

SEPTEMBER 2020—ISSUE 221

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

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THE NEW YORK CITY JAZZ RECORD

**NICHOLAS
PAYTON**
BLACK AMERICAN MUSIC

IN MEMORIAM
**ANNIE
ROSS**

**DIGITAL
ONLY
EDITION**

**MAKAYA
McCRAVEN**

**SUSANA
SANTOS
SILVA**

**SONNY
GREENWICH**

**CLIFFORD
BROWN**

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| | | |
|--|-----------|-------------------------------|
| NEW YORK@NIGHT | 4 | |
| INTERVIEW : MAKAYA McCRAVEN | 6 | BY JORDANNAH ELIZABETH |
| ARTIST FEATURE : SUSANA SANTOS SILVA | 7 | BY JOHN SHARPE |
| ON THE COVER : NICHOLAS PAYTON | 8 | BY RUSS MUSTO |
| ENCORE : SONNY GREENWICH | 10 | BY SYLVIA LEVINE |
| LEST WE FORGET : CLIFFORD BROWN | 10 | BY GEORGE KANZLER |
| LABEL SPOTLIGHT : TROUBLE IN THE EAST | 11 | BY MICHAEL COBB |
| VOXNEWS | 11 | BY SUZANNE LORGE |
| OBITUARIES | 12 | BY ANDREY HENKIN |
| IN MEMORIAM: ANNIE ROSS | 14 | |
| ALBUM REVIEWS | 16 | |
| MISCELLANY | 24 | BY ANDREY HENKIN |

To paraphrase a koan, if summer came to the beach but there was no one there, would it have caused a suntan? Seriously – tragically – though, fall is upon us and New York City enters its seventh month of pandemic-related lockdown, with indoor live music a distant memory and changing regulations making its resumption a hazy vision into the future. And, if things weren't bad enough, added to the health concerns, economic meltdowns and cultural malaise, we now fully enter presidential election season, where promise is everything and promises mean nothing. But as trumpeter Nicholas Payton (On The Cover) says, "What we do in this moment, in these next couple of months, these next few years, is going to be the determining factor on the next 50 years. So I think that it's really incumbent upon us and what we bring forth. The choice is up to us." Presidential elections are remarkably important in the best of times; with sickness, both bodily and spiritually, infecting our nation, the choices we make in November are even more significant than any in recent memory.

Maybe more jazz musicians should run for office. They know how to stretch a dime; understand the value of collaboration, of listening to what others have to say; are flexible within the moment; have a real grasp of history; come from disparate backgrounds; and have traveled the world, removing any nationalistic myopia from their vision. We could have done far worse than Dizzy Gillespie as president in 1964 and, frankly, anyone who has spent any time in a jazz group – putting aside ego for the greater good of music and revelling in the contributions of a kaleidoscopic populace – would be light years ahead of what we have now and, but for the grace of whatever you may believe in, could have for another four dark, dismal, divisive and death-ridden years.

On The Cover: Nicholas Payton (photo by Jimmy Katz / courtesy of the artist)

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– Andrey Henkin, The New York City Jazz Record

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BRIAN CULLMAN
WINTER CLOTHES

SSC 1592
AVAILABLE 9/11/20

This is Cullman's first fully cooperative album with long-time friend and collaborator Jimi Zhivago (Glen Hansard, Ollabelle). Many of the songs were assembled during writing sessions where the two of them played ideas off one another, working through melodies and rhythms until the pieces were fully in sync. Zhivago was crucial in helping to shape eclectic sounds to Cullman's lyrics & melodies. At once raucous and tender, *Winter Clothes* is Brian Cullman's most fully realized album to date



DIEGO URCOLA
EL DUELO

featuring **PAQUITO D'RIVERA**
SSC 4560
AVAILABLE 9/18/20

Trumpeter Diego Urcola has proven to be a player of incredible range and dexterity throughout his career, a large part of it playing alongside Paquito D'Rivera in the legendary saxophonist/clarinetist's various eclectic projects. On Urcola's new recording, *El Duelo*, the trumpeter recruits D'Rivera to join him in a very rare, and exposed, playing scenario, the piano-less quartet. Urcola's goal on *El Duelo* is to feature the more uncompromised, freer side of D'Rivera's improvisational abilities, which are rarely heard on his own recordings.



ADAM KOLKER
LOST

SSC 1593
AVAILABLE 9/25/20

The title of saxophonist/composer Adam Kolker's new recording, *Lost*, comes from a composition by the legendary Wayne Shorter, an obvious master of thoughtful intention and extemporaneous expression. Kolker has sought to find a similar aesthetic in his own work and has achieved that on his new recording that finds him in the company of an ensemble of friends, making fantastic, explorative music without ego. The quartet of Kolker, Barth, Okegwo and Hart were able to play these pieces in performance and rehearsals leading to the recording date.



www.sunnysiderecords.com

When COVID-19 cleared out the city's jazz venues, pianist/educator **Barry Harris** improvised, moving his Tuesday night midtown workshops online. Working from his home in Weehawken (once owned by Baroness "Nica" de Koenigswarter), he has held 12 workshops since the pandemic began, typically interacting with a dozen musicians and another hundred or so listening in, many overseas. On Aug. 1st, he began the session by showing how a whole-tone chord can resolve to three different diminished chords. As he explored different ideas, thinking out loud as his fingers, clearly visible in a separate display window, wandered across the keyboard, participants posted comments on the chat-line or called out suggestions. After arriving at an effective passage, he named several students to play it back to him, making corrections if he heard anything amiss. Though his left hand has slowed after a fall and he sometimes struggles to remember a song or record title, Harris (who turns 91 in December) has no trouble thinking in music or finding fresh insights into well-worn standard repertoire. When someone asked if a particular chord/melody combination would work, he replied, "Of course, every note goes with everything." Hearing a student's uneven rendition of an example he prompted, "You gotta think of time all the time." After working his ideas through several specific harmonic contexts, Harris ended the ambling yet lucid session with a look at tri-tone substitutions over "Sweet Georgia Brown". — *Tom Greenland*



Barry Harris

While frequenting Harlem's jazz clubs to develop his character for Laurence Holder's one-man Off-Broadway play *Monk*, actor/director **Rome Neal** fell in love with jazz jam sessions. Hoping to bring some of the magic down to Nuyorican Poets Café, where he runs the theater program, he started the monthly Banana Puddin' Jazz Jam. To celebrate its 17th anniversary (Aug. 9th) Neal set the drama in cyberspace, emceeing from Bushwick, calling upon a roster of regular participants, 18 acts in all. There were the usual technical glitches: several performances suffered from disruptive echo effects and any time two musicians tried to sync up from disparate locations latency issues were inevitable. None of this dampened the celebratory vibes, however. The roster, impressive for its talent and diversity, included seasoned artists like vocalists Dee Dee Bridgewater, Keith David, Eric Frazier, Sheryl Renee, Antoinette Montague and Ty Stephens; pianists Chip Crawford, ELEW and Frank Owens; saxophonist Patience Higgins; bassist Paul Beaudry; and conguero Chembo Corniel, plus up-and-comers like violinist/vocalist Mimi Block, organ player Leonieke Scheuble, pianists Andre Chez Lewis and Sean Mason and percussionist Taylor Moore. Neal sang two songs and there were same-room duets by bassist Lonnie Plaxico/drummer Dwayne Broadnax, singer/pianist Dakota Macleod/Ray Naccari and Martha Redbone/Aaron Whitby. Last came a rousing group-sing of The Delfonics' "La La Means I Love You". (TG)

The format for Connection Works' Me, Myself and Eye series had musicians performing solo among the paintings at 440Gallery. But that was the before-times. Now, the series has gone streaming and the participants provide their own inspiration. For **Scott Robinson** (Aug. 15th), that muse was the painter Richard Powers, whose sci-fi artwork has adorned many books and several of Robinson's recent albums and shares with the multi-instrumentalist a homey futurism (Robinson plans a centennial celebration at Roulette in February, pandemic allowing). The stream originated from Robinson's "temple of music", the ScienSonic Laboratory, and even more compelling than the paintings was the collection of instruments on display and in use, including Sun Ra's bass marimba prominent in the background. To name everything polymath Robinson played would take up twice this column's length but it ranged from the aforementioned bass marimba to a primitive tone generator to contrabass saxophone to organ to metal sheets to waterphone to theremin to percussive gourds and literally everything in between (one fears the sound if an earthquake ever hit his part of Teaneck). Despite the abstract nature of the artwork and Robinson's movement among so many instruments a narrative flow was maintained and the experience became an immersive one, alternating between elegiac and apocalyptic. If, at the end of the 70 minutes, alien spaceships didn't land on Robinson's front lawn, then they don't exist. — *Andrey Henkin*



Scott Robinson

Yet another cultural casualty of COVID-19 was the inability for the 2020 class of NEA Jazz Masters to be fêted in person, a highlight of the jazz calendar, which was to take place on the SFJAZZ stage. As such, the proceedings were filmed and professionally edited, providing a slick experience but, as with everything else these days, lacking live-ness. SFJAZZ' Randall Kline opened the "evening", followed by emcee/2017 NEA Jazz Master Dee Dee Bridgewater, who sang "I Love Being Here With You" accompanied virtually by the SFJAZZ High School All-Stars. After a brief bit of cheerleading for the NEA by chairperson Mary Ann Carter, the honorees were presented: **Dorthaan Kirk**, **Reggie Workman**, **Roscoe Mitchell** and **Bobby McFerrin**. The format was a short Bridgewater intro; vignette about the honoree; music, whether by house band of MD/drummer Terri Lyne Carrington, trombonist Steve Turre, saxophonist Morgan Guérin, pianist Gerald Clayton and bassist Kanoa Mendenhall in the case of Kirk (music by her late husband Rahsaan Roland); band with honoree (Workman on "Footprints" and "502 Blues" [with guest Oliver Lake] from Wayne Shorter's *Adam's Apple*, on which he played); specially convened group (Mitchell playing his "Nonaah" with Ambrose Akinmusire, Junius Paul and Vincent Davis); or band with guests (the three McFerrin children singing their father's "Sightless Bird"); thank-you speeches by each awardee; and a closing jam by most of the participants on "Lift Every Voice and Sing". (AH)

With the pandemic all but eradicating opportunities to perform before live audiences in New York, **Orrin Evans** has taken matters into his own capable hands, instituting a series he's dubbed Club Patio in his native Philadelphia: different bands under his leadership throwing down before a small group of socially distanced friends. Reconstituting the rhythm section of bassist Reid Andersen and drummer Nasheet Waits (colleagues in the bands The Bad Plus and Tarbaby, respectively) that first came together two decades ago, the versatile pianist added saxophonist Immanuel Wilkins to the mix to deliver a fiery matinee (Aug. 9th). Playing an old Korg keyboard, which gave the quartet a tonal character recalling the sound of late '60s Miles Davis Quintets, Evans opened the show with an ethereal prelude to his "When It Comes". It built in intensity with serpentine drumming driving searing alto before warm bass brought things down for a soft landing. The set continued with Paul Bley's "Awake Nu", an earthy melody, which found Wilkins blowing brooding Ornette Coleman-ish lines over pulsating bass and dynamic brush work. Evans' exotically infectious "For Miles" featured melodically soaring piano improvisation and solos by Reid and Waits hearkening to North and West Africa before Wilkins took off for the stratosphere. The pianist laid out for the alto saxophonist's steeped-in-tradition reading of "Body And Soul" then returned, swinging Monk's "Rhythm-A-Ning" to close the set. —*Russ Musto*



Orrin Evans & Reid Anderson

Multi-talented **Camille Thurman** livestreamed a show at Smalls (Aug. 8th) that had the full range of her expansive abilities on display. Backed by drummer Darrell Green's trio of Keith Brown (piano) and Thom DiCarlo (bass), Thurman kicked off blowing bold dark-toned tenor on a version of Cedar Walton's "Holy Land", which began with a rhapsodic piano intro. She switched to flute to play the melody of her "Claimin' My Time" (a hard-hitting tribute to Congresswoman Maxine Waters), followed by a lyrical bass interlude and powerful tenor solo, Thurman moving back to flute following a fluid Brown statement before the song came to a climactic close with an explosive drum solo. Thurman's lovely voice was featured singing the uplifting lyric to her "Internalized Self Doubt" from her *Because Of Them, We Are Suite Suite*. A narrative unaccompanied drum solo prefaced Green's "Despondent's Flee", a fiery outing melding AfroCuban and straightahead modes, Brown and Thurman playing with incendiary assurance. The mood calmed with a pair of Thurman vocals, which found her singing optimistic lyrics to her own "Inner Peace" and the beautiful Buster Williams classic "Christina". Solo tenor saxophone opened the leader's "Pursuit With A Purpose", an uptempo hardbopper that got her and the trio all fired up. They closed with Thurman and Green's arrangement of Horace Silver's "Nobody Knows", the words of which offered a pertinent commentary on the times in which we are all living. (RM)

Jazz Standard couldn't present the concert fêting the 60th anniversary of *Sketches of Spain* (Aug. 6th) as an inhouse event, but via the wizardry of technology, the honor was realized "At Home". **Ryan Truesdell's Gil Evans Project** has been performing Evans' revolutionary orchestrations and compositions for the better part of a decade. When Truesdell takes on such projects he does so with near scientific focus, engaging in research of manuscript variations, rummaging files and lost recordings. For this performance of "Concierto de Aranjuez" (Joaquin Rodrigo, 1939), from the unforgettable recording by Miles Davis, Truesdell forged a version inclusive of Evans' reworkings and perfections of the legendary score. The effect was one of brilliance, shimmer, an aerial swath of sound. Regardless of the distance between members of the ensemble, the difficulty of which is made clear by the rubato sections, interconnectedness was unmistakable. Lead trumpet player Riley Mulherkar, founding member of The Westerlies and youth associate of Jazz at Lincoln Center, well demonstrated a mastery of the written parts as well as the aching sonic loneliness that was Davis' trademark. Each sinewy, whispery maneuver felt alive. Founding members of the Evans Project, bassist Jay Anderson and drummer Lewis Nash in the "roles" of Paul Chambers and Jimmy Cobb, respectively, shaded, colored, and slowly propelled this reverie, which breathed distinct awakenings into an utter classic. —*John Pietaro*



Riley Mulherkar

Flushing Town Hall (FTH, Aug. 12th), site of a monthly Jazz Jam, has quite the record of supporting the creative community residing in the area. One such member, flutist, saxophonist and journalist **Carol Sudhalter**, has organized many events in her adopted borough, the FTH Jams among them. Sudhalter's regular quartet served as house band, which, pre-COVID 19, was the collaborative vehicle for the instrumentalists and vocalists filling the stately hall. Since April the series has been remote, allowing the locked-down a regular opportunity to share their music with an audience broader than any Town Hall could hold. Keeping things welcoming, Sudhalter engaged participants in conversation before the 15 sets, starting with the quartet members. Pianist Joe Vincent Tranchina opened with a sweeping "Sunrise, Sunset", followed by drummer Scott Neumann's AfroCuban-cum-samba take on "When You're Smiling" for which he pre-recorded vocals, bongos and percussion, partnering with tenor saxophonist Jonathan Moritz. Bassist Eric Lemon spoke of the Queens jazz heritage and played a moving solo "Summertime" and then Sudhalter performed a relaxed rendition of '60s hit "Get Together" to a Tranchina piano track. While the jam session is dedicated to Louis Armstrong, the connection to the master was loose, but surely in the familial spirit of his jazz ambassadorship. Following were sets of guitar, flute, voice and many others from across the strata and worldwide sphere. (JP)

WHAT'S NEWS

Adding to the woes of New York State's state of entertainment, recent **COVID-19** guidelines have been published that limit any presentation of live music to the solely "incidental" rather than as the main purpose of a diner's visit to a restaurant, causing the cancellation of a number of outdoor gigs, mostly taking place outside of the five boroughs. In related news, the first brick-and-mortar casualty of the pandemic is Washington, DC's **Twins Jazz Club**, which has closed after 33 years.

The **Detroit Jazz Festival** has announced the 2020 virtual event lineup: live concerts will be streamed Sep. 4th-7th at all the festival social media channels and will include an opening night performance of an ensemble piece named "JUSTICE", a tribute to the fight to end racism, the quest for equal rights and Civil Rights icon Rep. John Lewis; Pharoah Sanders; Robert Glasper; and a number of Detroit-based artists. For more information, visit detroitjazzfest.org.

"**Milford Graves: A Mind-Body Deal**", an exhibition dedicated to the life and work of the drummer, is scheduled to be on display at Institute of Contemporary Art at University of Pennsylvania Sep. 25th - Jan. 24, 2021. For more information, visit icaphila.org/exhibitions/milford-graves-a-mind-body-deal.

The **Louis Armstrong House Museum** will hold a virtual gala on Sep. 17th with Jason Moran, Catherine Russell, Bria Skonberg and Director of Research Collections Ricky Riccardi. For more information, visit louisarmstronghouse.org/gala.

As part of the ongoing centennial celebration of Charlie Parker, Hal Leonard will be publishing **Charlie Parker – The Complete Scores**, note-for-note transcriptions of 40 performances for saxophones, trumpet, piano, bass and drums. For more information, visit halleonard.com/product/304599/charlie-parker--the-complete-scores.

Terence Blanchard will be given the Toronto International Film Festival (TIFF) Variety Artisan Award, "recognizing a distinguished creative who has excelled at their craft and made an outstanding contribution to cinema and entertainment" during this year's festival on Sep. 15th, which will take place on all TIFF social media channels. For more information, visit tiff.net.

Roulette has announced its Resident and Commissioned artists for the 2020-2021 season: Sonya Belaya, Jonathan Finlayson, Tomas Fujiwara, Crystal Penalosa and Joel Ross have been selected for year-long residencies. Commissioned artists are: Leila Adu, Ganavya Doraiswamy, Darius Jones, Luisa Muhr, Teerapat Parnmongkol, Mary Prescott and Immanuel Wilkins. For more information, visit roulette.org.

Finalists have been named for the **2020 DCJazzPrix**: Camilla George; DreamRoot; EJB Quartet; Reis-Demuth-Wiltgen; and Mike Casey. The groups will compete virtually Sep. 27th. For more information, visit dcjazzfest.org.

The second round of **Jazz Coalition Commission Fund** recipients have been named: Aaron Johnston, Allison Miller, Ari Brown, Aruán Ortiz, Ava Mendoza, Carla Bley, Carmen Staaf, Connie Han, Cyrille Aimée, Darius Jones, Diego Urcola, E.J. Strickland, Edward Wilkerson, Jr., Eric Person, Eric Revis, Fabian Almazan, Fay Victor, George Schuller, Helen Sung, Immanuel Wilkins, JD Allen, Jorge Vistel, Josh Sinton, Justin Brown, Justin Faulkner, Keyon Harrold, Lesedi Ntsane, Makaya McCraven, Marcus Shelby, Maria Grand, Matt Wilson, Melanie Charles, Michael Formanek, Michael Mayo, Michelle Rosewoman, Milena Casado Fauquet, Morgan Guerin, Nick Dunston, Ralph Peterson, Ray Drummond, Richie Goods, Ronnie Cuber, Sarah Elizabeth Charles, Sarah Hughes, Steven Bernstein, Sullivan Fortner, Sylvie Courvoisier, Theo Bleckmann, Theo Croker, Tom Harrell, Wendy Eisenberg, Willerm Delisfort and William Parker. For more information, visit jazzcoalition.org/commission-fund.

Submit news to info@nycjazzrecord.com



MAKAYA McCRAVEN

BY JORDANNAH ELIZABETH

Internationally acclaimed jazz drummer Makaya McCraven has released a new documentary entitled Universal Beings along with a new musical offering, Universal Beings E&F Sides. The documentary and music share the same title as his critically acclaimed 2018 album. The documentary brings an autobiographical tone to the musical project and allows listeners to experience a behind-the-scenes look at the travels and musical process of McCraven and his many collaborators including Jeff Parker and Brandee Younger. We had a conversation about his new music and doc, travel (pre-COVID-19) and race and gender in jazz and America.

