

NOVEMBER 2021—ISSUE 235

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



THE NEW YORK CITY JAZZ RECORD



**BEN
ALLISON**
JAZZ COMPOSER
RECOLLECTIVE

**BASS
ISSUE**

**IN MEMORIAM
GEORGE
MRAZ**

**MARTIN
WIND**

**SEAN
ONLY**

**CALVIN
HILL**

**VICTOR
SPROLES**

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

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

We wish all of you, our dear readers, a joyful and meaningful Thanksgiving holiday.

On The Cover: Ben Allison (photo by Cees Van de Ven / courtesy of the artist)

Corrections: In last month's What's News, Henry Threadgill's project is "Migration and the Return of the Cheap Suit". In last month's Obituaries, it was not Ulrich Kurth but his son who worked with JazzHausMusik.

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ECM

WINTER 2021



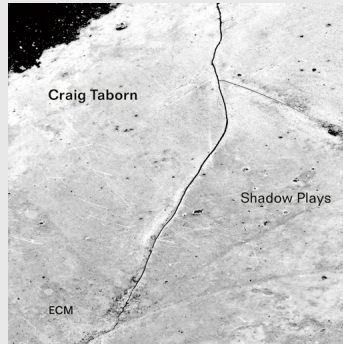
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The News



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Shadow Plays



Enrico Rava
Edizione Speciale



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Once Upon A Time

ECM

*'Acid jazz that old souls
and new ones will fall in
love with in equal
measure'*

*'Psychedelic, groovy, and
intelligent music for
heart, body, and soul'*

'Modern Funk'

@TheConsecutives

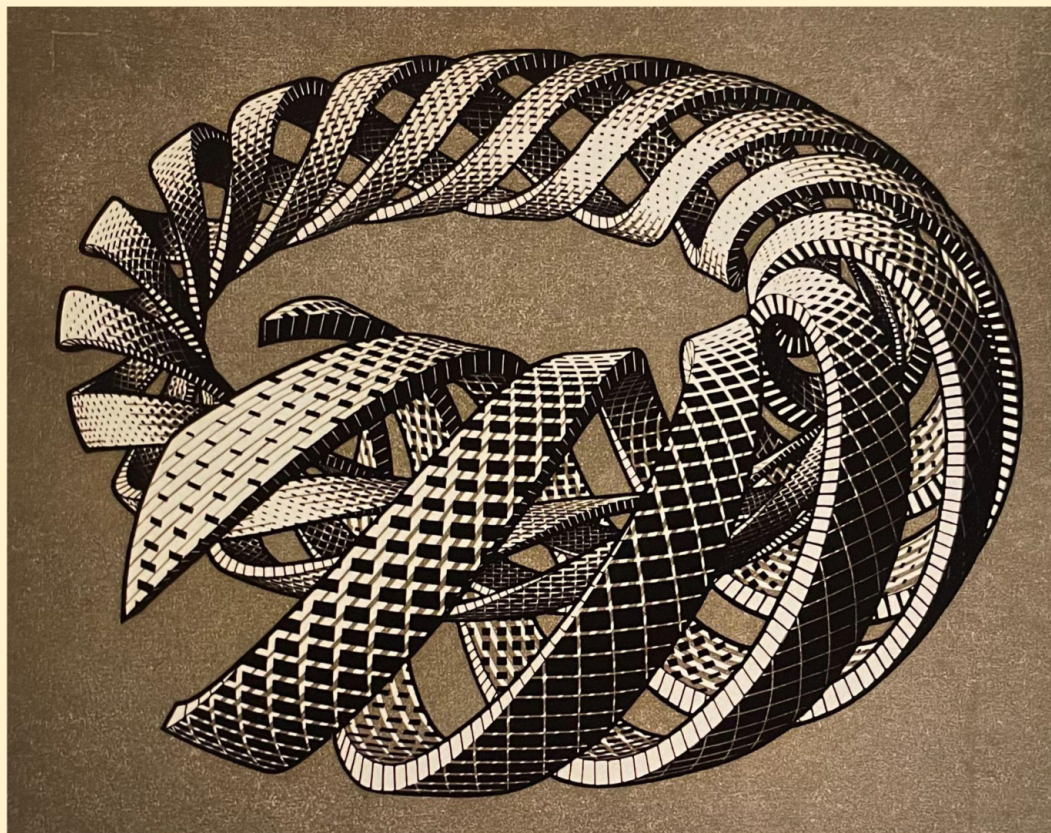


The Consecutives

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

Rockwood Music Hall

196 Allen St, NYC
Stage 2
Thursday, Nov 4
10:30 PM





**JENNIFER WHARTON'S
BONEGASM
NOT A NOVELTY**

SSC 1612

—“(Jennifer Wharton) blows the doors wide open for the bass trombone” *All About Jazz*

—“Her gorgeous turns as a low-frequency melodist... are breathtaking” *Down Beat*

JOHN FEDCHOCK trombone
NATE MAYLAND trombone
ALAN FERBER trombone
JENNIFER WHARTON bass trombone
MICHAEL ECKROTH piano, fender rhodes
EVAN GREGOR bass
DON PERETZ drums
SAMUEL TORRES percussion (1 & 8)
KURT ELLING vocals (10)



**FRANK KIMBROUGH
ANCESTORS**

SSC 1639

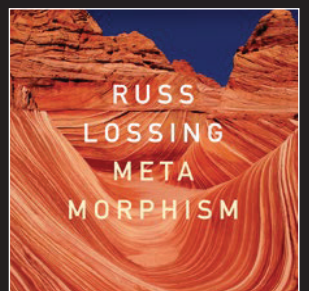
—“Introspective, peaceful and decidedly personal, this collection of largely first takes is pure magic.”

—Bill Milkowski *Down Beat*

—“Perhaps it is hindsight that gives this album its aspect of finality, of farewell, of summation. But its atmosphere of rapt contemplation culminates in an actual elegy, “All These Years” by Kimbrough’s wife, Maryanne de Prophetis. She wrote it for her father, but it is perfect as the last movement of *Ancestors*, a beautiful gift that Frank Kimbrough left behind.”

