all through this music, incite his players to risk everything.

Each disc begins with a vast 30-minute-plus epic. “Orange Was the Color of her Dress, then Silk Blue” had been in Mingus’ book for years. It receives here perhaps its most visceral and comprehensive rendition. Aforementioned “Mind Readers’ Convention in Milano” was new at the time. (The current Mingus Big Band has kept it alive under the title “Number 29.”) After Brooks’ cryptic, episodic solo, all hell breaks loose. The crowning achievement of The Lost Album is “Fables of Faubus”, clocking in at exactly 35 minutes. It is at least as ferocious as the other two long pieces and goes through at least as many dissociative identity disorders. Yet it has fewer wasted notes. The solos kill. Mingus and Brooks, for 35 minutes, essentially never stop soloing.

In his new interview in the CD booklet, McPherson calls his 12-year tenure with Mingus “a wild ride”. For your first immersion in The Lost Album, set aside a whole day. You are going to be assaulted, thrilled, perplexed, enlightened, exhausted and finally swept away. Buckle up. You are in for your own wild ride.

For more information, visit resonancerecords.org. Mingus Centennial tributes take place at The Django, Birdland, Manhattan School of Music, Dizzy’s Club and Rose Theater throughout the month. See Calendar.

The Lost Album from Ronnie Scott’s Charles Mingus (Resonance) by Thomas Conrad

The Lost Album from Ronnie Scott’s was never exactly lost. The eight-track tapes of a 1972 Charles Mingus gig in London have been in the hands of the Mingus estate. They were professionally recorded but never released because the bassist’s label, Columbia, dropped its jazz roster in the spring of 1973.

Resonance, known for its admirable reconnaissance missions to rescue previously unreleased jazz from the clutches of history, has outdone itself this time. The three-CD or three LP set comes with a 64-page booklet full of contemporaneous photographs of the musicians and no less than ten essays and interviews, almost all of them new. (How many jazz archival projects include planning. Impossibly convoluted themes (like “Mind on the Reel to Real label, Understanding, will raise awareness of his importance.)

Live Mingus is not like his studio recordings. Live Mingus is a different wild animal. The Lost Album is variously rough, raw, strident, chaotic, sprawling, inspired and brilliant. Despite the continuous electric on-edge anticipation that anything could happen at any moment, there is also clear evidence of advance planning. Impossibly convoluted themes (like “Mind Readers’ Convention in Milano”) are rendered in technical detail by the ensemble. There are coordinated tempo shifts, recurrent motifs suddenly emerging from the din and arranged backgrounds for soloists. It is the soloists who prevail. McPherson, not surprisingly, sounds the most centered and grounded in Mingus’ music. His improvisations are beautiful long arcs arising from each song. Jones offers something interesting every time out. Faddis is in your face with his astonishing chops, scorching the air with pure speed, sometimes running amok. Foster, lurching between many styles and eras, often sounds schizophrenic, but his reckless disregard for piano norms can be exciting. The most powerful single voice in a Mingus band is the bassist, who drives his ensemble from within. His relentless lines, woken all through this music, incite his players to risk everything.

Each disc begins with a vast 30-minute-plus epic. “Orange Was the Color of her Dress, then Silk Blue” had been in Mingus’ book for years. It receives here perhaps its most visceral and comprehensive rendition. Aforementioned “Mind Readers’ Convention in Milano” was new at the time. (The current Mingus Big Band has kept it alive under the title “Number 29.”) After Brooks’ cryptic, episodic solo, all hell breaks loose. The crowning achievement of The Lost Album is “Fables of Faubus”, clocking in at exactly 35 minutes. It is at least as ferocious as the other two long pieces and goes through at least as many dissociative identity disorders. Yet it has fewer wasted notes. The solos kill. Mingus and Brooks, for 35 minutes, essentially never stop soloing.

In his new interview in the CD booklet, McPherson calls his 12-year tenure with Mingus “a wild ride”. For your first immersion in The Lost Album, set aside a whole day. You are going to be assaulted, thrilled, perplexed, enlightened, exhausted and finally swept away. Buckle up. You are in for your own wild ride.