The New York City Jazz Record: Is your newest release, *Universal Beings E&F Sides* (International Anthem), an expansion on your international influences and collaborative work of the album that preceded it?

Makaya McCraven: The process of making a record, in the style that I do, is often more in bits and pieces and there's music that's been unused in their more natural state then unused for a different beat or edit that I created out of some stuff. We were documenting a lot of the process of making *Universal Beings* visually. We were always intending [to put] together some sort of "Making of" or documentary around the record.

When we started working on that, I really wanted to have only music that wasn't on the record in the doc, as a behind-the-scenes kind of look at the record. Actually, the number of the pieces on the record, of the *E&F Sides*, I cut up from video files with the audio attached. So, now there is also some type of visual representation of what the editing looks like and you can kind of witness the going back in time, the loops and the cuts through the shots. So, that was some of the way these tracks were created and the concept of doing the tracks on the *E&F Sides* came to be was all based around making this film.

TNYCR: What does the documentary express that your albums can't express?

MM: I think in dealing with a completely audible platform and format there's always kind of a mystery to who is making it, what they look like and what the environment was like. Even going back to *In The Moment*, when I made that record, what was really cool and special about that was that all those recordings happened in the same space, which was this small bank vault with this copper deposit box they turned into a lounge in this bar/restaurant, while I was performing at this weekly gig. You don't get to see that environment and when you hear the music and especially after I filter through my process, I feel like the recordings can take you to all sorts of other places in your imagination. So, to have a visual window and to be in the room, I think it's like pulling back the covers and revealing something that was unknown before and give some insight to the process of making music and what the feeling was in the room and

who was behind it.

[For this album] The L.A. sessions were in an intimate space at [guitarist] Jeff Parker's studio in his garage. We were together and it was an intimate kind of session. In Chicago, we were in a gallery space, so you know people don't necessarily have that context if you just hear the record. So, it's something I've always wanted to bring people into the process because I got a lot of comments after *In The Moment* that people were not aware of some of the editing and looping. They just thought we were just playing.

It's not a secret that I'm making the tracks the way I make them and I don't want it to be.

TNYCR: What's your favorite part of the recording process, the jam sessions or the post-production in beat making?

MM: Right now, I would say I am missing the recording part because we don't get to play together. I'm also missing the performance part, the live music part. I grew up playing and it's always been an inherent part of my being and the production stuff and the writing is something I developed as a passion. So, it's kinda from different places but for me, it's really apples and oranges.

TNYCR: Does traveling energize you and inspire you or is it more of an ingrained process that you've been doing since you were a child?

MM: It always kind of invigorates me, traveling the world, because it's so vast, it's never the same. Traveling a lot, with the frequency that I was keeping up for a while, becomes very exhausting and draining. And so there are times where I definitely am like, man, I do not feel like going and getting on this plane and going to this place. I just want the comfort of my own home.

The challenges of being on the road without your family can be weary on a person. With that being said, last summer when I was feeling totally burnt out and we were in Turkey and we're walking through the Grand Bazaar, you see music on the streets and all sorts of delicious food and culture and you're meeting people and to me that's just super inspiring, always.

It's such an amazing feeling to me. To see the difference when it comes to access to wealth or access to resources, what people's positions are in different places. Something that is always powerful to me is when I'm traveling around and everyone is doing the same things: gathering together, eating, drinking, making music and working. There is, in a very simple way, that universality in the human experience that, I feel when you're traveling, is in your face.

But, yeah, it's draining and when you're traveling like that you always have to be in a heightened awareness for your own safety when you don't understand the language, don't know where you are, don't have the right currency, you don't know all the

laws. So, you're in a more compromising position and you always have to be on your toes and that's invigorating too. And I think that's something that not enough people in this country have experienced—being the other, or being in a situation where you're uncomfortable, realizing that your way is not the only way, or don't like being challenged with something that you hold in your ideals, I like that. To me that is also constantly inspiring when I have my own ideas challenged by being somewhere else.

TNYCR: You were born in Paris and because of your touring and the nature of your career you can be based anywhere in the world. Why did you choose an American city, specifically Chicago?

MM: After I was born in Paris, my dad [jazz drummer Stephen McCraven] wanted me to grow up in America for the music, for his culture, the opportunities at the time, for him and for us. But now in my life, I kinda lived in multiple places. I moved to Chicago because of my wife. She got a job at Northwestern as a tenure-track position 10 years ago, so I embedded myself in the Chicago music community and it has become like family to me. At this point, we're here, I don't know what's next but we're here.

TNYCR: Do the social and racial issues in America inform your music?

MM: Absolutely. Maybe other people are different, but I can't imagine it not. It definitely comes out in everything I do. I think when dealing with racial issues in America, we tend to just talk about America. America is very unique in a lot of ways, but the liberation of oppressed people is a global discussion. That also becomes a big part of my music. Whether we're talking about a variety of oppressed people and Black people, there are Black people all over the world in similar conditions. We have a special breed of violence here in America, which is scary, but these are global issues.

TNYCR: So, on the topic of jazz and gender, you have a number of women playing on your album. Did you make it a point to have women play on your album or were they organic collaborations?

MM: A little bit of both. It was definitely a conscious effort to reach out to a lot of women to work with. In general, and on this project particularly, it was something I've been thinking of and been in the larger conversations in jazz. I've been talking about doing some sort of thing with Brandee [Younger] and Tomeka [Reid] together for some years now. I've worked with both women in the past and have known them for quite a long time. It felt appropriate to make sure there is representation on the whole record. I would say it was quite organic yet there is an underlying effort to being, I hate to use the word, "inclusive". Just do the work.

TNYCR: If you could predict the future of jazz in the next 10 to 20 years, where do you think it's going?

MM: To the moon, baby! ❖

For more information, visit makayamccraven.com

Recommended Listening:

- Makaya McCraven—*In The Moment* (International Anthem, 2013)
- Marquis Hill—*The Way We Play* (Concord, 2016)
- Junius Paul—*Ism* (International Anthem, 2016-19)
- Antoine Berjeaut/Makaya McCraven—*Moving Cities* (I See Colors, 2017)
- Makaya McCraven—*Universal Beings* (International Anthem, 2017-18)
- Makaya McCraven—*Gil Scott-Heron - We're New Again: A Reimagining by Makaya McCraven* (XL, 2019)



SUSANA SANTOS SILVA

BY JOHN SHARPE

Stockholm-based Portuguese trumpeter Susana Santos Silva displays a relentlessly searching attitude and, as a result, has developed into one of the most daring European players, appearing with an increasingly starry circle of improvisers, including Fred Frith, Hamid Drake, Mat Maneri and Evan Parker. Though spending much of her time in free situations and collectives, she also leads the quintet Impermanence, which has just issued its second album.

Her love of music came from her grandfather, a marching band enthusiast, who taught Silva her first notes on the trumpet. Music school and college in Porto followed, first with classical, then later jazz studies, as well as further study in Germany and the Netherlands. But at the same time she got on-the-job training. "When I was 17 I joined the Orquestra Jazz de Matosinhos, which is a big band here in town." It was there that her interest in jazz grew alongside an appreciation of the likes of Miles Davis, Clifford Brown and Freddie Hubbard. "I started to listen more and more and I discovered more things. It was like a very natural and slow process of falling in love with that music, only to figure out later on that I also wanted to move forward a bit on my own playing, maybe I didn't have to exactly play what those folks played then."

Her move into free improvisation was part of a natural evolution. "I was trying to figure out where was the truth for me in my own playing. Playing traditional music or when I played standards, it was super fun, but I never felt it was my own music. I just kept on exploring and trying to find things that really spoke with me. Then I discovered all kinds of musicians that play more freely, free jazz and even further away from that, totally improvised music. Somehow that is what made more sense to me, because then whatever came out it would be myself. And, of course, inside that playing are all the influences that I have since forever, all these trumpet players, all kinds of music I played and listened to. It really made sense to me. OK, I can do whatever I feel like and it will be right!"

She drew on that process of self-discovery during lockdown, which caught her away from Sweden but in the apartment she maintains in Porto, the outcome being the recording and digital self-release of an album of solo trumpet, *The Same Is Always Different*. "When I look out of my window it is always the same view I see every day, but if you sit and look outside there is always something new to discover." On each track, Silva investigates a discrete sound world, exploiting myriad different techniques. Opener "The" is an astonishing nearly 20-minute circular breathed tour de force. "It's very minimalist in a way, but within that sound there are millions of things happening. I wanted to mirror my existence during this lockdown when we were stuck at home and every day was the same, but not really."

She took a different approach for *Life Is A Mystery* on the Belgian Matière Mémoire label, which offers an almost psychedelic array of timbres. It's part of a series

of solo LPs by 20 different artists during 2020, with music on one side and artwork on the other. "It's a super interesting thing that I was very happy to be invited to do, because most of the other musicians are maybe in the electronic world, as well as drones and noise sometimes. I also manipulated sounds on my computer. There's some trumpet playing, there's also some field recordings. That was also a lot of fun to do because it was something new for me that I didn't do before."

While much of Silva's activity is as a free improviser, in a range of ad hoc and ongoing groupings, she also composes for her quintet Impermanence. "This is the only band I have that I actually write all the music that we play. Because for me it is really difficult to find the balance between what is written and the freedom that you give to the musicians and the improvisations. I've always been interested in trying to meld these two together in a way that you can't really understand when one ends and the other begins." *The Ocean Inside A Stone* sounds looser than the band's eponymous debut, even though the personnel remain unchanged: Silva (trumpet, tin whistle, voice), João Pedro Brandão (alto saxophone, flute, piccolo), Hugo Raro (piano, synthesizer), Torbjörn Zetterberg (electric bass, voice, qraqeb) and Marcos Cavaleiro (drums). "From the first record to the second I tried to write even less, so the musicians are not so focused in the written music but they have space for improvisation."

She also tweaked the instrumentation between records, seeking to emulate the input of sound artist Maile Colbert on the first album. "I wanted to explore a little bit more this electronic world, but in a way without using computers, but use instruments that had that feature, like the electric bass with a bunch of pedals that Torbjörn uses, or the synthesizer together with the piano. So that was my idea so they could bring that characteristic to the music and we could go different places, instead of being completely acoustic."

Coming up on Clean Feed Records is a release from another outfit to which Silva has contributed compositions, called *Hearth*, a collaborative project with Slovenian pianist Kaja Draksler, Danish saxophonist Mette Rasmussen and Argentinian saxophonist Ada Rave. "The music is pretty free, but we have concepts, some things that we worked out. Each one of us brought something to the table and we worked on that."

While Silva was pleased to perform her first concerts in front of a live audience in Portugal in early August just days before talking, she still has regrets about an experience she missed out on as a consequence of the COVID-19 pandemic. "I was going to play with Anthony Braxton in Lisbon and in Oslo. I was very happy to get the invitation of course. We were going to play trio with an accordion player from New Haven. It's just very sad. So we will see if the future will bring it back." ❖

For more information, visit susanasantossilva.com

Recommended Listening:

- Susana Santos Silva – *Devil's Blues* (Toap Music, 2010)
- Susana Santos Silva/Torbjörn Zetterberg – *Almost Tomorrow* (Clean Feed, 2012)
- Kaja Draksler/Susana Santos Silva – *This Love* (Clean Feed, 2015)
- Torbjörn Zetterberg & The Great Question – *Live* (Corbett vs. Dempsey, 2017)
- Susana Santos Silva – *All The Rivers (Live at Panteão Nacional)* (Clean Feed, 2017)
- Susana Santos Silva – *The Same Is Always Different (s/r, 2020)*



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NICHOLAS PAYTON

BLACK AMERICAN MUSIC

BY RUSS MUSTO



COURTESY OF THE ARTIST

“About as cool as a Black man in America could be,” Nicholas Payton replies succinctly from his home in New Orleans when asked how he’s been doing since the COVID-19 pandemic has taken hold. Payton played his last gig before a live audience on Mar. 7th in Colorado Springs with his group The Light Beings and has had every gig scheduled for the remainder of the year cancelled. But that hasn’t prevented him from remaining productive. Since the lockdown began, he’s been streaming live performances from various NOLA locations as part of his Blue Note at Home weekly residency. And he’s released two new albums.

The first date, *Quarantined with Nick* (Paytone), an electronic outing featuring Payton on trumpet, keys, and bass with his trio of vocalist, looper, and beat-maker Sasha Masakowski and Cliff Hines on modular synthesizer, gives the date, in Payton’s words “a very hip-hop and deejay element.” He declares, “I think it speaks to the moment. It starts out with the uncertainty and angst around the shelter-in-place order that seemed to come out of nowhere and then about four tunes in it begins to warm up a little bit. But the idea behind that project was to produce an album that sounded like COVID, if that’s at all possible, and all the hysteria and politics surrounding it.” The second album, *Maestro Rhythm King* (Paytone), is a Quiet Storm-type solo effort on which he plays all the instruments and sings. He says, “It’s a vocal R&B album, so it imbues an overall warmer, more soulful feeling.”

Payton prefers to describe the art form in which he operates as Black American Music (BAM), eschewing the word jazz. He’s noted, it’s simply an acknowledgement of where the music comes from and not a pronouncement of who can and cannot play it. Growing up in New Orleans he was exposed to an expansive array of music, beginning in his own home. He says, “Music was always a part of the fabric of our household, not only because of my parents, who were both musicians [his father was the late great bassist-sousaphonist Walter Payton; his mother plays piano and sings] but obviously being in New Orleans, which is a cultural hotbed for so many great artists, who I admired and looked up to long before I made the decision to become a professional musician. These were just my elders and people who felt like family. So it was a resource.”

“As soon as I could crawl up on stuff I was playing music. I didn’t start formal music studies until I was about four and my first formal instrument was actually violin; not that many people know that. I started on Suzuki violin, but I really didn’t like it that much, so I asked my father for a trumpet and for Christmas of my fourth year he bought me a pocket trumpet and, with the exception of maybe a year or so in my preteens, I’ve been playing it ever since.” Payton made his first “professional” gig at the age of nine. He remembers, “My father took me out with him to a Mardi Gras parade he was doing and asked me to bring my horn. It was with the Young Tuxedo Brass Band and it was under the leadership of the late great Herman Sherman and the guys let me sit in the whole parade and at the

end of it they all chipped in a dollar a piece and gave me nine or ten dollars salary. I thought, I just had the time of my life for the last few hours and I got paid. So that made a lasting impression on me – how incredibly exhilarating it was and to actually be able to earn a living doing it.”

Payton studied music formally at McDonogh #15 Elementary School, an arts magnet school, where his father was the band director. “That was really a large part of how I became a multi-instrumentalist because my dad often stayed after school,” he recalls. “When classes were over I would hang with him and would pick up a lot of the instruments. After a while he noticed that I had developed a certain level of proficiency on many of them, so it became my job to tutor beginning students after school, which forced me to learn even more in depth.” When he was about 12 Payton started hanging out with Wynton Marsalis, getting lessons from him. He thinks it was probably through Wynton that the trumpeter’s father Ellis Marsalis first heard about him, which led to his cameo appearance on the pianist’s *A Night At Snug Harbor, New Orleans* (Somethin’ Else) album, at the age of 15.

Following his introduction to the international scene touring with mentor Clark Terry’s band, Payton’s first two high profile tenures were with pianist Marcus Roberts, the next with master drummer Elvin Jones. He recalls the enormous differences between the two: “Marcus was just beginning to leave Wynton’s group, so I went with him in the summer of 1990. He was fresh off doing that album *Deep In The Shed* where he had all these long-form, through-composed things with three horns and because he was blind there was no written music at that time. We would learn parts from him playing the piano, by ear... And he was very specific in terms of how he wanted every note played; he would hum the inflections—‘bend a little bit here’—everything had to be just so.

“Elvin’s thing was the other end of the discipline spectrum, just completely loose. And at that point I had never worked for a leader that commanded so much intensity from you, song after song, night after night. Him coming out of the whole Coltrane thing playing one song that might last 40 minutes to an hour. He’s the only bandleader I’ve ever worked with who got mad if you didn’t solo long enough. Sometimes I felt like, well, there are three horn players and two of them just took extremely long solos, so I’m just going to take a couple of choruses and let someone else have it. And he let me get away with that a couple of times and then one night he pulled me on the side and said, ‘Motherfucker, what are you doing? I’m paying you to play, I want you to play on every song.’ And that was that. I never pulled that shit again.”

Payton’s vision has steadily evolved through the years into something uniquely his own. He asserts, “Basically my concept for making an album these days comes from my compositional process since 2002, which is when I say I stopped formally writing songs and let songs write themselves. It was this idea that when I have an inspiration, or when I hear a melody, or

when I hear a groove, or I hear a bassline or set of chords, I’ll go to a recorder and sing that idea, or play that idea, or speak that idea into the recorder. As you can imagine that over the past almost 18 years I have quite a Rolodex file of songs and ideas. So when I go to do an album I go to my reservoir and pick which ideas that I feel fit the project.”

The concept has also inspired his live performances, as can be heard on his *Relaxin’ With Nick* (Smoke Sessions) album, recorded during an engagement at Smoke with bassist Peter Washington and drummer Kenny Washington. He says, “We explore a lot of different grooves on the record. I’m particularly proud of the fact of me being able to get Kenny Washington compliant with me playing Rhodes and electronic instruments, which is not something that he’s done a hell of a lot of, if at all. I might be the first person with who he’s played over samples and loops and various things like that.”

Payton’s methodology is perhaps most evident on his *Afro-Caribbean Mixtape* (Paytone) album. “I called it that because it was a mixtape in the sense of the old days of the mixtape where we would put some of our favorite ideas or songs and create this musical collage. So I went through my phone and picked the beats or the phrases for tunes or motivic ideas that I felt would work best. But I also always had the idea that I wanted to weave into that collage Black voices of intellectuals. People like my good friend Dr. Greg Carr. Dizzy Gillespie is heard on the album. Miles Davis and Max Roach, who’s been a big inspiration to me in terms of BAM... With these voices I was able to create musical works that spoke to the tenor of the philosophical and social ideas of Black Liberation that I had previously been espousing only in my literary work.”