—Thomas Conrad *Jazz Times*

FRANK KIMBROUGH piano
KIRK KNUFFKE cornet
MASA KAMAGUCHI bass



**RUSS LOSSING
METAMORPHISM**

SSC 1607

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

RUSS LOSSING piano
LOREN STILLMAN alto & soprano saxophones
JOHN HEBERT bass
MICHAEL SARIN drums



Sunnyside

www.sunnysiderecords.com

It was the first and only gig François Grillot ever missed. Until his passing last June at age 66 the Burgundy, France-born, longtime NYC resident had held down the bass chair in **Matt Lavelle’s 12 Houses** for hundreds of shows, ever since the very first one at University of the Streets ten years ago. The gig at Williamsburg’s Scholes Street Studio (Oct. 3rd) was a celebration of his life and though he wasn’t there in person his living spirit was palpable in the crowded room. The 14-piece amalgamation—Lavelle (conductor/trumpet/alto clarinet), Mary Cherney and Cheryl Pyle (flutes); Stephanie Griffin (viola); Lee Odom, Charles Waters and Claire Daly (saxophones); Matt Lambiase, Nicole Davis and Art Baron (brass); Chris Forbes (piano); Hilliard Greene (stepping into Grillot’s shoes); Leonid Galaganov (drums); Jose Luis Abreu (percussion)—channeled this spirit into a lively, heartfelt set. They began by singing his name over a 4-note theme in 6/8: “François Gril-lot! François Gril-lot!” followed by three saxophone solos—Odom (alto), Daly (baritone) and Waters (tenor)—and a second meditation on his name. The remaining four pieces (“X Chord”, “6 A.M.”, “Blues in F”, “Hymn to the World”), all written by Grillot, spotlighted each musician in turn, capped by Baron’s talkative trombone on “Hymn”. Following the music were spoken remembrances and a poem by G.E. Schwartz, which exhorted everyone in the audience to “keep the enliveness going”. —Tom Greenland



Hilliard Greene with Matt Lavelle’s 12 Houses @ Scholes Street Studio

The abundantly talented bassist **Dezron Douglas** delivered a treasure chest of music at (club previously known as Fat Cat) **Cellar Dog** (Oct. 21st), from jazz standards to American Songbook favorites to bossa nova, all with a seamless, organic flow of rhythm and harmony. The spotlight was on him out front as leader, yet the ultimate sound was fully interwoven, like a melodic tapestry, with pianist Keith Brown and drummer Curtis Torian. Douglas has a charismatic presence at the bass. He coaxes the most out of it, as if tangling with a living, breathing creature. His mastery of the instrument includes a flexibility and agility that he makes seem completely effortless. “The Girl from Ipanema” (Antônio Carlos Jobim-Vinícius de Moraes) was a perfect storm of creativity on a samba beat platform, with Torian recalling the samba band ethos, allowing him to shine, versus his role mainly as trio anchor. Great American Songbook standard “Just One of Those Things” (Cole Porter) featured a super-speed swing arrangement, putting Douglas to the test of remaining dexterous while maintaining rhythm and harmonic integrity. Brown, who can make a piano sound much more than it is, particularly soared on this tune. His magic lies in maintaining a light touch on the keys, yet conveying an assured, assertive mastery of sound. Another high point of the set was “Yardbird Suite” (Charlie Parker), a beautifully executed toe-tapper and homage to the bebop innovator. —Marilyn Lester



Dezron Douglas @ Cellar Dog

Sackbut Saturdays, a trombonist-led series at Ibeam Brooklyn, featured for the opening act of its second installment (Oct. 17th) **Ed Neumeister’s** quartet with pianist Gary Versace, drummer Tom Rainey and Chris Tordini subbing on bass for Drew Gress. The veteran, who spent 20 years in the city’s best big bands before an extended sojourn overseas, now back in the area since 2017, was clearly enjoying the company of the musicians in his group. In fact, he couldn’t even wait for the scheduled 8 pm start-time so what had begun ten minutes earlier as a sound-check evolved into a free improv. “That was your walking-in piece!” Neumeister quipped apologetically to the late arrivals. “Gratitude”, the first ‘official’ piece was, like all of Neumeister’s compositions, painstakingly arranged while still leaving ample space for spontaneous interactions: “Gmunden” was based on a Schoenberg-inspired 12-tone line; “Chillin’” on the Phrygian mode; “Ridgewood” flipped between bars of 9/8 and 17/16 (among other meters); and the extended suite “Inclusion” transitioned between eclectic vignettes. Versace adroitly negotiated the charts’ trickiest turns even as he lithely shadowed Neumeister’s melody and solo lines. Rainey, the epitome of a good listener, often used sidestrokes on his cymbals for clickety or chiming effects, intuitively seeming to know which direction Neumeister was headed. The latter was in top form, often grabbing a plunger mute to color his musical ideas with a growly, almost human tone. (TG)

Tenor saxophonist/flutist **Lew Tabackin’s** extraordinary career has included embracing things outside the mainstream, which now informs an impressive creative repertoire. In a post-lockdown monthly residency at Michiko Studios Stage 2, where the mood is collegial and highly informal, Tabackin has the freedom to gig without constraint. And that he did (Oct. 13th), fearlessly and viscerally letting loose, his attack a full-bodied, intense choreography of movement. Also fully on display were the abrupt changes in mood, tempo and technique for which he is known, such as on a creative “I Hear a Rhapsody” (Jack Baker-Dick Gasparre-George Fragos) and another jazz standard, “Autumn Nocturne” (Kim Gannon-Joe Myrow). His own composition for flute, “Garden at Lifetime”, brilliantly displayed his cross-cultural artistry in a tapestry of sound and melody, based in a Japanese ethos. On tenor, his “Tanuki’s Night Out”, the exploits of an imagined raccoon-like creature, featured significant discordance in this inspired musical adventure. Throughout the set, frequent solos by bassist Boris Kozlov revealed a finely tuned bond between the two men (they have been working together for 20 years), as well as Kozlov’s proficiency with melodic pizzicato. Drummer Jason Tiemann applied an abundance of inventive ways to extract a range of percussive sounds from his kit. His speed playing, particularly on “Night and Day” (Cole Porter), was also mighty impressive. (ML)

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

—Russ Musto

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

—John Pietaro



Ron Carter @ Birdland



Cindy Blackman Santana & Felix Pastorius @ The Cutting Room

With a fanbase stretching across the worlds of jazz, hip-hop and R&B, it is no surprise **Robert Glasper** had been packing the house every night of his month-long residency at Blue Note. Opening the second set of the first night (Oct. 12th) of his Tribute To Wayne Shorter, the Grammy Award-winning pianist called for a round of applause for the man he described as "one of my heroes", then joked with crowd noting, "I know some of you don't even know who he is." The band, with Keyon Harrold (trumpet), Jaleel Shaw (alto), Marcus Strickland (tenor), Vicente Archer (bass) and Kendrick Scott (drums), got things started with "Angola". The three horns played the melody, after which Harrold dug in with a blistering solo, followed by bold tenor and soaring alto, with bass and drums modulating tempo, before Glasper stretched out with inspired abandon. The mood turned mysterious on "Lost", a feature for brooding alto and Miles Davis-ish trumpet. The latter vibe took hold on "Dolores", which kicked off with an incendiary drum solo, giving way to wildly bellowing tenor and mottled snarling trumpet solos, followed by an impressionistic piano outing. Glasper got the crowd involved finger-snapping the tempo for a swinging rendition of "Speak No Evil". Strickland's yearning soprano was featured along with meditative piano for a stirring reading of "Infant Eyes". The set ended with Glasper inviting pianist Christian Sands, drummer Eric Harland and trumpeter Maurice Brown to join in on "Footprints".