For more information, visit resonancerecords.org. Mingus Centennial tributes take place at The Django, Birdland, Manhattan School of Music, Dizzy’s Club and Rose Theater throughout the month. See Calendar.
A brilliant pianist and an influential educator, Lennie Tristano (1919-78) is often thought of as one of the founding fathers of cool jazz. However, as this six-CD boxed set shows, Tristano really did not fit into a simple category. A virtuoso who loved to improvise, reharmonize chord changes of standards and create long melodic lines often including unexpected accents, Tristano, blind from the age 10, is sometimes depicted as an elusive figure with a cult of young students playing music that stood apart from bebop. That is a bit of a stereotype. He enjoyed performing and recording whenever he had the chance. The 74 selections here, only two previously released, are a particular setting or two featured. That is a bit of stereotype. He enjoyed performing and recording whenever he had the chance. The 74 selections here, only two previously released, are a particular setting or two featured.

Disc One (1946-48) has Tristano in trios with Konitz quite radical for the time, even compared to the early to mid '60s and have Tristano really stretching out in a more advanced style. One of the most eagerly anticipated sessions of this release is the first half of the final disc. On May 16th, 1949, Tristano recorded what has been considered the first free improvisations, “Intuition” and “Depression.” But the year before a quartet with Konitz, Marsh and Bauer recorded seven free improvs and their release rewrites history a bit. The focus is on improvising notes, creating melodic ideas on the spot and spontaneously shifting moods while reacting to each other’s musical thoughts. Other than Shelly Manne’s 1954 10” “The Three with Shorty Rogers and Jimmy Giuffre, nothing like this would be heard again on records until the rise of Ornette Coleman in 1958. The set concludes with a live date with Dallas and Stabulas from 1962, featuring guest spots from Konitz and tenor saxophonist Zoot Sims sitting in on “How Deep Is The Ocean.” Anyone with an interest in Lennie Tristano is well advised to pick up Personal Recordings (1946-1970) while it is available.

For more information, visit mosaicrecords.com

A BOXED SET of:

**Personal Recordings (1946-1970)**

**Lennie Tristano (Mosaic/Dot Time)**

by Scott Yanow

**SCCD 30639**

Dexter Gordon - Soul Sister

SCCD 31928

Noah Preminger - Songs We Love Max Light

SCCD 33147

Paraphrase - Nicki Adams & Michael Eaton

SCCD 33148

US distribution: Stateside

www.statesidemusic.com email: info@statesidemusic.com

---

**SteepleChase new releases**

**SCCD 36039**

Dexter Gordon - Soul Sister

**SCCD 31928**

Noah Preminger - Songs We Love Max Light

**SCCD 33147**

Paraphrase - Nicki Adams & Michael Eaton

**SCCD 33148**

Yoko Wats - MYSTIC LIFE

Paraphrase - Nicki Adams & Michael Eaton

For more information, visit mosaicrecords.com

---

**Harlem School of the Arts celebrates International Jazz Day featuring a Concert & Master Class**

**Sat. April 30, 2022 @ 3PM**

**Adegoke Steve Colson**

Decorated Pianist & Composer

explores his music and the music of pianists Randy Weston, Thelonious Monk and Duke Ellington with:

Iqua Colson, Voice; Pheeroan akLaff, Drums; Lake Stewart, Bass; Jay Rodriguez, saxophone; & HSA’s own Chief Education Officer, Lee Hogans on Trumpet

RSVP @ hsa.org/afternoonJazzAHSA

Made possible with the support of Jazz Road, a national initiative of South Arts, which is funded by the Doris Duke Charitable Foundation with additional support from The Andrew W. Mellon Foundation.
Friday, April 1

- Rudar: Chris Cheek, Henry Hey, Tim Lefebure, Keith Carlock
- Ito/Kristol Trio
- Birdland Big Band
- Ernest Cohen’s Embrace’s Place
- Harry Allen Quartet
- Joe Alexander
- Alas David Quartet; James Austin Quartet
- Remembering Ray Brown; Christian McBride, Benny Green, Gregory Hutchinson
- Ken Fowler Quartet; Mingus Celebration; Wayne Escott Quartet with Vernon Ogden, Jason Bruns
- George: Anna Weisz, Aubra Neeland, Chiquita Magic, John Hollenbeck
- Albert AIH/Duo
- Kevin Hays
- Dana Tucker
- Marc McNees, Kenny Wessel
- Eugene Jones
- Jarred Finland; Sabah Robertson Room (8:30 to 9:45 pm)
- Benefit for Ukraine Relief: Fred Hersch solo; John Zorn’s Cobra
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dalius Naujokaitis