Payton’s political writing may have engendered more than a bit of controversy, but current events might be said to have vindicated his views. He declares, “We’re at a crossroads. We have a choice and a chance I believe to really make some fundamental and foundational changes, not only in this country, but also in the world. What we do in this moment, in these next couple of months, these next few years, is going to be the determining factor on the next 50 years. So I think that it’s really incumbent upon us and what we bring forth. The choice is up to us.” ❖

For more information, visit nicholaspayton.com

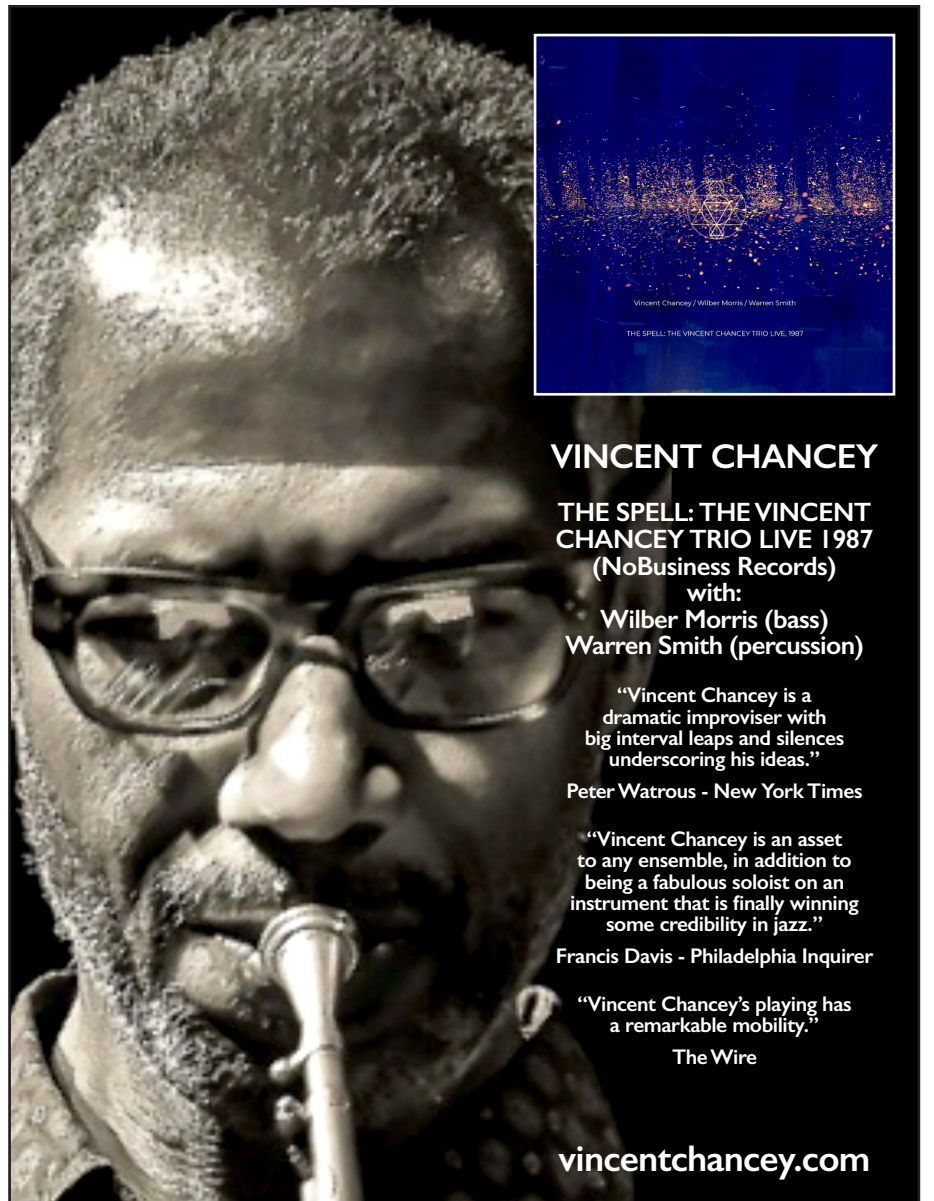
Recommended Listening:

- Nicholas Payton/Wessell Anderson—*New Orleans Collective* (Paddle Wheel-Evidence, 1992)
- Nicholas Payton—*Gumbo Nouveau* (Verve, 1995)
- Christian McBride/Nicholas Payton/Mark Whitfield—*Fingerpainting* (The Music of Herbie Hancock) (Verve, 1997)
- SFJAZZ Collective—*Live 2005* (2nd Annual Concert Tour) (SFJAZZ, 2005)
- Nicholas Payton—*Afro-Caribbean Mixtape* (Paytone, 2016)
- Nicholas Payton—*Relaxin’ With Nick* (Smoke Sessions, 2019)

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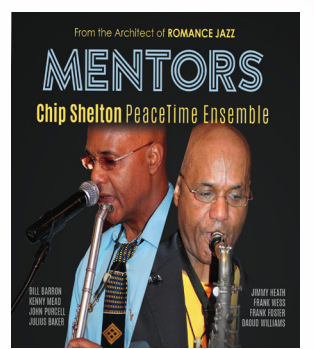


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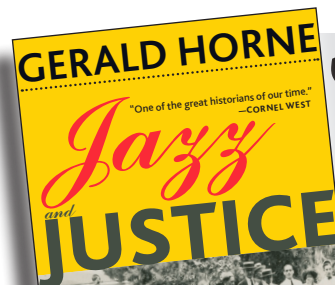
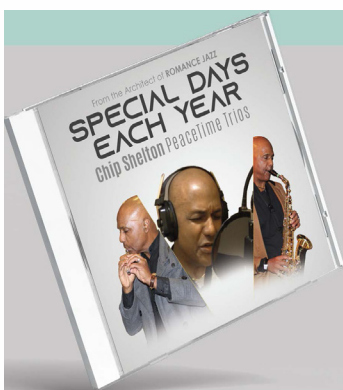
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SONNY GREENWICH

BY SYLVIA LEVINE

Guitarist Sonny Greenwich is among the pantheon of jazz players known and respected, almost revered, by fellow artists and serious listeners, but barely known to a larger audience. Now 84, Greenwich, it is true, never sought the spotlight and, except for brief periods, plied his trade in his native Canada. Most of his recorded output has been for small independent Canadian labels with little distribution outside of that country, including his own Kleo Records.

One major exception has brought the guitarist's unique style to jazz fans worldwide: the new Mosaic boxed set of saxophonist Hank Mobley's Blue Note 1963-70 recordings contains several pieces with Greenwich on one session, *Third Season* from 1967. "I was in town working with John Handy at the time and Horace Silver and Lee Morgan both recommended me to Hank Mobley for this recording," Greenwich recalls about how he happened to be on the date.

The notes from the set add: "The seventh voice on most tracks is Canadian guitar legend Sonny Greenwich, in his only visit to Rudy Van Gelder's or any other US recording studio. Greenwich...adds a venturesome concept that leaves this listener wishing he had found the opportunity to bond with other Blue Note artists such as Larry Young."

Also released this year is an in-depth 322-page biography of Greenwich by respected Canadian journalist Mark Miller: *Stars and Strings*, sure to be the go-to source for everything Greenwich. Miller has published several long-form pieces over the years on this highly original Canadian guitarist, notably an essay in *Jazz in Canada: Fourteen Lives*, from 1982. The Greenwich book is clearly the culmination of a long association with and interest in the life and career of

Greenwich and, incidentally, shines a light on the history of Blacks in southern Ontario.

Born in Hamilton, Ontario in 1936 and raised in Toronto, Greenwich, like many other Black musicians, came up playing in R&B bands in the late '50s. By 1965 he was on the North American jazz circuit, accepted and respected by fellow artists on both sides of the border. He played in New York at the Village Gate with saxophonist Charles Lloyd in 1965 and for several months on both coasts in 1966-67 with Handy, culminating in a Columbia recording, *Spirituals to Swing*. He led his own groups in New York as well and performed at the Half Note, Village Vanguard and other clubs, in the same period as the Mobley session. After working with Miles Davis in Toronto around 1969, Greenwich came close to joining him, he confirms.

Greenwich's talent was slowly recognized by critics and musicians. Fellow guitarist Barney Kessel wrote in *The History of the Guitar in Jazz*, "There is a deep sincerity in Sonny's music...and I consider him a rare kind of talent." In 1971, Mike Bloomfield in *Guitar Player* magazine said, "...dig this Sonny cat. He's the Coltrane of guitar players."

Greenwich claims more of a spiritual connection to John Coltrane than a musical one; the writer and lyricist (also Canadian) Gene Lees has said that a meeting with Coltrane in Buffalo around that time began the affinity. Greenwich has emphasized, "When I decide to play, I play to awake people spiritually. That's the only reason", a quote that Miller repeats in the new book while going more in depth into the influence of extra-terrestrial vibrations on Greenwich's technique and compositions.

Peter Leitch, the New Yorker/fellow Canadian guitarist, said, "In the late '50s and early '60s Coltrane and his rhythm section were changing the music. There were things 'in the air' and in the music that weren't there before, such as pan-modality and melodic structures using fourth intervals and pentatonic scales. The group with drummer Elvin Jones and pianist McCoy Tyner broke up the rhythms of jazz in new ways and Sonny was one of the first guitarists to interpret these things in his playing." Greenwich's recording of "Mademoiselle de Paris", for example,

gives a clear nod to Coltrane's arrangement of "My Favorite Things" some years earlier.

Greenwich's approach caused quite a stir and fellow musicians wanted to know about him—although audiences were not always ready for his unique sound, bordering on distortion, or the strange content of his playing. He recalls, "When I was in New York, Bill Evans had one of his musicians approach me to come over and talk with him about what I was doing. So I talked with Bill about what was the basis of my music and I was telling him that I liked Ravel, Debussy and particularly Hindemith, because I could hear in Hindemith what I know now are fourth intervals, the same thing I was working on. I would play those kinds of things in my solos and I guess that is what Bill was hearing. A funny thing—after talking with Bill Evans in the club, maybe a year later I saw him on the street and he started up the conversation right where we left off!"

By the '70s Greenwich was back in Canada, where he has remained, in Montréal in recent years. Immigration troubles were one impetus for his departure at what seemed like a high point in his performing career in the States; the Miller book details several immigration struggles—for example, in connection with the Vanguard week, which caused him to miss the first set of his own gig.

He doesn't see the return to Canada as an interruption in a promising career. "I had been working on my own way of playing before I went with Handy but when I went to join his band I had to change around to his music and I put my own things aside. So it wasn't hard to go back. I wanted to get back to my own thing and work on my own music."

The guitarist also clarified some of the mystery connected to his approach to music and his artistic vision—and being mysterious is central to his persona: "I have a spiritual, metaphysical connection to my music, which I try to tell people about. That's the basis of my playing, of my music. I was interested in painting and in philosophy before I started playing. Then I turned out to be a musician and those things stayed with me. I was influenced by Paul Klee's art, by Cubism. I looked at the guitar frets as cubes. Since

(CONTINUED ON PAGE 13)

LEST WE FORGET



CLIFFORD BROWN

BY GEORGE KANZLER

Benny Golson's great jazz elegy makes it hard to forget trumpeter Clifford Brown. Most trumpeters worth their salt who have enjoyed jazz careers since Brown died in 1956 have recorded and/or performed "I Remember Clifford".

Brown, aka Brownie, was hailed in his day for his "clarity of sound and grace of technique". Yet "his day" was extremely short. Almost his entire discography encompasses only 36 months, from June 1953-May 1956. During that time he recorded an astounding number of times, in a surprisingly wide range of situations, from big band to small group, with strings to jam sessions, as well as with singers.

For trumpeter Dave Douglas, "Brown was the first trumpeter I heard and studied who made me hear how a trumpet player could be as smooth, crafty and slick as the saxophonists. I subsequently figured that out about a lot of other players, but so many of us heard that through Clifford. The warmth of the sound, the

articulation, the ideas, all just a pure joy."

Brown was born in Wilmington, Delaware on Oct. 30th, 1930 and was a prodigy in math and chess as well as music, settling on the trumpet when he received his own at 13. He was already playing professionally around Wilmington and Philadelphia when, at 19, he was in an auto accident, which hospitalized him for a year (foreshadowing the accident that would kill him Jun. 26th, 1956 at the tragic age of 25). In June 1953, he recorded three albums for Blue Note: a quintet date co-led by Lou Donaldson, part of the New Faces-New Sounds series; a J.J. Johnson Sextet date, *Jay Jay Johnson With Clifford Brown*; and his own sextet LP, *New Star On The Horizon*, with saxophonists Gigi Gryce and Charlie Rouse, plus the rhythm section of the Modern Jazz Quartet. He was also part of Tadd Dameron's Big Ten *A Study In Dameronia With Tadd Dameron* on Prestige that same month.

Brown spent the last months of 1953 in Europe, where he had gone with Quincy Jones' ill-fated big band tour. While there he recorded in a number of contexts from big band to small groups, including quartet, under his own name or in partnership with Art Farmer, Gryce or Lionel Hampton.

In February 1954, Brown became the trumpet voice of hardbop, recording the three volumes of Art Blakey's *A Night At Birdland* (Blue Note), in a quintet with Donaldson (alto saxophone), Horace Silver (piano) and Curley Russell (bass), a prequel of The Jazz Messengers.

However, unlike many leading lights of the hardbop era, Brown did not record mainly for the legendary independents Blue Note and Prestige. By the summer of 1954 he had joined drummer Max Roach to co-lead what was arguably hardbop's greatest band: the Clifford Brown-Max Roach Quintet. The band featured the piano and spectacular arranging talents of Richie Powell (Bud's younger brother), tenor saxophone of Harold Land (replaced by Sonny Rollins in 1955) and bassist George Morrow.

The Brown-Roach Quintet signed with EmArcy, the jazz label of Mercury Records, where producer Bob Shad had the money, clout and backing of a major label and the freedom to record its popular stars in jazz settings. So we have Shad and EmArcy to thank for Brown's memorable appearances on albums by singers Sarah Vaughan, Dinah Washington and Helen Merrill, as well as *Clifford Brown With Strings*, recordings that we would never have had from the small New York independents like Blue Note and Prestige.

"By 1955...Brown had become the most applauded young player in jazz," Whitney Balliett in *The New Yorker*. "He had color and fire and great forward motion. His solos in outline resembled [Fats] Navarro's, but they were delivered with greater intensity...Brown raced and swam around his horn, as if he had intimations of his limited time and had to get as much said as possible."

(CONTINUED ON PAGE 13)

TROUBLE IN THE EAST

BY MICHAEL COBB

Founded in late 2015, Trouble in the East Records is a musician-run label based in Berlin, Germany. The name is in jest to their former East Berlin origins and in earnest to the composition "Trouble in the East" by Ornette Coleman from his 1969 album *Crisis*. The concept was born out of a desire for independence as well as creating a platform to share with like-minded colleagues and friends.

When asked what is special about the label, guitarist Alberto Cavenati explains, "We did not have a detailed operational plan when we started five years ago, but we knew that we did not want to limit ourselves and target a specific style. Instead of looking for anything in particular, we wait for something surprising and fresh. We work a lot with like-minded friends and colleagues, so in our catalogue you will find a lot of Berlin improvisers and composers all coming from jazz, free jazz, or improvisational music. But we want to keep it open and maintain a balance between identity and diversity."

There are only three people running operations: trombone player Gerhard Gschlößl, drummer Sunk Pöschl and Cavenati, who also play together as a trio. Gschlößl and Cavenati had been discussing starting a label and decided to go for it when they put out their first record as a trio, which became the first release on the label. Their initial intention was to be able to publish work quickly and independently with

complete control of every aspect related to the manufacture of releases.

As far as how being a musician-run label affects operations, Cavenati says, "Musician-run labels are becoming the standard. We don't have any business goals and we don't make any money with the label. You can think of it more like a platform.

"We don't have obligations, we don't have to release a certain number of records and we do what we like. The downside is that you have to learn a lot of things and it's a lot of work, from the website to taking care of the promotional side, shipping the items and so on and so forth, all things we did not have prior experience with. We are still learning and slowly getting better and more confident."

Known for having a wide spectrum of styles where improvisation is a main feature, the jazz scene in East Berlin is a place where, "you are going to find musicians who are comfortable crossing between more radical 'free' improvisation settings and situations where composition of some sort plays a role. On the other hand, others adhere strictly to a distinctive aesthetic. Sometimes they mix a little bit, sometimes they don't so much," Cavenati says.

"Getting back to the label, we tend to like overlapping styles, provided that it results in an individual perspective on music by the artist. In general, there is still a lot of music in Berlin, from *Echtzeitmusik* to postbop and everything in between, and there is good communication between generations, which I think is really important. The community is getting bigger and bigger with a lot of musicians moving here from all over the world."

Regarding how Coleman and free jazz influence

the label, Cavenati says, "Gerhard wanted the label name to refer to something specifically musical or to some of the legends of improvised music and our heroes. It didn't have to be Ornette, but since he had passed just a few days before we were discussing the name, we wanted to pay homage to him. We found that 'Trouble in the East' served the purpose being descriptive of our experience, since we live in the former East Berlin, while also being sort of an inside joke as well as a declaration of love and an homage. Ornette has been a major influence for generations of musicians; he is one of the giants."

As to how Germans approach jazz, Cavenati states, "I am not German, I am Italian, and if you asked me if there is a particular Italian way to play jazz I would say no...but in Germany, I think that there are some incredibly original musicians who express their own sensibility as a result of the environment they grew up in and in many cases distanced themselves from the American jazz continuum. Improvised music has always been first and foremost social music [that was Miles Davis' definition of jazz] so it must be influenced by the social environment where it is conceived. In this sense, all music is local and if the community of musicians is big enough and active enough that it results in people influencing each other, I think we can talk of a Berlin sound."

In regards to how the pandemic has changed things, Cavenati says, "The pandemic changed and is still changing a lot of things in a very dramatic way. The music community was hit like everybody else and the dramatic consequences have been thoroughly examined and discussed." He continues, "One positive

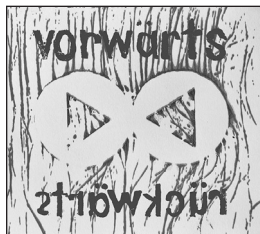
(CONTINUED ON PAGE 13)



Concurrences
Der lange Schatten



Matsch und Schnee
Silke Eberhard/Maike Hilbig



Rewarding Environment
Vorwärts Rückwärts



Fifty-Fifty
Aki Takase/Rudi Mahall



Bitte!
Ein Gschlößl Pöschl mit Cavenati

VOXNEWS

BEYOND TWISTED

BY SUZANNE LORGE

Over the 80+ years of her career, **Annie Ross** succeeded in changing the course of vocal jazz history. Following in the footsteps of Eddie Jefferson, she was an early pioneer of vocalese, penning lyrics to, most famously, "Twisted", Wardell Gray's bebop head by that name. Later, she co-founded ground-breaking vocalese group Lambert, Hendricks & Ross, whose tight jazz voicings and crisp, syncopated grooves helped to popularize the new form of vocal jazz. Ross died in July, just shy of her 90th birthday, but her vocalese legacy lives on in contemporary jazz singers like **Dianne Reeves**, **Kurt Elling** and **Giacomo Gates** and in vocal groups like **The Manhattan Transfer** and **New York Voices**. Singer **Lorraine Feather**, whose father, noted jazz journalist Leonard Feather, coined the term "vocalese", also stands out as a superb practitioner of the art. And newcomers like **Jazzmeia Horn** and **Veronica Swift**, who grew up immersed in Jon Hendricks' music, are likely candidates to bring vocalese to the next generation of singers. Today, though, we can observe that the vocal tradition that Ross helped birth with "Twisted" has become, like scatting, one of the hallmarks of a great jazz singer.

Singer/pianist **Diana Krall**, too, has succeeded in changing the course of vocal jazz history with her unprecedented success as a crossover jazz artist in a post-rock world. That success derived in no small part from the creative collaboration with her longtime producer, Tommy LiPuma, who passed away in 2017 at 80. Krall will release the next installment of her impressive oeuvre with LiPuma, *The Dream of You* (Verve), on Sep. 25th. By the time of LiPuma's passing, he and Krall had turned out about a dozen top-selling, critically lauded albums. There were some other tracks, though, that LiPuma had worked on with Krall in 2016-17, shortly before his death, that were never released; the new record comprises a dozen of these tracks—all standards and pop tunes—featuring various finely calibrated duos, trios, quartets and a string ensemble, with Krall often on piano, always on vocals. How wonderful that there are more gifts from the Krall-LiPuma partnership to unwrap.

Seth MacFarlane long ago proved his worth as a crooner of the highest order. Not to diminish his contributions as a TV creator and actor, but dude can sing. His sixth studio date, *Great Songs From Stage & Screen* (Republic/Verve), delivers just as the title suggests: a slew of hummable tunes first played on the boards and silver screen. Backed by full orchestrations, MacFarlane applies his fine baritone to tunes like Rodgers-Hammerstein's "Ten Minutes Ago", Cole Porter's "You'd Be So Nice To Come Home To" and

Lerner-Loewe's "I Loved You Once In Silence".

A third must-hear Verve release this month: *The Lost Berlin Tapes*, a new **Ella Fitzgerald** recording from a March 1962 concert at Berlin's Sportpalast, held just a few months after the construction of the Berlin Wall. Two years earlier Fitzgerald had recorded one of her most beloved records of all time in that city—the Grammy-winning *Mack The Knife: Ella in Berlin*, also on Verve. (This album was inducted into the Grammy Hall of Fame for its historical significance in 1999.) On the latest finding, she sings from her usual setlist at the time, with only a small overlap in tunes from the earlier release. The later recording also includes some rarities for Fitzgerald: Leslie Bricusse's "My Kind Of Boy", Ray Charles' "Hallelujah, I Love Him So" and Big Joe Turner's "Wee Baby Blues".

Champion Fulton acknowledges Charlie Parker's centennial with *Birdsong (s/r)*, a hip collection of 11 classic tunes Parker either wrote or popularized. Fulton added saxophonist Scott Hamilton to her usual quartet (besides Champion on piano, bassist Hide Tanaka, drummer Fukushi Tainaka and flugelhorn player Stephen Fulton). Ever inspired, Fulton's renditions of these tricky favorites radiate warmth and charisma.