(RM)

Thunder and lightning could begin to describe the sound environment of **Vijay Iyer** and **Zoh Amba** at The Clemente (Oct. 15th) but the other elements featured into the atmosphere. Iyer's piano, as always, encompassed every shade of the spectrum, as Amba's tenor saxophone, lofty, fluid, at points guttural, occupied the region above. The set was a multi-faceted new music, with streams of free improvisation and what folks once called New Age layered in. Iyer's propensity for repetitive tones reeling against swinging left-hand motion toyed with minimalism, particularly when set against Amba's dry horn. Within his chromatic contrapuntal themes, she often caught and blew over tonal centers, but in a bottomy saxophone voice. By 7:40, her tenor lead was almost reminiscent of Lenny Pickett's street sound, if he was to stretch into such a universe. The second set was a unique quartet led by pianist **Eri Yamamoto** with trumpeter/bass clarinetist Matt Lavelle and drummers Ikuo Takeuchi and Jackson Hillmer. From the downbeat of "Joyful Soul" (a celebration of the city's re-opening), the ensemble fell into place, as the leader's arpeggios flew across the stage. Trumpet, in an almost modal strain, resounded with cathedral reverberation as the drummers built momentum within exquisite dynamics. The band captured the drive and wonderment of late-era John Coltrane as piano held snatches of melody bursting over the keyboard, a death grip on the rhythm, enveloping Takeuchi and Hillmer's pulsations.

(JP)

WHAT'S NEWS

The **Doris Duke Charitable Foundation** has announced its 2021 Artists, each receiving an award of \$275,000. In the jazz category the recipients are saxophonist Wayne Shorter and pianists Kris Davis and Danilo Pérez. For more information, visit dorisdukeartistawards.org.

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

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

The **Erroll Garner-Martha Glaser Archive Research Award** at the University of Pittsburgh has been established to support research into the Erroll Garner jazz collection: correspondence, sheet music, legal documents, photographs, memorabilia, awards, sound recordings and moving images documenting the life and work of pianist Garner. Grants up to \$2,500 will be given. For more information and to apply, visit [library.pitt.edu/sites/default/files/asc/Garner-Glaser Research Award Application.pdf](http://library.pitt.edu/sites/default/files/asc/Garner-Glaser%20Research%20Award%20Application.pdf).

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

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

South Arts has awarded 52 Jazz Artists \$2 million in grants supporting creative residencies. Recipients are: Chico Freeman, Edward Simon, John Escreet, Marcus Roberts, Sammy Figueroa, Wycliffe Gordon, Damon Locks, Ernest Dawkins, Joshua Abrams, Mars Williams, Aurora Nealand, Ben Jaffe, Donald Harrison, Jason Marsalis, Felipe Salles, Mehmet Ali Sanlikol, Terry Jenoure, Marc Cary, Adegoke Steve Colson, Delbert Anderson, Adam O'Farrill, Andrew Drury, Aruán Ortiz, Bobby Previte, Camille Thurman, Clarence Penn, Craig Harris, Elio Villafraña, Fabian Almazan, Ches Smith, Immanuel Wilkins, Jaimie Branch, Jason Moran, M3 Musicians LLC, Magos Herrera, Meg Okura, Melvin Gibbs, Michele Rosewoman, Miles Okazaki, Nasheet Waits, Nona Hendryx, Ronnie Burrage, Naima Lowe, Jamaaladeen Tacuma, Orrin Evans, William Cepeda, Gregory Tardy, Lisa E. Harris, Kip Hanrahan, Amy Denio, Johnaye Kendrick and Julia Keefe. For more information, visit southarts.org.

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

Resonant Motion, Inc. has named the 2021 Claire's Continuum Artistic Collaborations: Taylor Simone Harvey and Johnnie Gilmore; Jackie Soro and Caili O'Doherty; and Carla Kihlstedt and Umbrella Pine (Allison Burik and Magdalena Abrego). For more information, visit clairescontinuum.com/2021-artists.

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

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

Submit news to ahenkin@nycjazzrecord.com

OLUF APPOLD / COURTESY OF THE ARTIST



MARTIN WIND

BY KEN DRYDEN

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

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

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

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

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

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

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

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

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

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

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

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

MW: I started subbing in a band led by Bob Parsons, who was a teacher there. Since Tom Boras was on sabbatical when I arrived, it was Bob Parsons who sat down at the piano and auditioned me. After three choruses, he said, "I think we're done here." At that time, he led the after-hours session band at the Blue

Note. Frank Kimbrough was the pianist. So I played in those session bands a lot and met many people that way. Those were all important steps for me to establish myself on the New York scene.

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

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

(CONTINUED ON PAGE 12)



David Janeway
Distant Voices
Cameron Brown
Billy Hart

SteepleChase
LookOut

"This is an excellent recording, and the more you listen, the more compelling the music becomes. This could easily be one of the Top Ten Jazz CD's of 2021, and maybe one for the ages." (Michael G. Nastos; Hot House Magazine, SEMJA Update, WCBN, Ann Arbor, MI)

"...And while the trio illuminates the covers, Janeway's compositions sound like classics... A compelling and polished product." (Dan McClenaghan, All About Jazz)

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smallslive.com

David Janeway Trio
featuring
Cameron Brown, bass
Tony Jefferson, drums

CD Release Event
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on Steeplechase

For further info and bookings:
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STEINWAY & SONS



SEAN CONLY

BY JOHN SHARPE

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

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

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

Conly has composed his own music right from the outset. But he does so with particular individuals in mind, with the aim of constructing a universe within which they can shine. "Every project of mine I'm thinking about specific people. What kind of things they will sound good on." On *The Buzz* he recruited drummer Francisco Mela and pianist Leo Genovese for a highly simpatico trio. How did that come about? "Francisco and I have known each other for a long time, but for the last few years Francisco has been very interested in new music and taken on this thing of, man, I want to be a great improvising drummer and

not just a jazz drummer. I met Leo through Francisco. We were hired to go and teach at a jazz camp in Malaga [Spain] a couple of years ago and we did a bunch of concerts and I just really loved the fit of the three of us. It's a joy to hang and make music with them. So I was like, wow, as soon as I can I want to make a trio record with these guys. They both have such huge ears. They hear everything, they know how to support and lead when they need to."