Saturday, April 2

- True East: Dan Lehner, Ran Liveux, Zack de Palma
- John Shulman Quartet with Jon-Erik Kellgren, Wolfram Eckerle
- Emmanuel Cohen’s Palace
- Harry Allen Quartet
- Alas David Quartet
- Eugene Jones
- Remembering Ray Brown; Chiptune; Kevin Hays
- David Gilmore Quartet with Mike Coykendall, Kusan Aboda, Mingus Celebration: Tatum Greenland Quartet with Sarah Hanson, Maria Platysgraphia, Jon-Erik Kellgren, Anwar Marshall
- Club (Elf with John Medeski)
- Dave Compa/Ensemble: Michael Dulin, Wilfried Palmaer, Prachio Oazawa, Yongyung Hwang, Barol Boh, Dicko Diao de Coelle, Charles Coleman and guest
- Robert Dick
- Godwin Louis Quartet with Billy Butler, Aati Tauscher, Harvat Nakunde, Jonathan Michel
- Allan Altman Duo
- Kevin Hays
- Kenny Barr Trio with Kilroy Kagnoff, John Blake
- Phil Young and the Harlem Hip Hop
- Mini Josi Ensemble: Vezos: Room 222 at 9:30 pm
- L. Shankar with Ahlborg Baranovsky, Charlie Haden, Steve Swell, Tom Rainey
- Person/Person: Houston Person and Eric Alexander, the pianist Vincent Goulou, Kenny Davis, Vince Ecktor, Karl Berger, Joe Alexander
- Houston Kitchen Funk Orchestra
- Benny Green Trio with Gregory Hutchison
- Teri Roiger, Steve Berger, John Mengen
- Well Door, Ellis Meister, Dmitri Irzinskas, Silas Kung, Koji Akimoto
- musc: Mike Baggetta, Stephen Hodo, John Mastroianni, Randy Brecker
- Evan Sherman
- Keteyi Jitene Trio with Tony Romano, Sig Willenus
- Glenn Zaleski solo; Noah Garabedian Trio
- Ed Neumeister’s Assemblage Jazz Orchestra with Ben Koen, Carole Davis, Adam Kolker, Hilary Haag, Jason Marshall, Lewis Whitaker, Bugge Hjelte, Doug Olgo, Freddie Hendrix, James Burton, Ron Wilkins, Deborah Weisz, Jennifer Hinkle, Pete McCann, Neal Kimon, Ron Wilson
- Birdland 7:30, 9 pm $20

Sunday, April 3

- Stephane Wrembel: Byzanz
- Ed Neumeister’s Assemblage Jazz Orchestra with Ben Koen, Carole Davis
- Adam Kolker, Hilary Haag, Jason Marshall, Lewis Whitaker, Bugge Hjelte, Doug Olgo, Freddie Hendrix, James Burton, Ron Wilkins, Deborah Weisz, Jennifer Hinkle, Pete McCann, Neal Kimon, Ron Wilson
- Birdland 7:30, 9 pm $20
- Arturo O’Farrill and the Afro Latin Jazz Orchestra
- Jose Alexander
- Peter Zak Trio
- Houston Kitchen Funk Orchestra
- Benny Green Trio with Gregory Hutchison
- Teri Roiger, Steve Berger, John Mengen
- Well Door, Ellis Meister, Dmitri Irzinskas, Silas Kung, Koji Akimoto
- musc: Mike Baggetta, Stephen Hodo, John Mastroianni, Randy Brecker
- Evan Sherman
- Keteyi Jitene Trio with Tony Romano, Sig Willenus
- Glenn Zaleski solo; Noah Garabedian Trio
- MiMo Jones and Friends Room (8:30 to 9:45 pm)
- Sonya Bivens and ZAKLYN with Nick French, Stephen Beogoschild, Leah Fick, Wesley Horowitz, Kaia Vanderburg, Chris Williams
- Meg O’Kean
- Andre’ Partridge Quartet with Bruce Henry, Adam Biernbaum, Jonathan Vincent, Alastair Gumm
- David Gilmore Quartet with Miles Miller, Anthony Geraci, Eric Harland
- Birdland 7:30, 9 pm $20