Pandemic PSAs: the ninth annual **Sarah Vaughan Competition**, scheduled for Nov. 22nd, remains in play. Deadline for this year's submissions is Sep. 8th at 5 pm. The Jazz WaHi Vocal Series, too, continues as planned, with singer **Beat Kaestli** up next on Sep. 3rd. ❖

EDDIE GALE

BY ANDREY HENKIN



COURTESY OF THE GALE FAMILY

Trumpeter Eddie Gale, who had mid '60s credits under Sun Ra, Larry Young and Cecil Taylor but was better known for his own albums, died Jul. 10th at 78.

Gale was born Aug. 15th, 1941 and raised in the Bedford-Stuyvesant section of Brooklyn. While he studied with Kenny Dorham, during a 2003 interview for this gazette by Laurence Donohue-Greene, Gale additionally credited as influences Clifford Brown ("one of the strongest lyrical trumpeters"), Miles Davis ("Miles was sharp and set the trend"), Dizzy Gillespie ("strength to stay upstairs"), Webster Young ("with him and Miles together, you didn't know who was who!") and Clark Terry.

Early jobs were quite broad and equally informative: membership in the Sun Ra Arkestra (appearing on the 1962 El Saturn album *Secrets Of The Sun*) and work with Cecil Taylor (*Unit Structures*, Blue Note, 1966) and Larry Young (*Of Love and Peace*, Blue Note, 1966). Presumably the latter two credits got him noticed at the label because a couple of years later Gale made his leader debut and follow-up for the imprint, *Ghetto Music* (a quintet plus vocal choir set) and *Black Rhythm Happening* (with fellow Taylor album Jimmy Lyons on alto saxophone and Elvin Jones on drums), respectively.

After Blue Note was bought and no more records were forthcoming, Gale moved west, first as an Artist-in-Residence at Stanford University and then permanently in San Jose. A rare album from that early period was Eddie Gale And The California Movement's "To Be A Slave"/"African Sunshine", a 45 rpm 7" released by Gross Records. Shortly thereafter, Gale rejoined the Sun Ra Arkestra, heard on the albums *Languidity* (Philly Jazz, 1978), *On Jupiter* (El Saturn, 1979) and *The Other Side Of The Sun* (Sweet Earth, 1978-9). Speaking of Sun Ra to Donohue-Greene, Gale said, "We had a father-son relationship. I used to be very out there with Sun Ra [and] walk the streets with him... He had his own concept of music—the various things he believed in [was] in music and life. That was very much an influence in my own life."

Almost two decades after his Blue Note dates, Gale started working regularly as a leader once more. He released albums on his own Roof Top Records, a quintet date (featuring pianist Larry Willis) on Mapleshade, sessions for Life Force, Edgetone, Black Beauty, Rivery Traxx and Sagittarius A-Star, plus new millennium guest spots with Forward Energy, Mushroom and Peter Kowald, certainly expanding his discography and his reputation, particularly in collaboration with Oakland, CA hip-hop group The Coup. Around the time of this renewed activity, Gale told Donohue-Greene, "My dream was always to live on the East and West Coasts. In the last two to three years, I've really been interested in performing more and traveling...My goal is to play and reach people."



CLEVELAND EATON (Aug. 31st, 1939 – Jul. 5th, 2020) The bassist's own handful of albums veered more toward soul-jazz and jazz-funk, an outgrowth of his tenure in pianist Ramsey Lewis' groups from 1964-74, and he also recorded under Bunky Green, Sonny Cox, John Klemmer, Gene Ammons, Sonny Stitt, Tee Carson, Count Basie and many more. Eaton died Jul. 5th at 80.



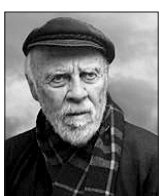
PAUL FAULISE (Apr. 25th, 1932 – Jul. 5th, 2020) The trombonist was active from the '60s into the new millennium with hundreds of credits in big band recordings by Dizzy Gillespie, Cannonball Adderley, Oliver Nelson, Charles Mingus, Tony Bennett, Milt Jackson, Urbie Green, Quincy Jones, J.J. Johnson, Maynard Ferguson, Paul Desmond, Jimmy McGriff, Johnny Griffin, Don Sebesky, Tony Mottola, Mike Gibbs, Hank Crawford, Eddie Gale, Joe Farrell, Gato Barbieri, Stanley Turrentine, Bob James, John Pizzarelli and many others. Faulise died Jul. 5th at 88.



COR FUHLER (Jul. 3rd, 1964 – Jul. 19th, 2020) The Dutch multi-instrumentalist improviser and sound artist collaborated with Palinckx, Maarten van Regteren Altena, Han Bennink, Wilbert De Joode, Michael Moore, Corkestra, Axel Dörner, Joost Buis, Otomo Yoshihide, Jaap Blonk, Simon Nabatov, Keith Rowe, Tony Buck, Jim O'Rourke, Misha Mengelberg, Mats Gustafsson, Splinter Orchestra, Tobias Delius and others and released over a dozen albums on Potlatch, Erstwhile and his own Conundrom imprint. Fuhler died Jul. 19th at 56.



MIEKO HIROTA (Feb. 5th, 1947 – Jul. 21st, 2020) The Japanese popular vocalist had some jazz-based releases on Columbia, CBS-Sony, Crystal Bird and Top Music International, most notably a 1977 live recording from New York City backed by the Billy Taylor Trio. Hirota died Jul. 21st at 73.



DONALD E. MCCASLIN (Dec. 13th, 1926 – Jul. 16th, 2020) The pianist and vibraphonist founded Warmth, a '70s band that was a stalwart of the Santa Cruz jazz scene (and whose most famous alumnus is Russell Ferrante), and much later The Incredible Jazz Geezers and was a mentor to many local musicians, especially his accomplished saxophonist son Donny. McCaslin died Jul. 16th at 93.



DAVE MACKAY (Mar. 24th, 1932 – Jul. 30th, 2020) The pianist had releases on Impulse!, Studio 7 and Discovery between the late '60s-early '90s and sideman credits under Chet Baker, Kai Winding, Don Ellis, Emil Richards and Bill Henderson. Mackay died Jul. 30th at 88.



ENNIO MORRICONE (Nov. 10th, 1928 – Jul. 6th, 2020) The legendary Italian film composer's music has been covered by Al Di Meola, Allen Toussaint, Astrud Gilberto, Bill Frisell, Bill Laswell, Charlie Haden, Chris Minh Doky, Enrico Pieranunzi (pianist on a number of his film scores), Eugene Chadbourne, George Mraz, Herbie Mann, Joe Locke, John Zorn, Johnny Hartman, Kyle Eastwood, Lalo Schiffrin, Max Johnson, Noël Akchoté, Roberta Gambarini, The 3 Sounds, Willem Breuker

Kollektief and others and he got his start as a jazz trumpeter and later was a founding member of the '60s-80s free improvising collective Gruppo di Improvvisazione Nuova Consonanza. Morricone died Jul. 6th at 91.



JOE PORCARO (Apr. 29th, 1930 – Jul. 6th, 2020) The drummer was head of a musical family (keyboard player Steve, late bassist Mike and late drummer Jeff, all members of Toto, on whose hit "Africa" the elder Porcaro played marimba and percussion) and had numerous credits starting in the late '50s with Tommy Dorsey, Bobby Hackett, Mike Mainieri, Emil Richards, Don Ellis, Dave Mackay, Boots Randolph, Lalo Schiffrin, Gerry Mulligan, Louie Bellson, John Klemmer, Gap Mangione, Stan Getz, Milt Jackson, Pete Christlieb, Larry Carlton and others to go along with myriad pop and rock jobs. Porcaro died Jul. 6th at 90.



ANNIE ROSS (Jul. 25th, 1930 – Jul. 21st, 2020) The vocalist (née Annabelle Short Lynch) was a child star in '40s Hollywood (continuing to act in film and TV from the mid '50s-mid '90s in vehicles as disparate as *Send in the Girls*, *Superman III*, *Throw Momma From The Train*, *Basket Case II and III* and *Short Cuts*), returned to Europe (she was born in the UK) at 20 where she took up singing professionally, recording with Tony Crombie and Jack Diéval, then returned to the US at the end of the '50s, making albums with Gerry Mulligan, Zoot Sims and Buddy Bregman. In 1957 she joined up with Dave Lambert and Jon Hendricks to form Lambert, Hendricks & Ross, active until 1962 (other singers took Ross' spot until 1964) and releasing albums on ABC-Paramount, Roulette (a collaboration with Count Basie) and Columbia. On her own she released albums for Transatlantic, Ember, SABA, Fontana, Savoy, Prestige, Decca, DRG, Consolidated Artists Productions and other labels into the new millennium. Ross died Jul. 21st at 89. [See In Memoriam spread on pgs. 14-15.]



HELEN JONES WOODS (1923 – Jul. 25th, 2020) The trombonist was an original member of the groundbreaking International Sweethearts of Rhythm, founded and led by her adopted father Dr. Laurence C. Jones, an integrated female band, which worked around the country in the '40s, often coming up against the racism endemic to the period (she can be heard on an eponymous compilation of recordings from 1945-46 released by Rosetta in 1984), but who quit music shortly after the group disbanded. Woods died Jul. 25th at 96 of complications from COVID-19. ❖

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BY SUNRA AND HIS ARKESTRA

(ENCORE CONTINUED FROM PAGE 10)

I didn't read music, I put together a way of playing based on what I saw on the frets of the guitar. I tried to form a new way of playing the guitar; I chose to do it by creating all these diagrams and base my music on that. It is not that I have based my music on what Coltrane was doing. He had his own way. I have listened to Coltrane. But my influence comes from Paul Klee... I just put a clip of a song I wrote, 'Epiphany', on YouTube, from these same diagrams...that's what I'm doing. I sit down at the piano, I might play a chord, seeing the diagram on the chord that I play and I can build a composition from that. I can set it up like a painter or a photographer. I see the universe in what I am playing in the composition of the universe, in terms of nature, vibrations, which are the basis of everything, the way they will set themselves up in a form... When I played with Sun Ra in Montréal, I fit right in because of my concept. I am really not avant garde, though. I was just doing a different kind of thing than the normal thing... I can free myself from the guitar. I felt that way about Bird too. He could separate himself from the saxophone and play himself. That is the first thing I saw, that you could not just play the guitar to express yourself musically. Use it as your expression. The mysterious part of me is not being able to explain it." ❖

For more information, visit sonnygreenwich.com

Recommended Listening:

- Hank Mobley – *Third Season* (Blue Note, 1967)
- Sonny Greenwich/Don Thompson – *Love Song For A Virgo Lady/The Old Man and The Child* (Sackville, 1969-1970)
- Sonny Greenwich – *Evol-ution, Love's Reverse* (PM, 1978)

- Sonny Greenwich – *Live at Sweet Basil* (Justin Time, 1987)
- Kenny Wheeler/Sonny Greenwich Quintet – *Live at the Montreal Bistro* (Justin Time, 1993/97)
- Paul Bley/Sonny Greenwich – *Outside In* (Justin Time, 1994)

(LEST WE FORGET CONTINUED FROM PAGE 11)

According to Roach, Brown always credited Navarro as an influence in interviews. Like Navarro, Brown articulated individual notes by tonguing rather than slurring. "It's really hard to play the trumpet and tongue that much," says Wynton Marsalis. "That was the way he phrased. If you play a Charlie Parker solo on the trumpet, it sounds like Clifford Brown. He had them fingers too." Brown was also a complete trumpeter, as formidable on ballads as on uptempo bebop. Golson, who played with him in the Quincy Jones Big Band, said of his ballad style: "He could change from a meek lamb, musically, into a fierce tiger. He could play the bottom, top, loud, soft; he was playing the whole instrument."

Trumpeter Freddie Hendrix, who is producing a virtual Festival of New Trumpet Music (FONT) this month to honor Brown's 90th anniversary, summed up his legacy: "He was a gentle spirit, immersed and committed to the pursuit of excellence. Every solo he plays is a masterpiece and a world of knowledge to analyze and learn from. Everything that he represented as a human being is the example that we all must remember to follow." ❖

A tribute to Brown led by Freddie Hendrix and with Dave Douglas will take place online on Sep. 10th as part of the

Festival on New Trumpet Music. For more information, visit fontmusic.org/festival2020.

Recommended Listening:

- Clifford Brown – *Memorial Album [New Faces – New Sounds / New Star On The Horizon]* (Blue Note, 1953)
- Art Blakey Quintet – *A Night At Birdland, Vol. 1-3* (Blue Note, 1954)
- Max Roach/Clifford Brown – *Brown and Roach Incorporated* (EmArcy, 1954)
- Clifford Brown/Max Roach Quintet – *Clifford Brown and Max Roach* (EmArcy, 1954-55)
- Clifford Brown – *Clifford Brown with Strings* (EmArcy, 1955)
- Sonny Rollins – *Plus 4* (Prestige, 1956)

(LABEL CONTINUED FROM PAGE 11)

thing that I witnessed has been the support of customers and music lovers who helped musicians and some venues through fundraising. Also, virtual and live stream concerts helped. It is a strange feeling though. Right now in Berlin small concerts and short sets are allowed with a restricted number of people. We hope not to fall back again and to get past this situation."

As to the future of live music in Berlin, Cavenati thinks it's unpredictable. "We need live music for certain. In the last few years there has been an expansion of festivals and venues, but it is hard to say if it will keep on growing or will get to a point of saturation. Should this be the case, I hope musicians will find a way outside of the usual institutions." ❖

For more information, visit troubleintheeast-records.com



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Ulysses Owens Jr

Annie Ross was a wonderful lady and a fantastic musician. She is up in Heaven singing with Jon Hendricks and Dave Lambert, I'm sure. Her wonderful singing will be sorely missed by me and a million others. RIP dear Annie.

—SHEILA JORDAN, VOCALS

Annie Ross was an original in jazz. The sound and quality of her voice and ability to smoothly channel through horn lines with lyrics made her the best choice for Lambert, Hendricks & Ross. As a vocal jazz teacher and performer, every student I worked with learned Annie's classic lyrics to "Twisted" written to Wardell Gray's horn solo. Her wit and sense of humor oozed with personality in "Farmer's Market", an advanced vocalese with her clever lyrics—she made every twist and turn effortlessly. Hearing Annie at the Metropolitan Room a couple of years ago was a lesson in life and phrasing. She put herself wholly into everything she sang. She'll be sorely missed but every jazz singer should check out all of her book.

—ROSEANNA VITRO, VOCALS

I was very fortunate to work with Annie for something like 25 years and, over time, we got to know and understand each other quite well. When I met her she had already lived 1,000 lives and I think she lived 1,000 more after that. Annie was incredibly clever and quick witted; a top-flight musician and improviser who could teach you about rhythm, harmony, phrasing, melody, articulation and all-around musicianship just by showing you how. She survived so many difficult situations in her life that it seemed like nothing could ever take her down. Like many other great jazz musicians, Annie was erudite, well read and well versed in a wide variety of subjects. She loved food, music, art, literature, nature, kids and insisted on enjoying her life on her own terms. Did I mention that she was funny as hell and loved to laugh? Sometimes it seemed that she was only really content when she was on the bandstand making music.

—TARDO HAMMER, PIANO

Annie Ross was like a second Mom, a dear friend and an iconic star all rolled into one for me. I met her when I was 28 and very fortunately got to perform and travel with her and Jon Hendricks around the States and internationally. She always treated everybody with such respect. She was super cool, unbelievably hip and a master of style. She loved to hang, cook, eat, sing, swing and enjoy life to its fullest. I never once saw her sweat the small stuff. She was incredibly strong and tough, yet very sweet. I learned so much from her about life and, of course, music. She had impeccable taste in every area of life.

I was honored to play with her for a little over 10 years on her weekly Tuesday gigs, starting at Danny's Skylight Room and then continuing on and finally ending at the Metropolitan Room. We, the band, used to affectionately refer to the gig as "Tuesday School" since we always learned something new each time we got to play with Annie. She always picked the most hip and deep tunes for those gigs.

I am so sad that she is gone but as she always used to preach the phrase, which now comes as an unbelievable comfort to me, "Music Is Forever". I love you and will always miss you, Annie!

—NEAL MINER, BASS

Lambert, Hendricks & Ross knocked my socks off when I first heard their recordings in the '80s. I proceeded to sing along with every LH&R record I could get my hands on. Vocalese was new to me; what a thrill to sing lyrics to such astounding instrumental solos. Annie Ross was perfection at singing vocal group lead trumpet with clarity and diction, a tradition passed to her by Ella Fitzgerald, The Boswell Sisters and gleaned as a youngster absorbing jazz on the radio. When I heard that Annie was singing at Birdland, I ran as fast as I could to see one of my heroines for the first time. This was soon after her starring role in Robert Altman's 1993 film *Short Cuts*. During her lengthy Tuesday residency at the Metropolitan Room, I brought as many of my vocal jazz students as I possibly could, knowing what an unforgettable experience it would be to meet Annie; every gig was a master class. One day Annie called me and said, "Honey, come over to my place, I have something for you", whereupon she handed me a scratchy cassette of Johnny Mercer singing "Let's Fly", a song for which Annie had written lyrics (melody by David Ball) for a contest they won in LA when she was only 14, the prize was that JM and The Pied Pipers would record it. I transcribed it and eventually composed a vocalese-style melody and lyric for the second chorus, hats off to Annie. I recorded it with my vocal group, The Royal Bopsters, on our debut recording (*Motéma*) on which Annie joined us for "Music Is Forever", her lyric, music by Russ Freeman. That recording also features more beloved bop royalty: Sheila Jordan, Mark Murphy, Jon Hendricks and Bob Dorough. When Annie wrote, "I was a genius... a wizard at three" in "Twisted", she wasn't kidding. Music IS Forever, Annie, and so are you!

—AMY LONDON, VOCALS

I had the privilege to accompany Annie Ross when her longtime pianist, the great Tardo Hammer, was out of town. This was during the years when she had a regular gig at the Metropolitan Room in Manhattan. When I was called to sub, I would go to her apartment to help her warm up. She would just sing a few tunes then we'd get in a cab and head downtown. I was thrilled to spend some one-on-one time with a music legend. In those moments I learned that Nina Simone had once asked her to share an apartment (Annie declined), and that Count Basie was among her favorite accompanists.

When Annie arrived at the club and it came time to perform, she was ready to give everything she had to music. The size of the audience didn't matter. Her mood or her health that day didn't matter. She was there to tell her story and to bring her truth to the songs that she sang. She was 100% in the moment without relying on a huge vocal range, technical virtuosity or slick arrangements. She was spontaneous and absolutely honest. As a pianist it could be terrifying to follow her because she was musically unpredictable. But that's also why it was such a joy to play with her. She took the band and the audience on an incredible ride. And whether she was singing "You're Nearer", "I Got Rhythm" or the hilarious "One Meatball", every syllable she uttered swung with a depth and passion that's hard to find anymore.

Annie's appeal was universal. She was loved and admired by singers and instrumentalists, artists and lay people, young people just learning about the Great American Songbook and old people for whom those songs are cherished possessions. Annie Ross was a blessing for American music.

—MICHAEL KANAN, PIANO

Thank you Annie. Thank you for blowing my mind when I first discovered your work—and range!—with Lambert, Hendricks & Ross. Thank you for knocking me out with your phrasing and feel on your solo records; my favorites are *Sings a Song with Mulligan!* and *A Gasser!*

Thank you for continuing to perform in New York City, each show a masterclass for vocalists and instrumentalists alike. Fairly recently, a friend told me that my singing reminded them of Annie Ross. It was one of the greatest compliments I've ever received. Thank you, Annie, for sharing your voice with us and inspiring so many of us.

—AMY CERVINI, VOCALS

Hal Willner had put together the band to support Annie Ross in Robert Altman's production of *Short Cuts*. I was with her both in the soundtrack recording and on the film and we were on the set for about a week and a half in Los Angeles at the studio that Altman was using there, which was quite an experience. Annie wasn't really 100% down with all of the esoteric song selections that Hal had come up with, but she sang them all incredibly beautifully.