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

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

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

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

Recommended Listening:

- Sean Conly-*Re:Action* (Clean Feed, 2007)
- Sean Conly/Michaël Attias-*Think Shadow* (OutNow, 2009)
- Sean Conly, Alex Harding, Chad Taylor, Darius Jones-*Grass Roots* (AUM Fidelity, 2011)
- Mara Rosenbloom-*Prairie Burn* (Fresh Sound-New Talent, 2016)
- Joe Fiedler-*Open Sesame* (Multiphonics Music, 2018)
- Sean Conly-*The Buzz* (577 Records, 2020)

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BEN ALLISON

JAZZ COMPOSER RECOLLECTIVE

BY JIM MOTAVALLI



KASIA IDZKOWSKA / COURTESY OF THE ARTIST

NPR recently wrote that bassist Ben Allison is “known for writing jazz that sounds like rock.” What that means, in essence, is that his work—while in no way compromised—is nonetheless accessible. He has a talent for catchy melodies, which he attributes to a study of his favorite composers: Andrew Hill, Herbie Nichols, Thelonious Monk and Ornette Coleman.

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

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

“In high school, I struggled to find a musical identity,” Allison says. “My musical taste even then was pretty eclectic. I listened to everything. I played guitar and also drums, but couldn’t settle on anything. But then I had the opportunity to play the bass and it felt like the guitar and drums coming together.” Playing in salsa bands was rewarding and lessons with bassist extraordinaire Steve Swallow, then a Connecticut resident, proved energizing.

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

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

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

Sometimes, when playing in jazz clubs, the atmosphere is not conducive to intimate, dynamically subtle music. One night, a piece Allison wrote with a section for three bass clarinets was drowned out by a bartender turning on a daiquiri machine. And so, in

1992 when he was 25, he joined with longtime collaborators Nash, Kimbrough, trumpeter Ron Horton and others to form the Jazz Composers Collective. The Collective presented over 100 concerts featuring the works of over 50 composers, the performances of over 250 musicians and, most notably, the premieres of more than 300 compositions. Allison was Artistic Director and a Composer-in-Residence.

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

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

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

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

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

Allison’s work as a composer received a welcome endorsement from the Jazz Sinfonica, an 80-piece orchestra (with a big band inside) in São Paulo, Brazil, which has featured his work three times, in 2005, 2008 and 2013. When COVID is no longer an issue, they will likely do it again: “It’s an amazing experience to perform your music with a full orchestra and big band. They have great arrangers who work off of the sheet

music we send down. We do a few days of rehearsals where we put it all in shape, followed by two nights of performances. It’s hard to explain the thrill of hearing your music performed by a large orchestra. It’s a very emotional experience and deeply rewarding.”

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

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

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

Allison is reflective about playing and composing. “I’d say that my playing and my writing are intertwined,” he said. “So, when I’m playing bass I try to think like a composer. Sometimes that means thinking melodically, creating lines that have lyrical structures and shapes. Other times, I think of my role as being closer to a drummer, utilizing the wide range of percussive effects that can be made with acoustic bass. My bass playing, in turn, informs my writing. My approach usually involves singing melodies along with playing bass notes. In this way, I get the basic shapes, the outline of harmonies, which I fill in later. Playing bass and singing is a very natural feeling. There’s nothing between me and my ideas.” That seems to be the crux of Ben Allison as a musician, no separation between the person and the music. ❖

For more information, visit benallison.com. Allison’s *Moments Inside* project is at Birdland Nov. 4th-6th. See Calendar.

Recommended Listening:

- Frank Kimbrough—*Chant* (Igmod, 1992/1997)
- Ben Allison—*Seven Arrows* (Koch, 1995-6)
- Ben Allison & Medicine Wheel—*Riding The Nuclear Tiger* (Palmetto, 2000)
- Herbie Nichols Project—*Strange City* (Palmetto, 2001)
- Ben Allison—*The Stars Look Very Different Today* (Sonic Camera, 2013)
- Ben Allison—*Moments Inside* (Sonic Camera, 2021)



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CALVIN HILL

BY ANDERS GRIFFEN

Bassist Calvin Hill grew up in Bridgeport, CT in a family with a passion for music. He enjoyed listening to the greats on record at home and at concerts at the Apollo, including Pearl Bailey, Duke Ellington, Ray Charles and James Brown. By the end of high school, he started to think about becoming a professional musician. "It was a dream. I said, man, if I could... I know I'm not going to be good enough, but I'm going to keep trying." It wasn't long before he was accompanying the likes of Billy Eckstine, Mel Tormé, Mose Allison and John Lee Hooker before tenure with leaders such as McCoy Tyner, Pharoah Sanders, Max Roach, Michael Carvin and Joanne Brackeen, among others.

Hill started out on the trumpet in grammar school, but the band director switched him to trombone. He didn't like it, but wanted to play music so badly that he stuck with it until he was able to switch to saxophone. Having played for some years at this point, he was able to read pretty well and got an opportunity to join some local big band rehearsals. This led to his personal discovery of the bass. "I was playing in the section and noticing the bass player. I liked the rhythms and the sounds of the drums and I noticed that [the bass had] a beautiful sound and it was kind of like the drums with some melody." His high school band director was delighted to have him switch to bass and set him up with an instrument and a teacher. "It was kind of from that point on (laughs), school ended (laughs), academics ended. Music totally took over my life."

The local Boys' Club had trumpeter Steve Furtado visiting from New York. Hill was sure to be there and ended up learning about Berklee College of Music, where he matriculated in 1963. His father covered his tuition provided that he majored in music education so

that he had something to fall back on should he not make it as a professional, which was still a fantasy that seemed out of reach to the young Hill. However, his commitment was steadfast and he soon had plenty of work to cover his room and board.

"At that point I was a sponge for music. If it had to do with music, 24-7, music, music, music. I just wanted to play, that's all I did. I did as much playing as I possibly could. There were three major clubs in the Boston area. There was a club in Roxbury called Connolly's and I got to be in the house rhythm section. I played with everybody from John Lee Hooker to George Coleman on that gig. Guys would come up and they might hire one musician [but] we were the house band and whoever came in we would back them up. John Lee Hooker came in, 'oh, yeah, we're going to be playing the blues.' I thought, I know how to play the blues. But I realized, I didn't know how to play the blues (laughs). John Lee Hooker, I mean, that was a different kind of blues. That was freedom, man. It wasn't like 12 bars. It was 13 and a half bars or 11 and a quarter bars (laughs). It was however he felt. That was an experience, doing that gig. And then I was in the house band at a place called Paul's Mall. It was two clubs right next to each other. The Jazz Workshop and Paul's Mall in the same basement in different rooms. At Paul's Mall we had a trio and we would do dance music in between the shows and sometimes we would get to work with the acts coming through. That's where I got to work with people like the Kirby Stone Four and Matt Monro. And in the Workshop I got to work with Mose Allison. The third club was not in downtown Boston. That was in a suburb of Boston called Peabody, which was maybe 25 miles outside of Boston. Lennie's on the Turnpike. This guy Lennie Sogoloff at the Turnpike was kind of like a jazz buff. There were people that he brought into his club that he was really interested in. That's where I got to work with Billy Eckstine and Mel Tormé."