Monday, April 4

- Francesco Caltandro Quartet
- Vinicio Giorindo and the Nighthawks
- Mingus Big Band
- The Django Room 5:30 pm $30

Tuesday, April 5

- Brian Melvin Quartet with Danny Walsh, Somi Lee, Arthur Hall
- Brandon Seaboon Trio with Eric Dicker, Henry Fraser
- Ryan Coletta Quartet with Gadi Lehavi, Dustin Donovan, Eli Howell
- Vincent Giordano and the Nighthawks
- The Maharajah Project: Jesse Greens, Neil Alexander, Zoe Zimmerman, Gregg Bendian
- Jazz at Lincoln Center Youth Orchestra
- Dizzy’s Club 7:30 pm $40
- Pedro Giraudo Tango Quartet with Nick Danielson, Rodolfo Zanetti, Ahmad Alon, Chinat Park
- Nick Panouzzo solo: Colin Fisher, Kylia Hughes
- Dizzy’s Club 6:30 pm $30
- Shai Maestro Quartet with Jordan Roder, Oli Nrehames, Philip Dowean
- The Dizzy Room 7:30 pm $30
- Nick Panouzzo solo: Colin Fisher, Kylia Hughes
- Dizzy’s Club 6:30 pm $30
- Esben Steensland, Jacob Bager, Jonas Hallane, Kenta Morikawa, Jannick Schiffer, Mingus Big Band
- The Django Room 5:30 pm $30

Wednesday, April 6

- Rosalyn McClane Trio
- The Atlantic: B47N 7:30 pm $15
- Oceanview: The Sousa Supercalve
- David Ostrowski’s Louis Armstrong’s All-Star Band
- Birdland 6:30 pm $20
- Ryan Coletta Quartet with Gadi Lehavi, Dustin Donovan, Eli Howell
- Birdland 7:30 pm $40
- Frank Vignola’s Guitar Night with Jon-Erik Kellgren, Nick Dusentuch, Chen Smith, Harvey van, Vic Chenico and guest John DiMartino
- Club 70 Room 7:30 pm $40
- Russel Malone
- Club 70 Room 7:30 pm $40
- Albert Ahlf Duo
- Club 70 Room 7:30 pm $40
- SFJAZZ: Chris Potter, David Sánchez, Etienne Charles, Warren Wolf, Edward Simon, Matt Brown, Kravitch, Scott, Martin Luther McCloy, Greg Cifaretto
- Studio 4 Room 8 pm $40
- Kurt Roseneil Quartet with Mark Turner, Alex Caffey, Joe Ferrawmich

Thursday, April 7

- Ravi Coletta Quartet with Gadi Lehavi, Dustin Donovan, Eli Howell
- Birdland 9:30 pm $30
- Les Ores: The Sousa Supercalve
- David Ostrowski’s Louis Armstrong’s All-Star Band
- Birdland 6:30 pm $20
- Ryan Coletta Quartet with Gadi Lehavi, Dustin Donovan, Eli Howell
- Birdland 7:30 pm $40
- Frank Vignola’s Guitar Night with Jon-Erik Kellgren, Nick Dusentuch, Chen Smith, Harvey van, Vic Chenico and guest John DiMartino
- Club 70 Room 7:30 pm $40
- Russel Malone
- Club 70 Room 7:30 pm $40
- Albert Ahlf Duo
- Club 70 Room 7:30 pm $40
- SFJAZZ: Chris Potter, David Sánchez, Etienne Charles, Warren Wolf, Edward Simon, Matt Brown, Kravitch, Scott, Martin Luther McCloy, Greg Cifaretto
- Studio 4 Room 8 pm $40
- Kurt Roseneil Quartet with Mark Turner, Alex Caffey, Joe Ferrawmich