And after the film was wrapped, they were trying to promote the film at some of the film festivals; they wanted Annie to take out a band and play some of these festivals and also some gigs. I was in that band as well. But before we went overseas she wanted to rehearse a bit in New York. So, she just gave us an address where to meet her and we showed up and there was this nice small apartment on the Upper East Side. I went upstairs and while waiting and sitting on the couch I noticed these pillows. All of the pillows had titles of some of my favorite songs. Turns out the lady of the house was the wife of Sam Coslow, the famous songwriter of "My Old Flame" and a lion's share of some of the greatest songs ever written. Annie just knew everybody, all the survivors of the Golden Era of entertainment. And so working with her was not only a musical experience of working with one of the legends of jazz voice, but it also was kind of a "scene".

We got through the rehearsal and we were over in London for an extended engagement in one of these posh hotels there. But the business was kind of slow. It was an off night. We're playing and looking out at this big room, and there were two people in the entire audience for the second set who both looked like they were enjoying their own personal beverages.

At the end of the show, these two gentleman come backstage and it turns out that one was Larry Adler, the harmonica virtuoso, and the other was Van Morrison. They were both going on and on about how much they loved the show, but there was something that Van Morrison said, which really stuck with me. He said, "When you sing 'A Foggy Day', it's a fucking foggy day!", or maybe it was "a foggy fucking day"?! The long and short of it was that he had a lesson that night about singing a song from the Great American Songbook and how to sell it and make it believable. This was something that Annie did as good as any of them.

I learned a lot on that gig and the various all and sundry things I did with her. A real show person all the way: a musician's musician. Yeah, it was quite a journey we went on together. Of course I send my condolences to all those who were close to her, and the music world. We lost a really important figure when Annie passed away.

—GREG COHEN, BASS

Annie Ross brought an inimitable voice, perspective and spirit when she crossed the “pond” from the UK to the US. Her contributions to jazz through her work with Lambert, Hendricks & Ross will forever be remembered. With her passing, our community has lost another sister-in-music. We join her family and friends in both mourning and celebrating her incredible talent and life.

– DEE DEE BRIDGEWATER, VOCALS

To me Annie Ross was not a singer, she was a galaxy with no end that the rest of us just circled around hoping for a moment she would give us just one more chorus. This woman of grit and glamour was everything. She had me from her first double high C hits to her growling lower register when she sang (live) in Robert Altman’s film *Short Cuts*. From her highs to her lows then to her highs again, Annie inspired a generation of women jazz singers like no other, combining her high-pitched snaps of a single pitch-perfect note that brought chills up the spine to just plain great swingin’ riffs of Count Basie. She had such a nonchalance about her as well: in her tight taffeta evening gowns to her sassy pearls on the *Sing A Song of Basie* cover. She was fearless as she glided through Lambert, Hendricks & Ross repertoire, holding her own and sailing right past Dave and Jon at times, but always there supporting her beloved singing partners. Annie Ross gave me permission to hit a high note any way that the song called for. She will always be at the top of my list. Whether I sing “Doodlin’” or “Farmer’s Market”, “Centerpiece”, “Come on Home” or “Charleston Alley”, I will always bow to the first lady of the high C.

– CHERYL BENTYNE, VOCALS

The news of the passing of the great Annie Ross came at a delicate moment, in the midst of a pandemic where we lost many other Masters. I have always adored Annie, since I first discovered her voice when my Dad played one of his vinyls for me. The cover attracted me immediately: a gorgeous lady sitting on a piano, her legs crossed, her eyes closed while her arms were raised as if she was swaying to the rhythm while Dave Lambert and Jon Hendricks stood at her sides equally enraptured, the one on the right holding a picture of Count Basie. It was such an exciting image, exuding humour and that hard-to-describe factor called hipness, a mixture of elegance and irony with a daring touch. *Sing a Song of Basie* by Lambert, Hendricks & Ross is one of the seminal vocal albums of all times. I was hooked from the first listen.

In today’s popular music, we have gotten accustomed to a certain disconnect between an artist’s image and the essence of his/her musical message, image often playing a much bigger role to the detriment of musical content or artistic authenticity. Annie Ross’ artistry stands at the exact opposite: she sang and lived every song with her body and her soul and you could not only hear the message in her voice, you could see it in every gesture and in every glance, in the way she stood and walked and dressed. Just like the greatest among vocal Masters, she was a true story teller and a superb actress. I witnessed her magic at the Metropolitan Room in NYC where I went many times to hear her sing. She always delivered, always communicated what was at the heart of the song, always honest, always true to herself and to the music. Rest In Peace Annie, forever the hip and gorgeous lady with the golden voice.

– ROBERTA GAMBARINI, VOCALS



ANNIE
ROSS
1930-2020

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ALBUM REVIEWS



Vena
Rachel Therrien (Bonsai Music)
 by Alex Henderson

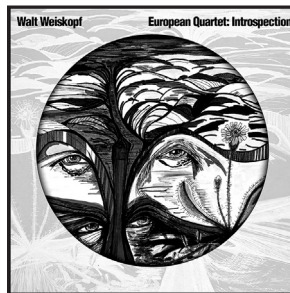
Montréal-born trumpeter Rachel Therrien has led a variety of groups, some acoustic and others with electric instruments. *Vena* is a quartet date with Daniel Gassin (piano and organ), Dario Guibert (bass) and Mareike Wiening (drums), expanded by tenor saxophonist Irving Acao on two selections: "Bilka's Story" (offering Freddie Hubbard-like exuberance) and melancholy ballad "This Isn't Love". *Vena* favors an inside/outside approach, with postbop dominating the 55 minutes but contrasted by "Synchronicity", probing "Bleu Tortue" and brief "Women".

Therrien clearly admires Miles Davis' use of space and chooses her notes wisely and methodically on contemplative tracks such as "V for Vena" and "Assata". But she also makes plenty of Hubbard-like moves, especially when she hits the higher notes and, like him, is as expressive on flugelhorn as on trumpet.

Therrien plays her own material exclusively on *Vena* and has an impressive range as a composer. "Pigalle", named after the neighborhood in Paris (where this album was recorded), is festive, drawing on Latin music as well as Thelonious Monk's quirky style; his influence is equally strong on the angular "Just

Playing". The mood is introspective on "75 Pages of Happiness", "Parity" and "Assata" while "Migration" is reminiscent of trumpeter Tom Harrell. *Vena* takes a surprisingly funky turn with "Folks Tune", a soul-jazz offering in the Jimmy Smith/Jack McDuff vein, Gassin switching to organ, perfect for the blend of jazz and R&B Therrien is going for on this groove-oriented track.

For more information, visit racheltherrien.com. Therrien will appear in a Laurie Frink tribute online on Sep. 8th as part of the Festival on New Trumpet Music. For more information, visit fontmusic.org/festival2020.



Introspection
Walt Weiskopf European Quartet (s/r)
 by Ken Dryden

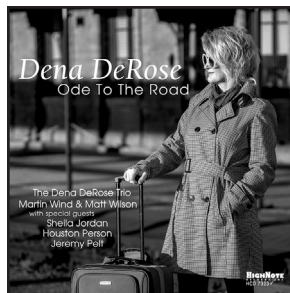
Walt Weiskopf has been an outstanding leader and sideman in a career that began in the '80s. The tenor saxophonist has documented his work with pianist Carl Winther, bassist Andreas Lang (replacing Daniel Franck after the first CD) and drummer Anders Mogensen with two releases on Orenda, though this new release is only available as a digital download.

As on his previous recordings with this band, Weiskopf blends a mix of potent originals with timeless jazz works and enduring standards. Whether the quartet is playing a new piece or a familiar gem, they flesh out Weiskopf's inventive arrangements, which makes it seem more like a band that works year round, instead of just a few weeks every year.

The saxophonist's pulsating "Introspection" is a tense affair with his searing solo while Winther's understated lead brings the heat down to a simmer. Weiskopf's improvising doesn't stray far from the lush theme of Jimmy Rowles' "The Peacocks" but his distinctive tone and nuanced approach makes for a magical interpretation. His "Dot-Dash" sounds like it could have been written in the hardbop heyday, suggesting that its well-disguised inspiration is Cole Porter's "What Is This Thing Called Love".

The spectre of John Coltrane is present in Weiskopf's powerful setting of Duke Pearson's "You Know I Care", even if Coltrane never performed the piece, expressive tone and intricate embellishments to the melody providing a virtual master class in how to play a ballad. It's a shame that this download isn't available on CD, but a sampling of the music should convince serious jazz collectors that it is worth exploring downloads as well.

For more information, visit waltweiskopf.com. Weiskopf will livestream Sep. 18th at facebook.com/waltweiskopf.



Ode To The Road
Dena DeRose (HighNote)
 by Scott Yanow

Dena DeRose is a veteran pianist-singer who has long carved out her own musical identity within the modern

mainstream of jazz. On *Ode To The Road*, she is joined by her longtime trio of bassist Martin Wind and drummer Matt Wilson and, on two songs apiece, singer Sheila Jordan, tenor saxophonist Houston Person and trumpeter Jeremy Pelt.

She begins her 11th album as a leader with the obscure Alan Broadbent-Mark Murphy title song and also performs another Broadbent-Murphy piece, the tender ballad "Don't Ask Why", plus two Bob Dorough gems, a pair of originals, one tune each by Al Cohn and Roger Kellaway and three standards.

DeRose's voice has grown warmer through the years and she sounds particularly fetching on the ballads ("Don't Ask Why", Alan Bergman-Marilyn Bergman-Marvin Hamlisch's "The Way We Were" and Alan Bergman-Marilyn Bergman-Roger Kellaway's "I Have The Feeling I've Been Here Before") while also joyfully trading scat passages with the ageless Jordan on a combination of Walter Jurmann-Gus Kahn-Bronislaw Kaper's "All God's Chillun Got Rhythm" and Miles Davis' "Little Willie Leaps". Her piano playing is boppish without being derivative as she shows on her "A Tip Of The Hat" (a near-instrumental) and a cooking version of Dorough's "Nothing Like You". Pelt's spectacular trumpet solo on Cohn's "Cross Me Off Your List" and Person's two appearances (soulful on "The Way We Were" and swinging during Henry Mancini-Johnny Mercer's "The Days Of Wine And Roses") are added bonuses.

Close attention was paid to variations in moods and tempos throughout the project and the result is a well-rounded set.

For more information, visit jazzdepot.com. DeRose will present a Master Class on Sep. 19th at jazzvoice.com/bookings-checkout/dena-derose-online-masterclass.

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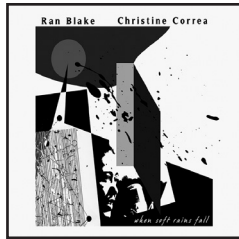
RECOMMENDED NEW RELEASES

- Juhani Aaltonen, Jonas Kullhammar, Christian Meas Svendsen, Ilmari Heikinheimo – *The Father, the Sons & The Jumu* (Moserobie)
- Idris Ackamoor & The Pyramids – *Shaman!* (Strut)
- Lina Allemano – *Glimmer Glammer (Solo Trumpet)* (Lumo)
- Chick Corea – *Plays* (Concord)
- Bob James – *Once Upon A Time: The Lost 1965 New York Studio Sessions* (Resonance)
- Hermione Johnson – *Tremble* (Relative Pitch)
- George McMullen (with Vinny Golia) – *Line Drawings, Volume 2* (SlideThing)
- Ana Ruiz – *And The World Exploded Into Love* (s/r)
- Maria Scheider Orchestra – *Data Lords* (ArtistShare)
- Josh Sinton's What Happens in a Year – *cérémonie musique* (FIP)

Laurence Donohue-Greene, Managing Editor

- Art Blakey & The Jazz Messengers – *Just Coolin'* (Blue Note)
- Mark Egan/Danny Gottlieb – *Electric Blue* (Wavetone)
- Karl Evangelista (with Alexander Hawkins, Louis Moholo-Moholo & Trevor Watts) – *Apura!* (Astral Spirits)
- Jimmy Heath – *Love Letters* (Verve)
- Peter Hess Quartet – *Present Company* (Diskonife)
- Miklós Lukács Cimbiosis Trio – *Music From the Solitude of Timeless Minutes* (BMC Records)
- Sangliers – *Minuscules* (The Bridge Sessions)
- Horace Tapscott with the Pan African Peoples Arkestra – *Ancestral Echoes: The Covina Sessions, 1976* (Dark Tree)
- Harvey Valdes & Álvaro Domene – *Nueva Guitarra* (Iluso)
- Matt Wilson – *Hug!* (Palmetto)

Andrey Henkin, Editorial Director



Gray Moon
Ran Blake/Frank Carlberg (Red Piano)
When Soft Rains Fall
Ran Blake/Christine Correa (Red Piano)
by George Kanzler

Thelonious Monk's decree that "there are no wrong notes on the piano" becomes more deeply resonant when applied to Ran Blake, suggesting not only that there are no wrong notes, but also no wrong way to play those notes. For like Monk, Blake approaches each key and chord differently, varying dynamics, force and duration each time his fingers encounter the keyboard. At 85, Blake has a long career encompassing scores of recordings—predominantly solo piano, but also duos, small groups and orchestras—as well as a three-decade-plus tenure as head of the Third Stream (later Contemporary Improvisation) Department at the New England Conservatory of Music, where he continues to teach since retiring from his administrative role in 2005.

Blake's piano voice is one of the most idiosyncratic in jazz. High-speed virtuosity and razzle-dazzle flair are not part of his vocabulary. Like his friend Monk, Blake embraces a less-is-more aesthetic, as well as an oblique sense of time. He has myriad ways of landing on a note or chord, often in sequences where each is as distinctive as if having been played by a different hand. And while Monk is one of his lodestars, Blake's influences encompass everything from Mahalia Jackson and Ray Charles to film noir and modern classical music, as well as what we now call World Music.

Gray Moon is one of few piano duo albums Blake has recorded. Much more Blake-centered than *Improvisations* with Jaki Byard (Soul Note, 1981), the duets here with Frank Carlberg led by Blake are often so spare as to sound more like solo piano. Much of the repertoire is a trip down memory lane for Blake, beginning with "Vradiazi", a tune by the Greek composer Mikis Theodorakis, whom Blake went to Greece to study with in the late '60s. There's also a traditional Catalan song, themes from film noir ("Pinky", "Dr. Mabuse") and tributes to musical mentors Gunther Schuller and George Russell. Blake's own, revisited compositions "Memphis", conjuring up the day Martin Luther King, Jr. was assassinated, and "The Short Life of Barbara Monk", are dramatic highlights. Duke Ellington, another Blake hero, is indelibly remembered in a "Take the A Train" incorporating "Drop Me Off In Harlem" as well as on a "Mood Indigo" that captures the mystery of Duke's orchestral voicings in two spare piano parts.

Blake's only solo on *Gray Moon* is "No More", a song by Toots Camarata recorded by Billie Holiday. *When Soft Rain Falls* is Blake and Christine Correa's tribute to Holiday, encompassing the entire 13-song repertoire of Holiday's *Lady In Satin* (Columbia) album, as well as a poem by Frank O'Hara and the Herbie Nichols-Holiday tune "Lady Sings the Blues". Correa is credited on this duo rendering of what was an orchestral Holiday project as "voice", as an accurate description of her vocals goes way beyond singing. Like Blake with notes, she can express words in myriad ways. She can be declamatory, raucous or demure. The parlando of Mabel Mercer blends with the astringent grate of late Holiday. On "But Beautiful" her voice ranges from a creaking ache to coyly sweet. Throughout, she and Blake refract the dark depths of Holiday's emotional final days.

For more information, visit redpianorecords.com. Carlberg and Correa livestream Sep. 20th at soapboxgallery.org,



Consequent Duos: Series 2b: Joe Morris
Consequent Duos: Series 2c: Ikue Mori
Consequent Duos: Series 2d: Fred Lonberg-Holm
Ken Vandermark (Artifacts)
by John Pietaro

Chicago-based reed player Ken Vandermark, who turns 56 this month, has engaged in a wide array of sound exploration with compatible collaborators for some years now. He has now added three powerful *Consequent Duos* to his considerable catalog.

On *Series 2B*, Vandermark's pairing with guitarist Joe Morris, the listener quickly becomes transported. Both engage in the sort of free jazz once heard regularly in Downtown lofts and, in a period of nostalgia, it's a welcome thing. Nimble, bluesy, fluid guitar drops in a wealth of chords and double-stops even as it crafts lengthy, careening lines at presto tempo, which never suffer a loss of clarity. Vandermark on tenor responds in kind, moving full throttle through the lengthy opener, named for the instrument he is playing. Other selections, "Baritone Saxophone" and "B-flat Clarinet" among them, each shine in a manner well beyond expectations of such basic titles. The former features a similar Loft-era collective play, albeit with both focusing on the 20th Century music aspect of that genre (its fascinating, isn't it, when free jazz improvisers seem purposely to avoid flat 5s, flat 13s and the like, investing their freedom in non-jazz forms). The latter piece opens with a lengthy Morris statement that traverses that 20th Century language, but here fully immersed in the Loft jazz tradition. Clarinet is a warm, engaging instrument in this ballad named for it. Even as both instruments improvise rhythmic subdivisions, the inner pulse remains consistent and swinging. This cut is the highlight of the album.


Ikue Mori first came to national attention in 1978 with Arto Lindsay's trio DNA, exploding over the iconic *No New York* album with tribal-based rhythms underpinning the entire no wave concept. Over the years, she switched from percussion to electronics, commanding a strong hold on new music, dance and theater performance. For *Series 2C*, she lays out streams of electronic sounds that often appear utterly organic, dueling and romancing Vandermark's reeds. In a single 38+-minute work, "July 9, 2017", Mori carves out and casts a deeply intriguing tapestry with laptop and electronics. Her digital percussive sounds fill in around her own atmospheric backing, much as she did on drumkit in response to feedback-laden guitars and throttling vocals. Her focus on electronics allows for the playing of these roles simultaneously and doing so in tandem with barking, honking, squeaking and shouting on saxophones and clarinets, the line between digital and analog becomes artfully blurred. The pair move through varying dynamics and while the full-throated segments are very exciting, listeners will be further absorbed in the softer sections as Vandermark's tone begins to gain more presence and Mori's digital metals ring into bending resonances. Her mix of pipe organ sounds, oddly shimmering tambourine and throbbing sine waves against saxophone key-snapping and gripping melodic improvisation, played within Mori's cavernous, formidable sonorities, fills the airspace with thickly applied coats of abandon.

Fred Lonberg-Holm is a cellist whose instruments are usually electric and potentially hand-carved, offering an immediate visual to the soundscapes he reels out. Opening *Series 2D*, the cellist percussively attacks his instrument or his double, tenor guitar, with rapid-fire pizzicato (or are those hammer-ons, or both?), which creates the path for tenor saxophone. Later, Lonberg-Holm plays rich and deep into his

instrument with bass clarinet matching timbre and emotional output. Very quickly, the pair fill the soundscape, with multiphonics and electronic effects against markedly dramatic bowing. These works are far from just blowing sessions, what with both musicians engaging in improvisations built on compositional shapes when not reflecting classic New Thing, trading overlapping passages, leaps and guttural cries. This particular duo is suited particularly well, not just the instrumentation, though cello and bass clarinet create flawless tonal colors, but the artists themselves seem to share a single adventurous spirit.

For more information, visit audiographicrecords.com

UNEARTHED GEM



The Spell: The Vincent Chancey Trio Live, 1987
Vincent Chancey/Wilber Morris/Warren Smith
(NoBusiness)
by Stuart Broomer

Vincent Chancey is a distinguished member of the small fraternity of French horn players in jazz, heir to pioneers like Julius Watkins and Willie Ruff. A student of the former, Chancey has been active since the mid '70s, contributing to the major large ensembles and brass choirs of the era, including those of Sun Ra, Carla Bley, Charlie Haden, David Murray, Muhal Richard Abrams, Lester Bowie and Dave Douglas. He has also released three CDs as a leader since 1993. This vinyl release, recorded at the Kraine Art Gallery in New York, predates his studio dates as a leader by six years and presents Chancey with superb support from the late bassist Wilber Morris and percussionist Warren Smith, the latter providing further melodic input with a mallet instrument, likely xylophone.