The Boston scene dried up for him after graduation. He was not doing very much when he got a call from drummer Chip White, who asked to him to come down to New York in 1969. They recorded for Capitol Records with a rock band called Cynara, played some big rock festivals and toured with various artists such as Laura

Nyro and played opposite Miles Davis, but he was soon back in Boston. "I left Cynara. I left that whole scene. It got to be too crazy, the music was too loud and nothing was really happening. I wasn't making any money and I couldn't make the jazz connection. I would hang out, but I hadn't really worked with anybody. I wasn't known as a jazz musician, so I moved back to Boston. One day I got a call from a friend who I met in Boston, a saxophone player named Byard Lancaster. [He] said, 'would you like to work with McCoy Tyner tonight?' So I went and I played one night at The Jazz Workshop [with] Byard Lancaster, Eric Gravatt and McCoy." Tyner invited Hill to join him on a six-week tour along with saxophonist Sonny Fortune and drummer Alphonse Mouzon. "I never played with McCoy except for that one time. I had met Sonny once. I had never even met Alphonse Mouzon. So, we kind of all met in the car. I had no idea what we were going to play or how we were going to play it. I learned the music on the bandstand. McCoy didn't tell me much." Soon after, Tyner called Hill for a couple of gigs and a recording in New York. They continued to play the same music they were playing, which Hill still only knew by ear. It turned out to be the material for the album *Sahara* (Milestone), which they recorded in January of 1972. "So we started playing and McCoy stopped and said, 'no, no, that's not what I want you to play, this is what I want you to play.' And that was the first time that he said anything (laughs) in all that time [about] what he wanted." Later in 1972, they recorded *Song for My Lady*.

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

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

(CONTINUED ON PAGE 13)

LEST WE FORGET



VICTOR SPROLES

BY SYLVIA LEVINE

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

While still in Chicago, Sproles joined the Sun Ra Arkestra and made several recordings. Not much else

is known about him in that period as so many of his bandmates have passed on. From his discography in the mid '50s, along with his tenure with Sun Ra, Sproles was also with the Red Rodney-Ira Sullivan group and recorded with Stan Getz/Chet Baker and Simmons. By 1960 he had recorded with Johnny Griffin (*The Big Soul Band*, Riverside) and played in Muhal Richard Abrams' Experimental Band. He was very close with blind pianist Chris Anderson, who was also from Chicago and only a year apart in age, and they remained friends for many years. He also married around then as his 2005 Chicago Sun-Times obituary lists his surviving wife of 52 years Jan, daughter Vicky and a grandson, Chase. He had returned to the Chicago area in 1998.

Sproles worked often with singers and toured and recorded with Billie Holiday, Joe Williams, Odetta and Carmen McRae. Although the chronology of his significant life events is somewhat muddled, he seems to have toured with, for example, McRae, from his home in Chicago and after his move to New York City sometime in the early '60s. Sun Ra also moved to New York in 1961 and there may have been a connection with the timing.

Once in New York he worked some with other Chicago associates, including Clifford Jordan, and became very busy according to Williams' recollections. Sproles worked with Williams, in fact, off and on throughout his time in New York until he disappeared from the scene in the mid '80s. He spent time at Barry

Harris' Jazz Cultural Theater around then, where his friend Anderson often was and Williams remembers that Harris asked him to do a live recording there for Uptown. "I thought Victor was supposed to be on that, but the time came and there was no Victor. So Rufus Reid luckily made the date. I don't think I ever saw Victor again after that. He just kind of disappeared."

Sproles became a Jazz Messenger in 1964, joining fellow Sun Ra alumnus John Gilmore, and toured and recorded with Art Blakey for about six months. After Gilmore left the band, alto saxophonist Gary Bartz joined the Messengers: "I joined in 1965," recalled Bartz. "John [Hicks] and Lee [Morgan] recommended me after I heard that John [Gilmore] was leaving. It was actually my dad, who owned a jazz club in Baltimore, who first told me he thought Gilmore was getting ready to leave. He'd heard it. Victor was the bassist. I remember that we drove right across the country to Seattle. Art and Lee flew out and the rest of us had to drive. Victor shared the driving duties with the roadie John Smith. He got paid extra for that. We did three days straight without stopping. My daughter's mother drove with us, the only lady friend on the trip. We did two weeks in Seattle, two weeks in San Francisco and two weeks in L.A. with that band. We also made a recording, *Soul Finger* (Limelight)." That LP was Bartz' recording debut.

Bartz remembers that when the going got tough

(CONTINUED ON PAGE 13)

TRIPTICKS TAPES

BY GEORGE GRELLA

New record labels pop up all the time these days, as the costs to establish an imprint and release music on the internet are relatively low. And analog media has been enjoying a decade-long revival, with vinyl LPs hitting such a level of market hipness that single albums now often retail for more than \$20 and there is a backlog at pressing plants. Even cassettes are part of that boom, but it is still unusual when a new label that is jazz-based, or at least jazz-adjacent, dedicates itself to producing music on cassette tape.

But that's the case with Tripticks Tapes, Nat Baldwin's new label. Tripticks, based in Massachusetts, launched in November 2020 with Baldwin's solo bass album, *Autonomia III: Endnotes*, available at the label's Bandcamp page both digitally and on cassette. "First off, it's the most economical format," Baldwin explains. "I wanted to release as much as I could the first year and get out strong, so tapes made the most economic sense."

Money is a big issue in jazz, improvised and other creative music, but that wasn't the only consideration. Baldwin adds that "I've always loved tapes and there's been renewed interest in that. Doing vinyl right now is not feasible. If the opportunity was there to expand on our release format, I would do that. But I like the idea of releasing tapes in small-batch format. I like the physical format, I like collecting books and records and I've always liked the feel of cassettes."