- Mike Watt Band (7:30 pm)
- Titan to Tachymere: Sally Gates, Matt Holdenberry, Kenny Grohowski and guest
- Trevor Dunn: Super Horse; Julie Gentile/Matt Mitchell; Smudge Union: Chris Betti/Brett David
- Sara Schoenbeck/Wayne Horvitz; Birdseyy Powaydder Anderson
- Bob Lanzett, Matt Aronoff, Art Hosing
- Oskar Skrammar Trio with Kasia Milewska
- The Cloak Room 8 pm $30
- Interpretations: Ken Power with Isabelle O’Connell, Stuart Saunders, Smith with Judith Traesler, Siyfah Smith, Madeline Deattività, Tiffany Du Mouchelle, Stephen Sobol
- Brian Melvin
- Tim Berne Trio with Gregg Bisel-Mello, Wash Williams
- Soho Garden 8 pm $45
- Lo Fi Mid Rib: Neville Gibson, Tim Dahl
- Fay Victor
- The Stairs at The New School 8:30 pm $20
- Kurt Roseneil Quartet with Mark Turner, Alex Caffey, Joe Ferrawmich

Atlantic City Jazz Scene

CELEBRANT COFFEE

Something Swinging Awaits Inside!
Friday, April 8

• Aaron Burnett and The Big Machine with Jon Saraga, Carlos Homs, Nick Jozeiak, Michael Ode
• Pedro Gusmão Tango Quartet
• Birdland Big Band
• Ravi Coltrane Quintet with Ahmad Jamal, Brian Blade, Danilo Perez
• Roberta Gambarini
• Lee Ritenour
• Wayne Tucker Quintet with Ben Tucker, Joe Landrum, Omar Sosa, John Patitucci
• Christian McBride Big Band
• Mingus Celebration: Jonavas Kuzovatitis, Fats Waller, Charles Mingus, Miura Hidetaka
• Dennis Minnick Trio
• Bill Charlap Trio with Ben Wedding, Kenny Washington
• Andy Scott’s Small Band with Satchel Hapness, Ben Kowalewski
• Christian McBride Big Band
• Mingus Celebration: Jonavas Kuzovatitis, Fats Waller, Charles Mingus, Miura Hidetaka
• Christian McBride Big Band
• Mingus Celebration: Jonavas Kuzovatitis, Fats Waller, Charles Mingus, Miura Hidetaka

Tuesday, April 12

• Mingus Centennial: Mingus Big Band
• Marcus Miller’s Last Band
• Vinicio Giorra and the Knighthawks
• Alexa Tarantino Quartet with Steven Bailey, Boris Kodjoe, Ulysses Owens, Jr.
• Cesar Orozco and Kamato’s Nightawks
• Jamison Williams/Darwin Rose: Kamille Smith and Friends

Wednesday, April 13

• Maggi Herron’s Rambosa
• Sarah Cahill
• Friday, April 15

Thursday, April 14

• Miss Maybell and The Jazz Age Artistes with Charlie Judkins, Brian Nalepka
• Mingus Centennial: Mingus Big Band
• Steve Wilson Analog Band with Ray Avery, Corazon Hill, Willie Jones III
• Marcus Miller’s We Want Miles/Electric Miles
• Sea Fox Quartet with Sylvester Germaine, Bill O’Connell, Luques Curtis, Robby Ameen, Camilo Molina
• Marc Copland/Mark Feldman
• Joe’s Pub 8:30 pm $20
• Walter Werner Quartet with Ravi Coltrane, Dustin Hart

Friday, April 15

• Birdland Big Band
• Mingus Centennial: Mingus Big Band
• Steve Wilson Analog Band with Ray Avery, Corazon Hill, Willie Jones III
• Marcus Miller’s We Want Miles/Electric Miles
• The Stone at The New School $25 pm $20

Saturday, April 9

• Philip Webendorfer
• Dan Stein Quintet with Patricia Brennan, Kevin Sun, Walter Stronzo, Matt Hannon
• Earth, Wind & Fire with Verdine White, Al McKay, Bernie惜 寬
• Roberta Gambarini
• Lee Ritenour
• Greg Lasagna Quartet; Mike Yang
• Nils Hjort Skaughein
• Christian McBride Big Band
• Mingus Celebration: Jonavas Kuzovatitis, Fats Waller, Charles Mingus, Miura Hidetaka
• Marcus Miller’s Last Band
• Branden Levy Trio with Conrad Herwig, Jeff Decker, Mike Brien
• Ross Golan Quartet with Peter Erskine, Kevin Scott, Mike Brien, Joe Dodge