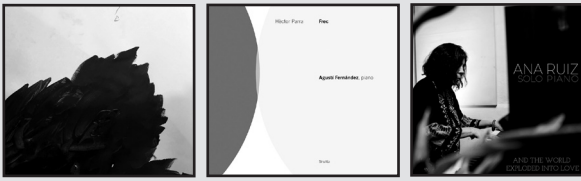
Why French horn? It takes only a few bars of Morris' blues-drenched "Chazz" to provide an answer. Chancey has the sound of a warmer, lighter trombone, enhanced by the instant precision of keys, along with the horn's ingrained capacity for split tones and centuries-old techniques of hand-damping to develop subtle, expressive inflections. "Chazz" feels as old as the oldest blues and gospel, with Morris and Smith, ideal foundational players, providing bass pedal tones and drums that are propulsive at near-dirge tempo. When Morris comes to the fore, he does so with the resonant force and precision of Charles Mingus (a David Murray recording of the composition is explicitly dedicated).

That slightly subdued feel continues with Chancey's own title track, his magisterial lyricism enhanced by elastic bass arco glissandi and bright xylophone, but the mood shifts for Smith's "Free Form #10" to a more energized approach, though oddly with a Mingus-like vamp in the works. The final track, Morris' "Afro-Amerin", contrasts with "Chazz": a complex piece with textures ranging from harsh bowed bass and abstract xylophone to sometimes burbling, dramatic runs from French horn.

Overall, it's a strongly engaged session, a window in time to a distinctive trio that combines elegiac depth and close-knit immediacy.

For more information, visit nobusinessrecords.com

GLOBE UNITY



Tremble
Hermione Johnson (Relative Pitch)
Frec [piano by Agustí Fernández]
Hector Para (Sirulita)
And The World Exploded Into Love
Ana Ruiz (s/r)
 by Tom Greenland

John Cage wasn't the first to compose for prepared piano, but his 1938 *Bacchanale* certainly put the idea on the map. Since then, many have applied implements to the strings to create percussive effects and/or tonal changes. Three solo albums show how international improvisers have adopted these techniques.

Auckland-based Hermione Johnson's *Tremble*, recorded live in a church, evokes the sound of a large Indonesian gamelan orchestra via the insertion of small chopstick-shaped rods at diverse angles, establishing different timbral zones, contraposed in imbricated, polyphonic textures. On "See My Permanent Face" she sets chime and gong tones against a cyclic pattern suggestive of a carillon of bells, later adding a fast moving harp sound and low muted strings. Many pieces employ like sounds, though their various layers and juxtapositions are unique to each setting. On "Chuck" it sounds as if she's actually plucking the strings, miming a qin or koto; on "Waving from the Shore" she could be strumming a steel resonator guitar with an egg whisk; on the epic-length title track she blends all these elements over the course of a sweeping yet cohesive narrative.

Barcelonian composer Hèctor Para and Catalan pianist Agustí Fernández collaborated on *Frec*, the former immersing himself in the latter's idiosyncratic pianisms before developing a six-color graphic notation system to spur and guide the latter's improvisatory impulses. The 50-minute suite begins with frog and cricket sounds generated by a woodblock, which evolve into a lush rainforest soundscape. The next section adds whooping gong effects, along with the more familiar sounds of clustered chords and measured long notes. The piece climaxes in a concatenation of three intertwined themes, sonically similar to a helicopter hurtling through a large tunnel; Fernández layers these contrasting sound signatures into polyphonic threads. The final section is notable for its sundry scrapes, twangs, crackles, creaks, hisses and pops—all ordered to serve the twisting, turning storyline.

Over her 45-year career, Mexican pianist Ana Ruiz has (until recently) often been the only female in her group. Unlike the other two albums under review, *And The World Exploded Into Love* only uses piano preparation in choice spots to add contrast and color. Recorded in Tepoztlán, it features strident, declamatory melodies based on functional harmonies, often rooted on the low black keys, though "Reflexión", a ballad escalating into powerful skronking, shows kinship to Cecil Taylor. "Carreta", a disguised cover of Ornette Coleman's "Lonely Woman", mixes frenzied runs and stabbing gestures with plaintive statements. "Piano Fisgón" adds bangs and rattles to certain strings for percussive effect; "Montañas" contains buzzes, clock-like chimes and whooping gongs; while "A la Niña Ximena" employs a gallimaufry of prepared and extended techniques.

For more information, visit relativepitchrecords.com, sirulita.bandcamp.com and anaruiz.bandcamp.com



White Noise
Martin Wind/Philip Catherine/Ack Van Rooyen (Laika)
 by George Grella

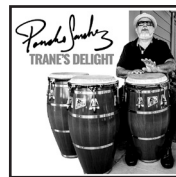
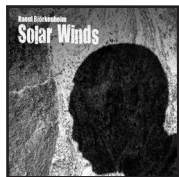
This is a stylish and genial trio date, led by bassist Martin Wind and featuring the now 90-year-old Netherlander Ack Van Rooyen (he was a mere 89 when the music was recorded) who plays flugelhorn on most, but not all, the tracks. The elder statesman, with credits under Kenny Clarke, Friedrich Gulda and Eberhard Weber, among others, has maintained an impressively durable lip and he plays his big horn with a warm, grainy, centered sound, the intonation always right there.

Sound is the immediate impression and the lasting take—no white noise here. To introduce the opening track, Kenny Wheeler's "Canter", Wind plays arco in the upper register and the sound is strong and full. It's not just his playing; he credits his amp, pickups and microphone and the album boasts some of the nicest bass sound put on disc, real reference quality.

Belgian guitarist Philip Catherine has always been known for his classic ringing, liquid sound and his pointed articulation; he gets a lot of expressive mileage out of some judicious plectrum aggression on his bluesy solo through the Jimmy Van Heusen-Johnny Burke standard "But Beautiful". The two string players duet on that one and handle the bulk of the duties. They sound so good together, really playing for each other, this almost seems a duo record.

But the beauty of Van Rooyen's voice is essential. "Canter" is a wise choice as he has a lot of the suave, graceful phrasing that was Wheeler's style, the little inflections at the end of notes that are full of meaning (Wheeler and Van Rooyen played alongside one another in the United Jazz+Rock Ensemble and Peter Herbolzheimer Rhythm Combination & Brass). Compared to Wind and Catherine, he can be rhythmically insecure. Still the sound is there and is integral to this lovely album. His extensive playing on his own "Autumn Bugle" is marvelously eloquent.

For more information, visit laika-records.com. A livestream release for this CD is on Sep. 19th at [facebook.com/MartinWindBass](https://www.facebook.com/MartinWindBass).



Solar Winds
Raoul Björkenheim (Long Song)
Plays Coltrane
Awatair (Fundacja Słuchaj!)
Trane's Delight
Poncho Sanchez (Concord Picante)
 by Jim Motavalli

If John Coltrane (Sep. 23rd, 1926 - Jul. 17th, 1967) had not died so early, what would he be doing now? The last recording we have is from April of 1967, a concert at the Olatunji Center of African Culture in New York. It gave no clear sense of a new direction: he played a 34-minute version of "My Favorite Things". So here are three tributes, each quite different: Coltrane with a Latin beat, further out and on guitar.

Let's start with Raoul Björkenheim's *Solar Winds*, the best of the three and probably the furthest away from Coltrane's actual music. Aside from working with Kenny Burrell here and there, he wasn't much for

guitar players. The funny thing is that although Coltrane wasn't much influenced by rock (and this album definitely comes out of that tradition) *Solar Winds* nonetheless captures the spirit of Coltrane's later music. The antecedent is *Love Devotion Surrender*, the 1973 collaboration between Carlos Santana and John McLaughlin. It included two Coltrane compositions and was intended as a tribute to the master. Björkenheim's playing is very much in that spiritual jazz vein, intense and reaching for a higher consciousness. *Solar Winds* was recorded in Milan and features the leader's electric guitar along with the violin of Emanuele Parrini. Silvia Bolognesi is on bass and Tiziano Tononi on percussion. All the music is Coltrane's, except Björkenheim's title song and "Volition". It's a deeply felt, propulsive work by a master guitarist you may not have on your list. A great place to start is "Peace on Earth", a master class in contemplating the infinite, with reference to the spiritual jazz that flourished while Richard Nixon was in office. Parrini's work is reminiscent of former Pharoah Sanders collaborator Michael White.

Awatair is a Polish trio, featuring Tomasz Gadecki on tenor and baritone. *Plays Coltrane* follows along from Coltrane's very late-period *Interstellar Space* album with drummer Rashied Ali and various live incarnations from that period, when the saxophonist had a lot to say and from the bandstand sometimes worked ideas for 30 minutes or more. Gadecki follows suit, though his playing is sometimes more akin to Sun Ra's John Gilmore. Bassist Mark Tokar and drummer Michał Gos keep up the intensity. "Seraphic Light" is via *Stellar Regions*, a posthumous Coltrane release that came out in 1995. It's the most meditative track with Tokar playing a long, tense intro and Gadecki working through the upper reaches of his horn in staccato squeals. "Improvisation for Mr. J.C." is more like a tenor workout Coltrane would actually have played. "Naima" buries that gorgeous melody in fierce improv.

The third selection is Poncho Sanchez' *Trane's Delight* and for this one we have to turn back time to *Olé*, recorded for Atlantic and released in 1961. The cross-fertilization of jazz and Latin music is far too detailed to go into here, but it pays dividends on Sanchez' delightful album. This is a nine-piece band, with arrangements credited to musical director and trombonist Francisco Torres. Only three of the 11 tunes are by Coltrane, but isn't that also true of many of his own albums?

On a Coltrane tribute album, attention is going to focus on the saxophonist. Robert Hardt, who plays alto, tenor and flute here, sounds not at all like Coltrane. What he does have is a strong mainstream style that would easily have won praise in '50s bop circles and is equally at home in these Latin jazz settings. That's very apparent on Hubert Laws' album opener "Soul Bourgeoisie". Also outstanding, here and throughout, is pianist Andy Langham, who sounds like Eddie Palmieri crossed with Bill Charlap. Ron Blake's trumpet gets a nice workout on Coltrane's "Liberia", exploring that great Latin high-note thing. And Langham is again wonderful. The original of this piece, on the 1964 (but recorded in 1960) *Coltrane's Sound* Atlantic album, captures the artist in transition. Sanchez finds a strong, alert groove for it, underscored by the bright triple percussion of himself (congas), Giancarlo Anderson (bongos) and Joey DeLeon (timbales). "Giant Steps" percolates, but "Blue Train" more directly mirrors the master, if he'd decided to give his composition a Latin flavor. Sanchez' own music is celebrated on "Yam'mote" and "Poncho Sanchez Medley #2". Several of the group sing on "El Sabrosón" and "El Shing-A-Ling" in the medley. Hardt also gets a reason to take out his flute. Norell Thomson is a fine guest vocalist on "Todo Termino".

For more information, visit longsongrecords.com, fsrecords.net and concordrecords.com



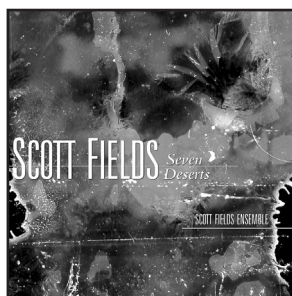
Hug!
Matt Wilson (Palmetto)
 by Dan Bilawsky

Simply put, Matt Wilson's *Hug!* is a most welcome embrace. With a love for musical family at the fore and a signature blend of ebullience and heart radiating from his kit, the celebrated drummer uses his 14th leader date to remind us that art has the power to enfold.

Social immediacy, not distancing, fires the flames of this long-standing quartet and emotions run high—and in multiple directions—at the party's start. Gene Ammons' "The One Before This" nods to camaraderie and carousing, Abdullah Ibrahim's "Jabulani" offers a sunny stand on South African land and Charlie Haden's "In the Moment" delivers incredible velocity and magnetism. Cornet player Kirk Knuffke weaves an inside-outside path, which seduces and surprises during that opening stretch. Saxophonist Jeff Lederer's brazen blowing is matched and balanced by his tuneful strides. And bassist Chris Lightcap adds depth to the music as both soloist and rhythmic pillar. Together, along with their fearless leader, these men wrap their arms tight around every song they encounter.

Wilson, who turns 56 this month, has never been one to discriminate when it comes to repertoire. Wearing eclecticism like a badge of honor, he illustrates how accessible melodies, sharp angles, good humor and genuine emotion can form a cohesive whole. Sincerity reigns supreme on a trip through Roger Miller's "King of the Road" featuring Lederer on clarinet. The balladic "Every Day With You" highlights the drummer-composer's gifts as melodist. "Space Force March/Interplanetary Music", which samples Donald Trump's speech announcing the formation of the titular body and launches into a classic from Sun Ra, speaks to Wilson's zany spirit with its gleeful madness. And an appreciation for Ornette Coleman's language comes through strong and clear on "Sunny & Share", a wild ride that reframes images of "The Beat Goes On" and "I Got You Babe". All of these performances, along with others like the uplifting, strings-enhanced title track, speak to the artistry of a man with endless enthusiasm. Matt Wilson has a serious lust for life.

For more information, visit palmetto-records.com



Seven Deserts
Scott Fields (New World)
 by Stuart Broomer

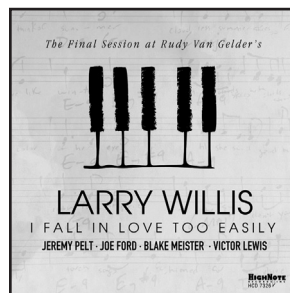
Guitarist Scott Fields, born in Chicago 68 years ago this month and longtime resident of Germany, has been building his music for decades, starting with early exposure to Chicago's AACM and the special influence of Don Moye and Joseph Jarman of the Art Ensemble. Since the mid '90s, he has been developing large-scale compositions involving modular forms to expand and integrate written and improvised elements.

Seven Deserts is such a work, a seven-part piece that's 65-minutes long, derives from a 50-page score and includes an improvising conductor (long-time associate Stephen Dembski) primarily responsible for pulse and density, and a 20-piece orchestra. The latter is as central to the achievement as Fields' thoughtful management of form, texture and individual input.

The musicians include members of Cologne-based new music ensembles devoted to diverse areas of contemporary practice, with sections of strings, flutes, percussion and brass and a host of individuals distinguished in improvised music, among them bassists Pascal Niggenkemper and Christian Weber, electric guitarists David Stackenäs and Fields himself and individual reed players Frank Gratkowski and saxophonists Ingrid Laubrock and Matthias Schubert. *Seven Deserts* is a work that continuously alternates and combines distinctive solo voices with a contrapuntal interplay at once distinguished by its wedding of complexity and clarity. No matter how many parts are going on, there's a sense of individual lines, from the flute that inaugurates the initial segment to the dense, rapid lines of "Desert 6". Every musician has a highly developed sense of timbre, whether the smooth, even tone of Helen Bledsoe's flute, varied vocalic chirp and wail of Laubrock's soprano or Udo Moll's brash, burred trumpet. The ensembles can develop strange, wandering polyphony with eliding pitches or form tight-knit coils, roam further afield or suddenly halt. The album has been assembled from studio and live performances of the work for the optimum version possible, but the sonic quality is seamless.

As well as invoking a tradition that includes Anthony Braxton, Barry Guy, Roscoe Mitchell and George Lewis, *Seven Deserts* joins a collection of recent works—Christopher Fox' *Topophony*, Laubrock's *Contemporary Chaos Practices*, Nate Wooley's ongoing *Seven Storey Mountain*—in blurring boundaries between and expanding the possible syntheses of large-scale composition and improvisation, increasingly presented as complementary rather than contrary processes.

For more information, visit newworldrecords.org



I Fall In Love Too Easily
Larry Willis (HighNote)
 by Thomas Conrad

This album was recorded 24 days before Larry Willis died on Sep. 29th, 2019. Sometimes the musicians easiest to love are second echelon players. The great masters are too far removed for love. Art Tatum and Oscar Peterson and Keith Jarrett, on their own mountaintop, provoke awe. Willis was loved because his gifts were human in scale. He did not possess out-of-this world chops and was not an innovator. But he always played piano with total commitment and heart, as if he were making his last record.

His discography is enormous, especially as a sideman, because he was an intuitive accompanist. His body of work as a leader is also substantial. (Two quick recommendations: *A Tribute to Someone* [AudioQuest, 1933] and *Solo Spirit* [Mapleshade, 1992].)

The format for half of *I Fall In Love Too Easily* is the one in which Willis did most of his life's work: a high-caliber small ensemble playing take-no-prisoners hardbop. The trumpeter, Jeremy Pelt, was relatively new to Willis, but alto saxophonist Joe Ford and drummer Victor Lewis had been collaborators for

decades. Together, they smoke Kirk Lightsey's "Habiba" and Jack DeJohnette's "Climax". Pelt tends to stay creatively on course and Ford tends to digress creatively.

The band numbers are jolts of adrenalin, but the piano pieces are summations. It feels inevitable that the final performance on Willis' final recording, the Jule Styne-Sammy Cahn title track, is a solo piano ballad. On ballads, he held his natural aggression and hard touch in check, just barely. Willis, a bear of a man, was a shameless romantic. He starts with a rapt prologue, marking it out thoughtfully and patiently. He comes upon the melody as if by chance, then keeps returning to it, insisting upon it, variation upon heartfelt variation.

It is touching to learn that Willis' last album was recorded in the Van Gelder studio in Englewood Cliffs, New Jersey, where he made his very first one, with Jackie McLean, in 1965.

For more information, visit jazzdepot.com



Play Sonny Rollins
Vinnie Sperrazza/Jacob Sacks/Masa Kamaguchi
 (Fresh Sound-New Talent)
 by Tom Greenland

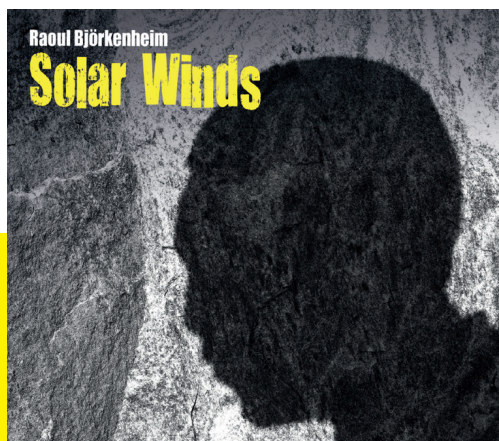
Pianist Jacob Sacks, bassist Masa Kamaguchi and drummer Vinnie Sperrazza have recorded seven albums of jazz standards for Fresh Sound-New Talent, all but one focused on a single composer. Unlike Ella Fitzgerald's songbook series, which closely conformed to the composer's intentions, Sacks/Kamaguchi/Sperrazza take (and make the most of) great liberties with the original pieces, using them as springboards for ever higher leaps of imagination. *Play Sonny Rollins* culls choice tunes from the oeuvre of the tenor saxophonist (who turns 90 this month) and, as the title suggests, provides a forum for the trio to play with them, sandbox style, fun in the forefront.

What elevates this from yet another piano trio recording of standards is a relaxed but rigorous execution of a promiscuous effusion of ideas and involutions bound together by common threads. Sacks and Sperrazza take cues from Rollins and drummer Max Roach, each lauded for his ability to generate holistic, sometimes lengthy improvisations unified by a short motif. On "Freedom Suite Pt. 4", "Strode Rodeo", "Oleo" (a drum feature), "Airegin" and "Way Out West" germinal motifs are developed systematically yet freely.

Sacks' rhythmic phrasing is extremely limber, laying back behind the beat while swinging, then suddenly accelerating in brisk flourishes that leave the bar lines behind, as if someone had hit the fast forward button on a tape player. "Pent-up House" and "St. Thomas", particularly the coda, show his ability to play over and through the pulse simultaneously while his runs on "Saxophone Colossus" suggest a laid-back version of Art Tatum. His solos often minimize left-hand harmonies for single-note statements, creating a thinner overall texture amplifying the bass and drum contributions, exemplified on "Freedom Suite Pt. 4". At his whim, the melodic course might veer and scatter, as on "Doxy", or do just the opposite, as on "Decision", where the main theme finally congeals after extensive motivic experimentation. If the album proves anything, it is that the 'rules' of the standard playbook still allow plenty of room for creative innovation.