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

The style of the music comes directly out of Baldwin, his playing and connections. Like pretty much every label, it is grounded in what he himself knows and likes. He describes how it all began: "In the beginning, I basically made a short list of folks I wanted to reach out to. It was the beginning of the pandemic. Then the Bandcamp Fridays started and everyone was releasing all this amazing music digitally. As someone who likes physical media, I thought it would be great to have stuff like this on tape. Almost everyone responded and they were excited to put out music. I thought it would be two or three albums, but it was eight or nine and it turned out I had a catalogue for the year." Tripticks is now sufficiently established to that musicians are sending in demos. "We've been getting submissions," Baldwin points out, "and I love getting them, whether I know the person or not, and I listen to

everything. And there's so much great stuff, we can't even work with everything, we're already set for late into next year." *Code-Talker* was the label's first unsolicited submission.

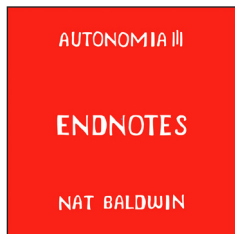
What about the unusual name? Baldwin explains that it comes from "one of my favorite books, by British writer Ann Quin. *Tripticks* (1972) was her last novel. It's the one most parallel to the music we're putting out. She was part of the experimental literature scene, very non-linear and strange. There's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

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

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

That is the tale of Tripticks. The organ album is something "that feels really unique," Baldwin says,

(CONTINUED ON PAGE 13)



AUTONOMIA III: Endnotes
Nat Baldwin



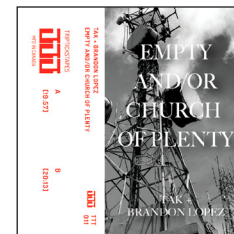
Thip
Fraser/McCowen/Weinberg



Tunnel To Light
Laplante/Nazary



Works For Electric Bass Guitar
Luke Stewart



Empty And/Or Church of Plenty
TAK + Brandon Lopez

VOXNEWS

BLURRY LINES

BY SUZANNE LORGE

The Metropolitan Opera, long a citadel of European classicism, celebrated its reopening post-pandemic with the premiere of its first opera by an African American composer. Trumpeter Terence Blanchard's *Fire Shut Up In My Bones* adapts Charles M. Blow's searing memoir by that name, a recounting of Blow's troubling youth in a small Louisiana town before his emergence as an influential artist, writer and thinker. The three principals—baritone Will Liverman and sopranos Angel Blue and Latonia Moore—are superb opera singers who readily cross over to roots-based American music. Such vocal versatility is a tricky thing to pull off, requiring mastery in both the powerful technique classical texts require and emotive spontaneity setting improvisatory music apart. How we talk about these syncretic works raises some vexing issues. For instance, while Blanchard is a jazz musician, *Fire Shut Up In My Bones* is not a jazz opera. It isn't clear that jazz opera as a genre even exists: the oft-cited *Treemonisha* by Scott Joplin hews closely to the classical tradition; Carla Bley's *Escalator Over The Hill* pulls from a wide swath of musical sources; and Wynton Marsalis' *Blood On The Fields*, an oratorio, plays in a concert setting. But how these works may be defined

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

fusion music."

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

Jordan, who turns 93 this month, works relentlessly. She will participate in the NEA Jazz Masters concert at Flushing Town Hall (Nov. 12th) before celebrating her birthday at Birdland (Nov. 18th-20th). In between (Nov. 14th), she will be a judge for the 10th Annual Sarah Vaughan International Jazz Vocal Competition at NJPAC, alongside host **Dianne Reeves** and fellow judge **Jazzmeia Horn**. Both play the metro area this month: Reeves fronts powerhouse group Artemis at NJPAC (Nov. 13th) and Horn releases her first big band album *Dear Love* (Empress Legacy) at Joe's Pub (Nov. 16th-20th).

Notable bookends: JJA Hero Award recipient **Louise Rogers** and pianist Mark Kross open the month with the WaHi Jazz Fest (Nov. 4th-7th). And on Nov. 28th, CBS will air "One Last Time: An Evening With **Tony Bennett** and **Lady Gaga**", a replay of the duo's August concerts at Radio City Music Hall. ❖

(INTERVIEW CONTINUED FROM PAGE 6)

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

When I studied with Mike Holober, it was about how to write for sections in a big band. I only studied with him one semester but we focused on a narrow area. It was incredibly helpful.

Kenny Werner was completely different. I studied composition with him privately and the first lesson was by far the most important one. I could have walked away from lessons after that. What he asked the guitarist and me to do for the first few minutes was to "sit down, grab an empty sheet of music paper and a pencil and for the next five to seven minutes, I want you to keep the pencil moving. Don't think about what you're writing, don't try to make sense of it, don't try to react to anything you've written before. You can write notes, rhythm, chords" and that's what we did. He showed us techniques to generate material with what was on the page. It could be a three- or four-note motif. He might say, "I like the intervals, what would happen if we put those in the bass? Here are some chord qualities, how about we assign those chord qualities to those three or four notes?" Then he would play through it and say, "What if I played it backwards? How about taking every other chord down a half-step? That's nicer." With that playful, random way, we would find things that resonated with us. Some things that resonated with him didn't resonate with me and it's still your writing, even though the material was generated in a random fashion. That one exercise completely liberated my writing.

TNYCJR: When you lead dates, you seem open to others' originals and arrangements. I recall that you also didn't solo on several songs in your CD *Light Blue*.

MW: I feel that the concept of the album is mine. I'm bringing in some of the arrangements or my own tunes, I feel that there is already enough of me represented in that piece, I don't necessarily have to play a solo. I really try to see the whole picture, not just me trying to produce myself. [Drummer] Matt Wilson is such an incredible influence on so many different levels, to see his dedication as a bandleader and his approach to music. He always says in every workshop we do together, "Serve the song. Just take care of the song and you'll be fine." It's such a simple message, but if you just keep that in mind, you will not play a solo on every song. What else does the song need right now? Not what do I need from the song. Those are the questions that lead to good taste and good music.

TNYCJR: Which other musicians do you consider influences or helped you focus in the right direction?

MW: The most important influences on my instrument

are Ray Brown and Ron Carter. They are two pillars for modern jazz bass playing and I'm very fortunate that I got to meet both of them and I'm still in touch with the "Maestro". I'm standing on their shoulders. Somebody who comes out of Ray Brown is John Clayton, who has been one of my mentors for 30 years. I've never taken an official lesson with him but he's been so influential, so helpful, especially leading by example. He does so many things so well, he is a great arranger, great composer, he's a phenomenal educator. When I looked at him, I wanted to be as perfect and rounded a musician as he is. That was how I got into writing for orchestra, big band and believe that I could do these things.

TNYCJR: When you write for small ensembles, are you writing for particular musicians or does the composition come first?