Sunday, April 10

• Dave Swenson, Steve Swell, William Parker, Marvin Buglass Smith
• Sam Sadigursky
• Dafna Naphtali
• John Mirok with Dave Levine, Mathis Picard, Mark Lewandowski, Pablo Elchanan
• Arto Uotila and The Afro Latin Jazz Orchestra
• Mike Rodriguez
• Roberta Gambarini
• Lee Ritenour
• Christian McBride’s Big Band
• Tell Rigler, Steve Berlger, John Menegon
• William Hooker, Ras Moshe, Hans Blume, Ethan Iverson, Brian Blade
• Chestie Turner III Quartet
• Scott Jarrett with John Roll, Paul Gilchrist
• New York Jazz Stories: David Redman, Steve Swell and Friends
• Roberta Gambarini
• Lee Ritenour
• Christian McBride’s Big Band
• Tell Rigler, Steve Berlger, John Menegon
• William Hooker, Ras Moshe, Hans Blume, Ethan Iverson, Brian Blade

Monday, April 11

• Alyson Yoffee Quartet with Steve Cardenas, James Robbins, Eli Strickland
• Daryl Sherman Trio with Jay Leonhart, David Simon
• Mark Alan Felten
• Vinicio Giorra and the Nighthawks
• Danny Kamins, Jamison Williams, Nick Neumann, Joe Herttersten
• Cesar Orozco and Kamato’s Nightawks
• Sandy Evans/Steven Gluck Trio; Patricia Lopes, Santiago Leibson, Rodrigo Rosachau, Matt Duvall, Christian McBride
• Kenny Barrick, Jr. Trio with Joel Levan, James Hurns
• Mingus Big Band
• Down on Me; Jeremy Damanmen
• Joel Eddy, Anders Nilssom
• Lightnin’ Hopkins, Charlie Parker, John Coltrane
• Marcus Sanches Solo
• Vanguard Jazz Orchestra
BERLIN → NEW YORK at ROULETTE jazzwerkstatt Festival

WEDNESDAY, APRIL 20, 2022, 08:00 PM
ANDREAS WILJERS TRIO
DEREK PLAYS ERIC
A TRIBUTE TO THE MUSIC OF KURT WEIL
THE JAZZWERKSTATT ORCHESTRA

THURSDAY, APRIL 21ST, 2022, 08:00 PM
MICHAEL MOORE
GREG COHEN
JOE HERTENSTEIN
IF YOU CAN'T GO OUTSIDE... GO INSIDE
JULIE SASSOON SOLO
KURT SCHWITTERS: DIE URSONANTE
THOMAS KRÜGER
w./ANKE LUCKS & POTSA LOTS

ROULETTE, 509 Atlantic Avenue, Brooklyn, 11217 • www.roulette.org

ROULETTE INSTITUTE • 1015 BIRTHDAY OF THE JAZZ MONK • NJ 188 • 6-20

LIVE STREAMING
THE JAZZMONK.COM

36 APRIL 2022 | THE NEW YORK CITY JAZZ RECORD
ALL TICKETS ON SALE NOW

38th EDITION
MAY 16 TO 22
2022

FESTIVAL
INTERNATIONAL
MUSIQUE
ACTUELLE
VICTORIAVILLE

A WEEK OF CONCERTS,
SOUND ART INSTALLATIONS
IN PUBLIC SPACES,
FILMS PROGRAMS AND
VISUAL ARTS

QUASAR
FÁTIMA MIRANDA
« Living Room Room »

SIMON MARTIN
« Musique d’art (2022) »

MATS GUSTAFSSON
DAVID GRUBBS
ROB MAZUREK
« The Underflow »

PANGEA DE FUTURA

NO HAY BANDA
IDA TONINATO
NAVID NAVAB

MAZEN KERBAJ
SHARIF SEHNAOUI
RAED YASSIN
« A Trio »

FIRE MUSIC
« The Story of Free Jazz »

NADAH EL SHAZLY

SEAN NOONAN’S
PAVEES DANCE
« Tan Man’s Hat »

FRANCK VIGROUX
« Forêt »

COLIN STETSON
MATS GUSTAFSSON

DAKH DAUGHTERS

RENÉ LUSSIER
« Au diable vert »

MARY HALVORSON
« Amaryllis & Belladonna »

MORRIS GRDINA
« The Marrow & Square Peg »

DITHER

MOPCUT

BLOODMIST

FIMAV.QC.CA