For more information, visit freshsoundrecords.com

RAOUL BJÖRKENHEIM SOLAR WINDS



Avant jazz and rock guitar ace Raoul Björkenheim pays tribute to his musical hero and paragon John Coltrane, with this new work comprising five covers and two originals.



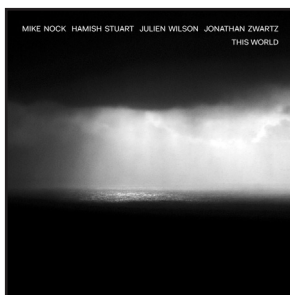
"Sublime guitar lines that soar like birds of prey in the sky, daring harmonic innovations and immersive metric modulations to make your heart bleed with anguish, ecstasy and joy."
Petri Silas (*The Finnish Music Quarterly*)

"The interplay of Björkenheim with his comrades is superb, as all share the ecstatic, cosmic drive of the music"
Eyal Hareuveni (*Salt Peanuts*)



LONG SONG RECORDS:
longsongrecords.bandcamp.com

RAOUL BJÖRKENHEIM:
raoulbjorkenheim.com



This World

Mike Nock, Hamish Stuart, Julien Wilson,
Jonathan Zwartz (Lionsharerecords)
by Tyran Grillo

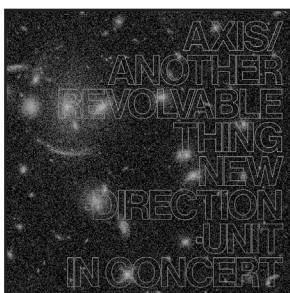
This World brings together a new quartet of seasoned players. Recorded after a string of shows given in 2019 by Mike Nock (New Zealand, piano, who turns 80 this month), Hamish Stuart (Scotland, drums), Julien Wilson (Australia, tenor saxophone and effects) and Jonathan Zwartz (New Zealand, double bass)—all four of whom are based in Australia—the album glistens with music written especially for this studio session around a core of unmistakable experience. Said experience translates not into mountaintop pontificating for the fortunate few but rather into a grounded message that all can understand. The album's title, like the Zwartz tune after which it is named, is therefore more than an anthem; it's a mission statement from a group of musicians content in forgoing the flaunt in favor of the flavor.

Other examples of the bassist's writing are "And in the Night Comes Rain" and "Home". Where the latter comes across as being less about being home than about returning to it after a long time away, the former is a highlight of the set for its collective pause in anticipation of a storm. Instead of thunder, we get the gentle kiss of autumn as prelude to a soulful dance that goes from solid to liquid and back again.

These scenes highlight the evocative abilities of Wilson, who adds two parts blues ("Riverside") and one part groove ("We Shall Rise Again") to the compositional brew. As performer, the saxophonist renders a painterly wisdom that is fully integrated into its surroundings and is enhanced ever so subtly by an application of electronic effects. Whether lending sparkle and shine to "Any Heart" (a cinematic montage by Stuart in which the drummer's vacillation between skating and dancing is equally wonderful to behold) or tempering the edges of Nock's swinging "Old's Cool", he excels at unpacking vivid dreams beneath the surface of things.

The pianist, for his part, wields the most multicolored pen of them all, delivering the persistence of "The Dirge" with just as much conviction as he does the blush of "Aftermath" with gentle persuasion. Regardless of mode, he and his cohorts prove that at a time in history when division is the order of the day, four souls crafting melody together can abide by a deeper principle of love and listening.

For more information, visit lionsharerecords.com



Axis/Another Revolvable Thing (In Concert)
Masayuki Takayanagi New Direction Unit
(Offbeat-Blank Forms Editions)
by Phil Freeman

The work of Japanese guitarist Masayuki Takayanagi (Dec. 22nd, 1932 – May 23rd, 1991) can be tough going

for all but the most dedicated fans of explosive noise. His New Direction Unit and his duets/duels with late countryman alto saxophonist Kaoru Abe—the latter perhaps best captured on the paired DIW live CDs *Mass Projection* and *Gradually Projection* (both recorded in Tokyo on Jul. 9th, 1970)—often created a genuinely room-clearing roar, an unrelenting steamroller-like assault that made Sonny Sharrock sound like Jim Hall and even the most aggressive American free jazz or European improv sound like New Orleans revivalists in straw boaters.

There was more to him and his music than that, though. The first disc of *Axis/Another Revolvable Thing*, a 100-minute two-CD live set (recorded 45 years ago this month at Yasuda Seimei Hall in Tokyo and reissued here in its actual running order from the night and with the typo of 'revolvable' from the original cover corrected) showcases the softer "Gradually Projection" side of his quartet with Kenji Mori (reeds), Nobuyoshi Ino (bass and cello) and Hiroshi Yamazaki (percussion).

As things begin, Takayanagi is playing what sounds like a steel-stringed acoustic guitar, emitting quick bursts of notes, which, while remaining totally free of melody or harmony, still manage to remind the listener of jazz' earliest roots. If Django Reinhardt had suffered some sort of epileptic fit mid-song, it could have sounded like this. Mori, meanwhile, is chirping and twittering through a piccolo or a small flute, Ino is tapping his instrument's body in between passages of stark, austere bowing and Yamazaki is all over his kit like a rattling avalanche of pebbles and gravel. Later, Mori switches to bass clarinet and things get even quieter, nudging the threshold of audibility at times. That's followed by a 13-minute drum solo, which bridges the performance's two halves. It has elements of John Bonham on Led Zeppelin's "Moby Dick" but, with its particularly sharp cymbal crashes, also brings to mind the music accompanying classic Japanese Noh theater.

The "Mass Projection" disc begins slowly but ominously. Takayanagi has switched to an electric guitar, which drones like a thundercloud building overhead as Mori, Ino and Yamazaki continue tooting, twanging and rattling as they had before. Takayanagi never takes off into full-on assault, though; in fact, it's the drummer who's the dominant voice as the second half begins, though the others remain somewhat miraculously audible (only Ino suffers, disappearing into the swirl of sound a few times). It's fierce, though it's far from the most aggressive Takayanagi performance available. In fact, it's often quite beautiful and potentially welcoming to even a first-time listener.

For more information, visit blankformseditions.bandcamp.com/album/axis-another-revolvable-thing



Music
Masquerades
as Honey
in My Hands
by Freida Jones
Poems and
Theater
Monologues
of our Jazz
Legacy

available at online bookstores



Dig (Music Inspired By and Dedicated To Bill Evans)
Michael Musillami/Rich Syracuse (Playscape)
 by Elliott Simon

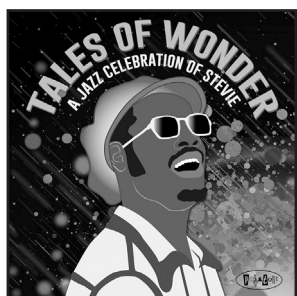
Guitarist Michael Musillami and bassist Rich Syracuse have previously released two different takes on their shared muses. The first was an intimate improvisatory treatment of saxophonist Wayne Shorter (*Of The Night*, Playscape, 2016) and second an animated conversation around bassist Charles Mingus (*Bird Calls*, Playscape, 2017). Their latest is *Dig*, an examination of pianist Bill Evans, who died 40 years ago this month.

Musillami is a wonderfully angular guitarist who in his previous work often conjured up Thelonious Monk more than Evans while Syracuse's stylish elegance is custom-made for their chosen subject. As such, the tension, dynamics and the way the duo make these songs their own are the brilliance of this program. They do this by fundamentally signifying each tune and then discussing the music from their own perspectives.

Many of Evans' best known songs such as "Waltz for Debby" and "Peace Piece" are absent and although this release plays on the seminal title *Everybody Digs Bill Evans* (Riverside, 1958), it oddly doesn't include any music from it. The amazing thing though is that this doesn't matter. Even on the better known pieces, such as a gorgeous rendition of "Blue in Green" and intriguingly restructured "Nardis", the interaction of Musillami's tone with Syracuse's timbre in this atmosphere of creative conversational improvisation is captivating. Their technique is riskier than simple new takes on old standards and in the process they provide a much more intriguing experience.

An inventive "Twelve Tone Tune" retains Evans' beautifully imaginative and lyrical approach but is improvisationally taken for an avant stroll while the duo show off their individual chops on Earl Zindar's "How My Heart Sings". Syracuse captures the essence of Evans on closer "Bill's Hit Tune" with sensitive arco playing as the duo completes an excellent job of grasping the chill that is associated with Evans' greatness while bringing their own intimate dialogue to the fore.

For more information, visit playscape-recordings.com



Tales Of Wonder: A Jazz Celebration Of Stevie
Various Artists (Posi-Tone)
 by Robert Bush

There are few musicians in this world with the impact of Stevie Wonder. Signed to the Motown/Tamla label when he was only 11 years old, Wonder has sold over one hundred million records in his 70 years. It's one thing to sell millions of records, but creating art that will stand the test of time is equally difficult and Wonder has done both throughout his career. His music has always appealed to jazz musicians and this collection on the Posi-Tone label offers myriad reasons why.

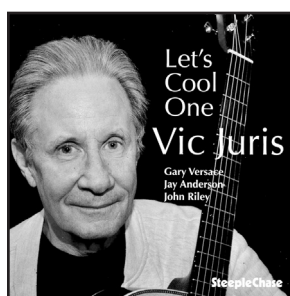
"Send One Your Love" starts it all off by the group Works For Me, featuring the warm guitar of Tony Davis and saxophonist Alexa Tarantino, luxuriating over the pocket laid down by the rhythm section of Caili O'Doherty (piano), Adi Meyerson (bass) and Joe Strasser (drums). Pianist Jon Davis takes "My Cherie Amour" out for a spin, offering a straightforward version leaning heavily on the moaning bass of Ugonna Okegwo and feather-duster traps of Jochen Rueckert. Davis takes his time, crafting a compelling essay that swings with ease.

"Superwoman" (originally from *Music of My Mind*) is one of Wonder's most endearing themes. Pianist Theo Hill's Rhodes is cool, but his quavering synth patches tend to induce motion sickness in this listener. Rashaan Carter is solid on the electric bass but Mark Whitfield, Jr.'s drums steal the show. The Posi-Tone collective Idle Hands gives "You And I" a light, samba groove, showcasing the lithe guitar of Will Bernard and vibraphone of Behn Gillece. Also on board are Sam Dillon (tenor), Art Hirahara (piano), Boris Kozlov (bass) and Donald Edwards (drums).

A highlight comes with organ player Jared Gold's trio with guitarist Dave Stryker and drummer Mark Ferber, who infuse "You Haven't Done Nothin'" with languid gutbucket, wah-wah pedal funk that gets downright dangerous. Soprano saxophonist Diego Rivera leads a band with Helen Sung (piano), Kozlov and Edwards through a pretty, modal version of "The Secret Life of Plants" and trumpeter Farnell Newton helms a group with Brian Charette on organ and Rudy Royston on drums for "All In Love Is Fair".

But the zenith moment comes last with the duo of Gillece and Kozlov for a staggering, intimate rendition of "Visions", which features the best resonant qualities of each instrument. Great stuff, indeed.

For more information, visit posi-tone.com



Let's Cool One
Vic Juris (SteepleChase)
 by Brian Charette

Jersey City has boasted a considerable list of music phenoms from Frank Sinatra to Andrew Hill. Add to that list Vic Juris. With influences from Wes Montgomery to Jimi Hendrix and a remarkable tone and deep experience, he was one of the most loved guitarists on the New York City jazz scene and mentor to many young jazz musicians at The New School and Rutgers University. Juris' steady gig at The 55Bar in the West Village was always packed. His sudden loss last year shocked and saddened everyone in the music community (he would have turned 67 this month). Luckily, he left us a lovely document of his incredible artistry on this new/final SteepleChase release.

Opener "Everything I Love" is an easy, optimistic swinger with psychic comping from pianist and longtime Juris collaborator Gary Versace. Juris' solo starts with slick riffing on the melody. The cool half-step substitute chord change at the end of the form starts the pluggy swing feel, expertly supplied by bassist Jay Anderson and drummer John Riley. Versace works some counterpoint in with his left hand as his solo progresses. "Long Story" has a lovely acoustic intro then deceptive harmony, Anderson and Riley working together to support Versace's thoughtful solo.

On the title track, Versace throws in a few crunchy comps behind the melody while Anderson's buoyant two feel gives just the right bump. Juris' double time

lines never miss, always in the pocket and all the right notes. When the tune opens up, Riley sticks the cymbal as Anderson's line sits perfectly on the beat. The latter is also a very melodic soloist, playing deft bebop with perfect intonation.

"The Peacock" has a jaunty melody over a downtempo form, Versace's interlude haunting and Debussy-like. The duo tune that ends the album, "Glide" has a cool loop that shifts pitch level three times. Versace, as usual, provides just the right support for Juris, who deals on the complex changes. Versace has an inventive solo with one-note answers in the left hand to his evolved bop. This beautiful gift from a great artist gone too soon is a must-have for fans of brilliant jazz guitar.

For more information, visit steeplechase.dk



Mabern Plays Mabern
Harold Mabern (Smoke Sessions)
 by Joel Roberts

Originally planned for release on Harold Mabern's 84th birthday, this live date from New York's Smoke jazz club is now being issued posthumously following the veteran pianist's unexpected death a year ago this month. Culled from the same 2018 sessions that produced Mabern's previous Smoke Sessions album, *The Iron Man: Live at Smoke*, the new release features the Memphis-born musician backed by longstanding bandmates Eric Alexander on tenor saxophone, John Webber on bass and Joe Farnsworth on drums, plus guests Steve Davis on trombone and Vincent Herring on alto saxophone.

The eight-song set features mostly originals, as well as a few well-chosen covers, drawn from throughout Mabern's six decades as a leader and highly sought-after sideman. From the opening notes of his solo intro to "Mr. Johnson," a tune dedicated to trombone legend J.J. Johnson that first appeared on Lee Morgan's *The Procrastinator* (Blue Note, 1969), it's clear that Mabern, though 81 at the time, was still a force to be reckoned with at the keyboard. Whether comping behind Alexander's muscular flights or soloing on his own, Mabern continually shows off the agility, wit and creativity that made him one of the premier hardbop pianists in jazz for more than half a century.

"The Bee Hive," named for the Chicago nightclub where Mabern first heard Charlie Parker (and also included on Morgan's Blue Note classic *Live at the Lighthouse* album from 1970), is one of many highlights, featuring thrilling back and forth between Alexander and Herring recalling Parker's unbridled energy. Album closer "Rakin' and Scrapin'", the title track from Mabern's second recording as a leader (Prestige, 1968), is a bawdy, bluesy boogaloo that perfectly embodies Mabern's Memphis roots. Other tunes include Alexander's tribute to his teacher "The Iron Man" and Mabern's "The Lyrical Cole-Man" and "Edward Lee" from his *Pisces Calling* (Irident, 1980), plus the standards "Lover Man" (Jimmy Davis-Jimmy Sherman-Roger Ramirez) and "It's Magic" (Jule Styne-Sammy Cahn).

This is an album worth savoring whether viewed as a coda to Mabern's long and distinguished career or simply as a typically satisfying hour-plus set from a true jazz master.

For more information, visit smokesessionsrecords.com



Brain Drain
Gorilla Mask (Clean Feed)
 by Kyle Oleksiuk

What is jazz-rock? Rock with jazz influences, or vice versa? Is it the same as rock-jazz? Answers depend on who you ask and what mood they're in. What is rock-jazz today might be jazz-rock tomorrow and what is both today is neither on Sundays. A label that was supposed to help an album find its audience becomes a useless pointer to an unclear in-between zone. All that is solid melts into air. You'll just have to listen to figure out whether it's your kind of thing and that's the very special quality of multi-genre music—it thwarts our collective Spotify-enabled mania for taxonomizing music. Even if they're not any good, multi-genre albums always provide a jolt of un-classified unrecognizability.

Not that *Brain Drain* by Gorilla Mask is no good. It's quality jazz-rock, or as the liner notes more minutely describe it, "a mishmash of punk, metal, jazz, free improvisation and written avant garde music." The main dynamic is the effects-distorted alto and baritone saxophones of Peter Van Huffel (who turns 42 this month), which sound like Albert Ayler scoring *The Twilight Zone*, against Roland Fidezus' electric bass and Rudi Fischerlehner's drums, forming a rhythm section reminiscent of a '90s video game boss battle soundtrack (or, for older readers, Black Sabbath).

Like all albums within riffing distance of heavy metal, the track titles are pure poetry: "Forgive me, Mother", "AVALANCHE!!!", "Caught in a Helicopter Blade". What could it mean? How can you get inside a helicopter blade? Who cares! It's fun. And that's the best thing about *Brain Drain*—the combination not just of the technical aspects of metal and jazz but also of their attitudes. This is "jazz" with the silliness and spookiness of heavy metal. The shock of this particular way of combining styles, rather than the combination itself, is what makes the album enjoyable. So don't you dare try to label *Brain Drain* and lump it together with all the other jazz-rock albums, or you will be forever haunted by the telltale moan of the jazz-rock saxophone.

For more information, visit cleanfeed-records.com



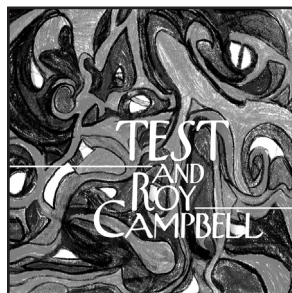
In Common 2
Walter Smith III/Matthew Stevens (Whirlwind)
 by Marco Cangiano

This is the second recording of a quintet co-led by tenor saxophonist Walter Smith III (who turns 40 this month) and guitarist Matt Stevens. The other members have changed since the previous release (hilariously photoshopped into the original cover) but, regardless, there is continuity and natural evolution. Concision and simplicity pervades the ten tunes—all originals except for the late Roy Hargrove's "Roy Allen". Most rely on simple and insistent rhythmic patterns, as in the case of Stevens' "Cowboy", which, while giving structure, also provide for great freedom. The

appealing, albeit not always memorable, melodies thus constitute what Smith defines as "one-page songs", allowing the soloists to take them in various directions. Thus this installment has a *cantabile* quality perhaps less prominent in its predecessor, also due to Micah Thomas' piano in lieu of Joel Ross' vibraphone, which adds depth. Stevens and Smith share most of the solo duties and the former deserves wider recognition, an uncanny ability of blending his approach while staying original. His acoustic instrument, featured for instance in "Roy Allen" and "Opera", nicely complements and expands on Smith's palette. Bassist Linda May Han Oh and drummer Nate Smith team up to provide support, with the former often anchoring the underlying patterns and the latter circling around.

Things start off with Smith and Stevens (on acoustic) in duo on the heartfelt tribute to Hargrove. Collective "Lotto" begins with a three-note pattern leading to a simple melody and tight dialogue between Smith and Stevens. Smith's "Clem" is the perfect example of the group's approach: a two-note pedal by piano is picked up by bass and tenor while the piano swivels around it. The bittersweet melody follows but the pedal is never abandoned and Thomas builds his solo around it. Oh then takes it away with a very brief musical solo before Smith solos then reverts to the main theme and the two-note pedal. Throughout Smith's brushwork is simply superb. And all this in just over five minutes. Smith's "Van Der Linden", inspired by video games, has more of a hard hedge and a dramatic progression thanks to Stevens, but it has fundamentally a similar structure. Smith's "Little Lamplight" is a brief interlude showcasing Thomas and, to close, Stevens' "Opera" builds on a tight pattern carried by the rhythm section while a gentle melody is developed by the leaders. A very successful second recording that bodes well for a third.