MW: It depends. There's a track on the new album (*My Astorian Queen*), "Solitude", which I wrote in the pandemic after the lockdown, April 2020. A friend had sent me some photos from the Flensburg Fjord, the area where I grew up. It comes in from the Baltic Sea, beautiful beaches and landscape. You see Denmark in the background. I was inspired by those images. I was feeling a little blue and couldn't visit my family. My folks are still over there. I wrote this piece while being influenced by all those emotions. One of the trademarks of a really good piece is that you can apply it to many different musical situations. It will work in a duo, arranged for orchestra, with a quartet, a horn player, with a guitarist playing the melody, and that doesn't happen too often. Some pieces you write, record and move on while others will stay with you for a long time and keep coming back. I think that's one of those pieces. I obviously had Scott Robinson on bass saxophone in mind for my arrangement of "Broadway". I don't know how many concerts I've played with my quartet or his group and all other kinds of groupings too. What continues to amaze me is that it doesn't matter which style he plays because he has a huge variety of expressions from really free to traditional and he always sounds like Scott Robinson. It's so easy to say that but difficult to accomplish that.

TNYCJR: How did you meet pianist Bill Mays?

MW: Bill and I both appeared at the North Sea Jazz Festival, I believe it was 1991. I was playing with a pianist from Belgium, Jack van Poll. We had a guest vocalist, Silvia Droste, who was the grand dame of jazz singing in Germany. Bill was with Ray Drummond and heard me. Right after the festival he was asked to tour with an American trombonist living in Hamburg, Jerry Tilitz. He asked, "In case you've not asked a bassist yet, I just heard this young German guy at the North Sea Jazz Festival and why don't you ask him to play this tour with us?" We ended up driving together and really hooked up. We still refer to it as the "tour from hell". We'd play in Munich one night and Hamburg the next night, which is like Chicago, then New York City. We started playing trio concerts together in Germany with the late drummer Keith Copeland. I recorded my very first album with those two, *Gone With The Wind*. That was his idea, by the way. At the end of the CD there's a very short, uptempo arrangement of "Gone With The Wind", referring to us getting a speeding ticket on the German Autobahn. They actually sent us the photo of us chatting away, sitting in the car, laughing and zooming through the radar gun. We established a friendship through that. He would fax me long pages full of tunes that he wanted me to learn and really kick my behind, get on my case and challenge me. It was wonderful. Nobody had done that before. When I got the scholarship to come to New York, something called the German Academic Exchange Service, that I had to audition for, which required a

degree finished in Germany, I contacted him and we started playing in New York. In 1995, I came over to see if I would even like it here. Bill organized a week at the Knickerbocker Bar & Grill and a trio concert at the C.O.T.A. Festival in Delaware Water Gap. I was staying with him, playing some gigs. I arrived on Sep. 1st. He and his then-wife organized a blind date. We went to the Mezzo Grill on Fifth Avenue and they asked one of his wife's co-workers at New York Hospital if she would join us. So on my second day in New York, I met my future wife. That's the Astorian Queen. I was here for five weeks and she came to Germany right after I flew back. In November, I was a semi-finalist in the Thelonious Monk Bass Competition, so we met again in Washington, DC. In 1996, I moved here.

TNYCJR: I know it was great reuniting with Bill, Matt and Scott for this project. When did you record it?

MW: We played one warm-up concert on Jul. 4th at the Deer Head Inn in Delaware Water Gap. We had a packed house, a beautiful audience. It was wonderful to reunite with these special musicians. After the concert, we drove to French Town and recorded the album on Jul. 5th at Maggie's Farm.

TNYCJR: Tell me a little about the album.

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

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

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

Recommended Listening:

- Martin Wind/Bill Mays/Keith Copeland- *Gone With The Wind* (September, 1993)
- Martin Wind-*Remember October 13th* (Edition Longplay, 2000/2010)
- Jeff Cosgrove/Frank Kimbrough/Martin Wind- *Conversations with Owls* (Grizzley Music, 2012)
- Martin Wind-*Light Blue* (Laika, 2017)
- Martin Wind/Phillip Catherine/Ack Van Rooyen- *White Noise* (Laika, 2019)
- Martin Wind-*My Astorian Queen* (Laika, 2021)

(ENCORE CONTINUED FROM PAGE 10)

album. Talk about high level, this is unbelievable. I had no idea he was going to do anything like this. Max had a way of putting you in a state. At the end of just about every night I played with him, I said, 'what am I going to do tomorrow [if I] can make it through tonight?' He put such demands on you and made you do things that you didn't think that you could possibly do."

While working with these artists in the '70s, Hill recalls, "the direction of the music and the artists was searching higher consciousness, higher existence, higher levels of culture. It was going way beyond entertainment. It was really a message in the music. [A concert] was a total experience. You weren't being entertained; the audience was part of the performance. That's probably one of the biggest things that I miss. Back then, it was more like everybody was on the same wavelength, striving for something more than just commercialism or making money. It was...a total commitment to spirituality, or a higher existence."

Reflecting on the significance of tradition, Hill says, "You're handed down a heritage from your family. You inherit characteristics, behaviors, appearance. I'm from the Hill family and that means that there's certain characteristics that would be different from the Smith family. In jazz there's a family, there's behaviors that are handed down, musically. I feel to be in the jazz family you have to have those jazz characteristics that have been handed down, that have been kept in the family, that have made it a family, that make it what it is. I think of the people I've been fortunate enough to play with, they're like my forefathers, like my family. They handed the tradition to me and I try to pass it on the same way I pass the Hill tradition on to my kids."

Hill has been living in Englewood, New Jersey for 30 years now. He retired from teaching several years ago but continues to focus on his playing today. Next summer he is looking forward to the 10-year anniversary of the "Jazz Under the Stars" series with the Englewood Public Library. "Last year things kind of loosened up in September and we did four concerts for the month of September. So, we actually have not missed a year in nine years. I think we started [with] four, maybe six concerts and it turned out to be the most popular program that they have and it expanded up to ten concerts. We start in June and [go] to the end of August. It is an educated crowd, they know what they're listening to. The people love the music." ❖

Recommended Listening:

- Pharoah Sanders–*Village of the Pharoahs* (Impulse, 1971-73)
- McCoy Tyner–*Song For My Lady* (Milestone, 1972)
- Max Roach–*Pictures In A Frame* (Soul Note, 1979)
- Hugh Lawson–*Colour* (Soul Note, 1983)
- Calvin Hill–*I Can't Give You Anything But Love* (Arichi Music, 1996)
- Michael Cochrane–*Minor Matrix* (SteepleChase, 2000)

(LEST WE FORGET CONTINUED FROM PAGE 10)

during that tour, Sproles would say, "Carmen, please take me back" to no one in particular, referring to Carmen McRae. After his time as a Messenger, Sproles recorded with fellow Blakey alumnus Lee Morgan, George Braith, Larry Willis and Harold Ousley and was part of Clark Terry's big band in the mid to late '70s. In 1981, Sproles reunited with his old Chicago friends for the Bee Hive album *Hyde Park After Dark*, made with

Jordan, Simmons, Von Freeman, Cy Touff and Wilbur Campbell. His last known recording was a 1990 trio date with Vernel Fournier released on the Swiss TCB label.