For more information, visit whirlwindrecordings.com



Eponymous
TEST and Roy Campbell (577 Records)
 by Pierre Crépon

One of Daniel Carter's earliest jazz memories is an "alien" note in a Sonny Stitt solo, heard as a glimpse into the possibilities of the avant garde. TEST provided a similar experience for New Yorkers who encountered fragments of its free playing on subway platforms and along streets in the '90s-00s. Carter and Sabir Mateen on alto, tenor, flute, clarinet and trumpet, late Tom Bruno on drums and Matthew Heyner on bass left a mark as one of the important groups of what has come to be seen as a period of revival for New York free jazz, but its discography remains small. After an Eremite double-CD in 2016, this second archival release brings it to six titles.

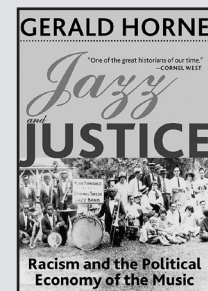
That total improvisation would be a defining characteristic is one of the most common misconceptions about avant garde jazz. Historically, this has surely been the exception, not the rule. But the discarding of any compositional framework in favor of extended spontaneous playing was TEST's *modus operandi*, a radical choice given its working band situation. It could deliver on set-long stretches such as this 1999 live session at a Harlem loft. At a glance, the recording differs significantly from previous releases through the addition of Roy Campbell (who would have turned 68 this month; he died in 2014), but the trumpeter integrates seamlessly. The musicians launch into collective improvisation straightaway, Bruno and Heyner

providing a continuously sustained, oscillating free pulse over which sections of intense simultaneous horn playing alternate with individual contributions. The textural diversity brought by Mateen and Carter's wide array of instruments is in evidence in the next segment, where the music slowly relents into a nearly ballad feel.

Probably recorded with a single microphone, the tape is certainly not hi-fi, dominated by amplified bass and with drums pushed to the background, but this is not a problem. TEST's music was designed to cut through a tough environment, not for the world of high-end audiophile setups, and it still does.

For more information, visit 577records.com

IN PRINT



Jazz and Justice:
Racism and the Political Economy of the Music
 Gerald Horne (Monthly Review Press)
 by Kurt Gottschalk

The "justice" in the title of Gerald Horne's book is best taken broadly. The subtitle, "Racism and the Political Economy of the Music" gets closer to the point, but what Horne has really compiled is a survey of obstacles faced by jazz musicians through the 20th Century. The social factors influencing the development of jazz under review also consider violence, gambling, prostitution, organized crime, drug and alcohol use and unscrupulous club owners and bandleaders, as well as selective enforcement allowing for the proliferation of such issues in select circles.

Percy Heath is one of the many musicians who testifies about past inequities. "All of those clubs at the time were run by the so-called mob [...] otherwise they wouldn't be in business," Heath says, pointing out the double standard of musicians with criminal records being denied the cabaret cards required to play in clubs owned by outlaws. That quote comes from an interview in the archives of the Smithsonian National Museum of American History, demonstrating the extent of Horne's research. It also points to a shortcoming in his storytelling. There's so much information that the book often reads like a litany, a series of quotes, stories and anecdotes on select ills. It's important history, but it can be exhausting to read, distressing and tiresome. There's no larger context, nothing about social conditions and racial injustices outside the jazz world and precious little about sexism within the industry. Specifics are often sidestepped. A mention of Mal Waldron's shock therapy passes by with no further consideration than that it was "probably unnecessary". One gets the impression that rather than writing his book, Horne is trying to get out of its way.

There are, in the final pages, some dips into relatively current times, if through the eyes of such elders as Quincy Jones and Branford Marsalis, with a quick nod to Kamasi Washington to demonstrate that jazz is not dead. Certainly, the issues that have plagued artists since well before the Jazz Age are a continued concern, but corporate control of distribution channels might be a bigger injustice facing musicians today. Such issues are well considered elsewhere, of course, but aren't part of the jazz justice under Horne's purview.

For more information, visit monthlyreview.org/press



Ocean Bridges
Archie Shepp, Raw Poetic, Damu the Fudgemunk
(Redefinition)
 by Kurt Gottschalk

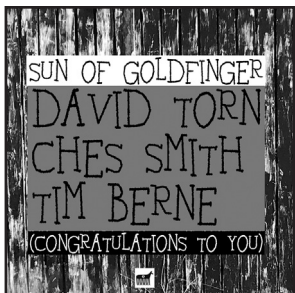
Jazz and spoken word have a long and natural relationship: bebop and Beatniks; revolutionaries of the '60s; the free verse '70s funk to hip-hop DJs sampling beats and eventually building bridges to the people who played on those old sides. Sadly, success isn't always guaranteed. Too often, one side just copped a vibe, leading to unbalanced equilibrium and short shelf-life. Witness, for example, the well-meaning and at-the-time exciting meetings on the 1994 AIDS benefit album *Stolen Moments: Red, Hot + Cool*. Pairing Lester Bowie with Digable Planets seemed like a game-changer at the time; today it just sounds like game over.

The problem has been in failing to integrate forms: breakbeats get frozen in looped precision, raps are delivered without free flow. But lately, some outfits like Heroes Are Gang Leaders (HGL) and Standing On the Corner—or Ambrose Akinmusire's work with rapper Kokayi and Nicole Mitchell's group with poet and singer Avery Young, for that matter—have made for true and exciting, hybrids of forms.

Rapper Raw Poetic sets the agenda at the outset of *Ocean Bridges*, recalling in an unscripted talk titled "Valuable Lesson" an old bandmate telling him to "shut up and listen" and his learning to leave space for "every part of the music". Poetic and DJ/producer Damu the Fudgemunk stick to that formula through their album of casual jams, leaving space for the small band that includes Poetic's uncle, the powerhouse Archie Shepp. Poetic had sent the master saxophonist more than a dozen tapes before Shepp responded to a formula within which he thought he could fit. With a quintet including HGL bassist Luke Stewart, Poetic and Fudgemunk booked studio time and brought Shepp in from France for an improvised session with no second takes.

Wurlitzer, vibraphone and processed beats dictate the easy grooves and the mix with Shepp is organic. His presence is strong throughout, not as a featured soloist but as a band member. The tracks are divided old-school style by short asides, what used to be called "skits" but here are more like musings, musical fragments and spoken asides by Poetic and Shepp. They're not quite filler but do start to feel like clutter. Take them away and there's a half dozen good cuts, the strongest being the 12+ minutes of "Aperture". *Ocean Bridges* isn't a revelation and it isn't a promise for the future, but it is a marker of a moment worth noticing.

For more information, visit redefinitionrecords.com



Congratulations to You
Sun of Goldfinger (Screwgun)
 by Tyran Grillo

Most of the material on this record was captured at the first performance in 2010 by David Torn (guitars

and electronics), Tim Berne (alto and baritone saxophones) and Ches Smith (drums and electronics). Known since then as Sun of Goldfinger, this power trio opened a sonic can of worms to be reckoned with that's only now seeing the light of day on record.

Featuring three tracks of hefty proportion, the album opens with "Bat Tears", in which alto, sampled in real time and cast into the lake of fire that is looping guitar, gives way to a skronky baritone, ending in a mix of drone and catharsis. Following this, "Coco Tangle" dances as if its pants were on fire (though, to be sure, this is honest music rendered in tough love). Sampling does the trick again this time around while arpeggiators and percussive accents from Smith fill in every pothole. That said, no roads herein stay smooth for too long and even the thickest tires of expectation will find themselves beautifully compromised by the terrain ahead.

Despite the fact that Sun of Goldfinger can break out the big guns when it feels so inclined, there's a distinctly meditative heart beating at the center of it all. One hears this especially in the final and title track, where a train crossing signal-like guitar stretches over head-nodding drums before alto kicks in the door bearing gifts of awakening. The sheer depth of coherence that ensues is a pleasure to behold in our wounded selves.

For more information, visit screwgunrecords.com



Presenting Burton Greene
Burton Greene (Columbia-Sony)
 by Pierre Crépon

Asked at a June 1969 conference the timely question of what avant garde jazz the label he was working for was engaged with, producer John Hammond mentioned ongoing work with Sunny Murray. The drummer's Columbia record was sadly never issued, but the label did get around to releasing the other product of its tentative avant garde involvement, an album led by pianist Burton Greene, portions of which were recorded 52 years ago this month.

Preceded by as little fanfare as possibly conceivable, *Presenting Burton Greene* has now become available again for the first time since its original 1969 release, through Sony's Legacy Vault, a program bringing remastered back catalog titles to digital music services such as Spotify. Legacy Vault titles skip the physical reissue stage, but a by-product of inclusion is availability on websites offering downloads in higher definition than what a CD could provide (Hiresaudio, Qobuz, HDTracks).

The quartet featured here was a working unit formed in 1966, with saxophonist Byard Lancaster, bassist Steve Tintweiss and drummer Shelly Rusten. All six pieces are Greene originals. They range from the opening tonal "Ballad In B minor" to thematic material framing simultaneous free soloing to the longer closing piece "Voice Of The Silences", whose use of space brings to mind contemporary classical devices.


The album is sometimes noted for being an early instance of Moog synthesizer use in jazz, a point strongly emphasized by the large picture of a Moog-operating Greene on the back cover. A buyer lured solely by this novelty selling point (the label's idea) would have been disappointed, as Moog overdubs are in fact heard only on "Slurp!" and are given a secondary

position in the detailed mix.

The showcase aspect of the album's sequencing makes sense in light of the highly uncommon opportunity that a Columbia contract represented for players stamped with the "avant garde" label. The album is also an instance of more expansive production being applied to the style (in the LP liner notes, Greene takes a dig at the production of his previous efforts, on ESP-Disk'). Of course, the record went nowhere, but its composite nature and production retrospectively make it sound quite contemporary, an interesting reflection of how margins move inside genres over time.

For more information, visit sony.com

ON SCREEN



Jazz on a Summer's Day

A Film by Bert Stern

by Kevin Canfield

The opening minutes of *Jazz on a Summer's Day*, Bert Stern's stellar 1959 documentary about the previous year's Newport Jazz Festival, move at the kind of leisurely pace often associated with an afternoon in the seaside sun. As Thelonious Monk plays, early arriving audience members nod along to the bendy notes and slouch against the backs of folding wooden chairs. Stern intersperses this and other initial scenes with shots of sailboats zipping across the Atlantic. Nobody, it seems, is in much of a hurry.

The film, now in a superb restored version, grows even more compelling after the sun goes down. Nighttime sets by, among others, Gerry Mulligan, Dinah Washington and Chuck Berry, are all compelling, but three other performers emerge as the stars of the exhilarating second half. Charismatic Big Maybelle, attired in a tiara and white gloves, sings a blistering rendition of "I Ain't Mad at You"; ecstatic concertgoers respond by dancing, solo and in couples (because of technical challenges, some of the audience scenes were shot off-site and edited in alongside the Newport footage). Later, Louis Armstrong, after some jocular comments about his busy international touring schedule, gallops through a trio of crowd-pleasers. In a film that limits some performers to a minute and change, he gets more than ten. Finally, Mahalia Jackson closes the show with three timeless spirituals. Her riveting performance of "The Lord's Prayer" gives the film the conclusion it deserves.

A portrait of a moment in time, the film—for which producer George Avakian also deserves immense credit—is mercifully free of the talking heads that clog so many contemporary documentaries. Aside from the musicians and an unobtrusive emcee, just about the only voice we hear comes from a local radio show, whose host offers a bit of boosterism about smooth sounds and great weather. Stern often films the musicians in profile, but his best shots come from a camera set up at the foot of the stage. This is an inherently reverent vantage point. These shots typically last for just a few seconds, but they'll linger in the viewer's mind for much longer.

For more information, visit kinorep.com/film/jazz-on-a-summerson-a-summer-day. Livestream screenings of the film are available at filmforum.org/film/bert-sterns-jazz-on-a-summerson-a-summer-day.

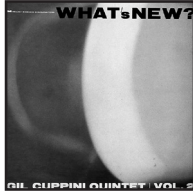
ON THIS DAY

by Andrey Henkin



Sonny's Crib
Sonny Clark (Blue Note)
September 1st, 1957

Though not intended as such, this date by pianist Sonny Clark, his second session of seven for Blue Note, is a companion to John Coltrane's sole release for the label, *Blue Train*, recorded 14 days later in the same location of Rudy Van Gelder's Hackensack living room and with Coltrane, trombonist Curtis Fuller and bassist Paul Chambers on both dates. On the Clark album, the band is completed by trumpeter Donald Byrd and drummer Art Taylor for three standards and two Clark pieces. Clark would die five years later at 31.



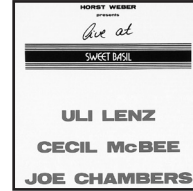
What's New?
Gil Cuppini (Meazzi)
September 1st, 1961

Three years earlier, Italian drummer Gil Cuppini, Yugoslavian trumpeter Duško Gojković and Swiss pianist George Gruntz were all part of the Newport International Youth Band. The threesome reconvene, apparently, according to Cuppini's notes, on one day's notice, in his base of Milan with two more Europeans, French tenor/soprano saxophonist Barney Wilen and German bassist Karl Theodor Geier, for a program of American jazz standards, plus a couple of originals by the band members. It is unclear why this is called *Vol. 2*.



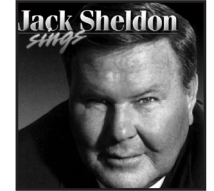
Lionel Hampton Presents
Kai Winding (Who's Who in Jazz)
September 1st, 1977

This album was the first entry in Lionel Hampton's Who's Who in Jazz series, 29 albums made between 1977-85. While Danish-born, New York-raised trombonist Kai Winding had waxed numerous records as a leader prior to and during a '60s tenure with Verve and in partnership with fellow trombonist J.J. Johnson, his output slowed in the '70s-80s (he died in 1983 at 60). This album, recorded in L.A., is a quartet date with Frank Strazzeri (piano), Kevin Brandon (bass) and Ted Hawke (drums) of standards and a tune each by Winding and Strazzeri.



Live at Sweet Basil
Uli Lenz (Enja)
September 1st, 1988

German pianist Uli Lenz' career has seen him work in many international collaborations, such as this, his second and final release for Enja, a concert recording from New York's now-defunct Sweet Basil. With him are two elder statesmen in bassist Cecil McBee and drummer Joe Chambers, rhythm section for Wayne Shorter, Andrew Hill, Woody Shaw, John Stubblefield and Freddie Hubbard. Three Lenz originals are bookended by two very different jazz standards: Eddie Harris' "Freedom Jazz Dance" and Victor Young's "My Foolish Heart".



Sings
Jack Sheldon (Butterfly)
September 1st, 1992

Jack Sheldon (1931-2019) had quite a career: West Coast jazz trumpeter; sidekick on *The Merv Griffin Show*; TV credits from *Gilligan's Island* to *I Spy* to *Dragnet* to *Star Trek*; vocal work on *Schoolhouse Rock*; and albums on Jazz: West, GNP, Dot, Concord and V.S.O.P. This date, one of several Sheldon released on his own Butterfly imprint, features him on vocals and trumpet fronting a 16-piece big band with such folks as Wayne Bergeron and Tierney Sutton's future rhythm section of Trey Henry and Ray Brinker for 13 pithy takes of well-worn standards.

BIRTHDAYS

September 1

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

September 2

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

September 3

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

September 4

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

September 5

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

September 6

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

September 7

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

September 8

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

September 9

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

September 10

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

September 11

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

September 12

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

September 13

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

September 14

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

September 15

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

September 16

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

September 17

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

September 18

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

September 19

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

September 20

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

September 21

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

September 22

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

September 23

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

September 24

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

September 25

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

September 26

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

September 27

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

September 28

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

September 29

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

September 30

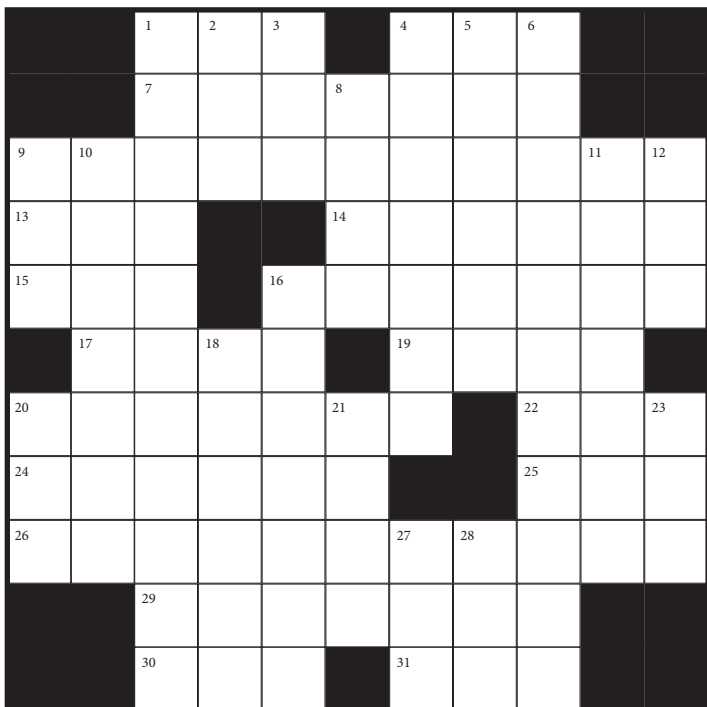
†Buddy Rich 1917-87
†Oscar Pettiford 1922-60
†Carmen Leggio 1927-2009
†Jon Eardley 1928-91
†Steve McCall 1933-89
Antonio Hart b.1968
Melissa Stylianou b.1976
Marshall Gilkes b.1978



INGRID LAUBROCK
September 24th, 1970

Stadtlöhn, Germany-born, London, UK-cured and New York City, NY-based tenor/soprano saxophonist Ingrid Laubrock is among her generation's most compelling composers and improvisers, whether it be through her early albums on Candid and Babel, more recent dates for Intakt (most with her Anti-House band), Relative Pitch (duo with drummer Tom Rainey), RogueArt and other labels or prolific collaborations with an international cast of players like Monica Vasconcelos, Tom Arthurs, Barry Green, Kris Davis, Vevyan Weston, Hannah Marshall, Mary Halvorson, Anthony Braxton, Ralph Alessi, Luc Ex, Andrew Drury, Nate Wooley, Aki Takase, Taylor Ho Bynum, Sara Serpa and more. —AH

CROSSWORD



ACROSS

- Kai Winding's keyboard-playing son
- Type of guitar finish (abbr.)
- Province of Guelph Jazz Festival
- Esoteric Circle drummer Jon
- Jimmy Gordon 1969 Flying Dutchman album *Fat*
- What a guest list offers
- The beat is on this
- Musicians to publicists
- Lyric from A Tribe Called Quest's "Jazz (We've Got): "Your mic and my mic? Come ____, ____, no equal"
- Swiss bassist Rüegsegger
- Pianist Michael Wolff was the bandleader for his late '80s-early '90s talk show
- Barry Guy 1972 Incus debut
- Willem Breuker Kollektief 1983-89 BVHaast album *To ____*
- Japanese flutist Akagi
- What Lee Morgan does with the new land?
- Sisterless Fred Astaire?
- John McLaughlin and Tony Williams both played in it
- Birth cntr. of 9 Across

DOWN

- German clarinetist Theo
- DiFranco, employer of Tony Scherr and Todd Sickafoose
- "____ About That Time", fusion-era Miles Davis tune
- Joe Cuba, Klaus Weiss and Jeff Lorber all have songs named for this Puerto Rican city
- Buddy Johnson-penned jazz standard "____ Fell For You"
- Steinway competitor
- Turkish bassist Attila
- Fixture behind Sweet Basil/Rhythm's bar
- Subject of a tribute album
- Baden Powell 1969 Elenco album *27 Horas De ____*
- ____ Music, which released albums by Clarice Assad and New Swing Sextet
- Like most mutes
- Ken McIntyre 1962 United Artists album *____ The Iron Sheep*
- ____ Nova, Philadelphia-based music presenter
- How digital downloads are sometimes offered
- Fusion suffix
- Cel Overberghe/Fred Van Hove 1972 Vogel album *____ Tweede Vogel*
- John Scofield Gramavision ballad compilation *____ Sco*

By Andrey Henkin

visit nycjazzrecord.com for answers