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

Recommended Listening:

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

(LABEL CONTINUED FROM PAGE 11)

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

For more information, visit triptickstapes.bandcamp.com. Artists performing this month include Gabby Fluke-Mogul and Luke Stewart at Roulette Nov. 17th with Bob Bellerue; Brandon Lopez at The Stone at The New School Nov. 5th and 12th and Clemente Soto Velez Cultural Center Nov. 13th; Joanna Mattrey at Center for Performance Research Nov. 4th; and Jason Nazary at Barbès Nov. 5th, 12th, 19th and 26th with Oscar Noriega. See Calendar.

Nicki Parrott
If You Could Read My Mind

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NICKI PARROTT

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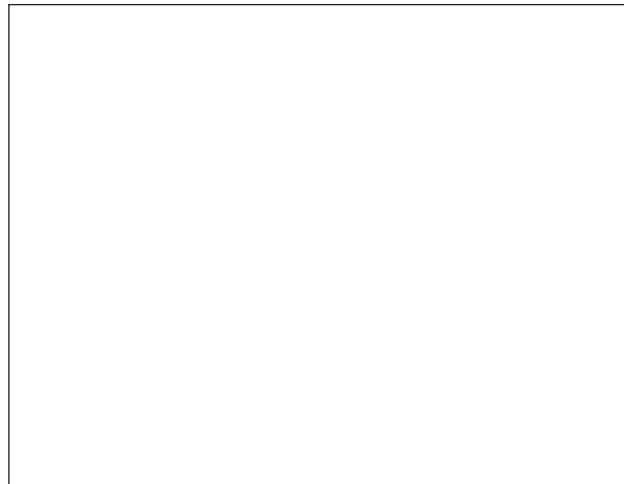
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GEORGE WEIN

BY ANDREY HENKIN



George Wein, NEA Jazz Master and famed impresario, responsible for the Newport, New Orleans, Playboy, Schlitz, Kool and JVC jazz festivals, among others, and whose Festival Productions presented thousands of concerts through the decades, died Sep. 13th at 95.

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

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

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

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

Wein received numerous accolades for his work: he was named a National Endowment for the Arts Jazz Master in 2005; was honored by two U.S. Presidents; awarded the Legion of Honor by the French government; and received several honorary degrees. In 2003, he published (with now-noted jazz critic Nate Chinen) his autobiography, *Myself Among Others: A Life in Music* (Da Capo Press).

DR. LONNIE SMITH

BY ANDREY HENKIN



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

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

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

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

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



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



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



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



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



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



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



LEONARD "DOC" GIBBS (Nov. 8th, 1948 - Sep. 15th, 2021) The percussionist was best known for his work with Grover Washington, Jr. and Bob James but also had credits under Michael Pedicin, Jr., Earl Klugh, Hiram Bullock, John Blake, Mike Stern, Kirk Whalum, Onaje Allan Gumbs, Charles Fambrough, George Benson, Ronnie Burrage, Gerald Veasley, Eric Gale and Alphonso Johnson. Gibbs died Sep. 15th at 72.



RUTH CAMERON HADEN (Jun. 4th, 1947 - Sep. 11th, 2021) The wife of late bassist Charlie Haden was his manager and produced his albums (occasionally adding vocals) for Verve, Universal, Naim and EmArcy, plus led two sessions as a singer in the late '90s for EmArcy. Cameron Haden died Sep. 11th at 74.



RALPH IRIZARRY (Jul. 18th, 1954 - Sep. 5th, 2021) The timbalero worked with Ray Barretto, Rubén Blades, Carmen Lundy, Larry Harlow, Paquito D'Rivera, Steve Kahn, Samuel Torres, Steve Grossman and others and led his Timbalaye band on albums for Shanachie, BKS and Truth Revolution. Irizarry died Sep. 5th at 67.



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



GEORGE MRAZ (Sep. 9th, 1944 - Sep. 16th, 2021) The Czech-born, longtime U.S.-based bassist did not lead many albums in a career beginning in Eastern Europe in the mid '60s—this not counting many duo albums of which he was one-half with the likes of Walter Norris, Roland Hanna, Jimmy Rowles, Richie Beirach

and Adam Makowicz—only a handful since the early '90s on Arta, Milestone and Multisonic, the result of being too busy with hundreds of credits with SHQ, Jan Hammer, Oscar Peterson, Charlie Mariano, Steve Kuhn, Horacee Arnold, Billy Harper, Thad Jones-Mel Lewis Orchestra, Dee Dee Bridgewater, Pepper Adams, Frank Foster, Zoot Sims, Jon Faddis, Grover Washington, Jr., Carol Sloane, Kenny Drew, Jack Wilkins, Kenny Burrell, Art Farmer, Lionel Hampton, Tommy Flanagan, John Scofield, Mike Nock, John Abercrombie, Hank Jones, Bob Brookmeyer, Scott Hamilton, Stephane Grappelli, Art Pepper, Attila Zoller, Harold Ashby, Mark Murphy, Elvin Jones, Larry Coryell, Clark Terry, Stan Getz, Warne Marsh, Dexter Gordon, Phil Woods, Toshiko Akiyoshi, Dizzy Gillespie, Eddie Harris, Nick Brignola, Andy Laverne, Freddy Cole, Norma Winstone, Helen Merrill, Archie Shepp, Barry Harris, Joe Lovano, David Hazeltine, Billy Childs, Tete Montoliu, Arturo O'Farrill, Jim Hall, George Cables, Don Friedman, Ted Rosenthal, Roberta Gambarini, Kenny Barron, John DiMartino, Yelena Eckemoff and many others along with membership in New York Jazz Quartet, Quest and Keystone Trio and Keystone Quartet. Mraz died Sep. 16th at 77. [see an In Memoriam tribute on pgs. 16-17]



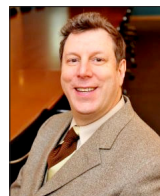
RUTH OLAY (Jul. 1st, 1924 - Sep. 3rd, 2021) The singer had albums from the mid '50s-mid '60s on Top Rank International, EmArcy, Mercury, United Artists, ABC and Everest and then again in the mid '80s on Laurel. Olay died Sep. 3rd at 97.



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



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



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



MACIEJ STRZELCZYK (1959 - Sep. 28th, 2021) The Polish violinist worked with countrymen Kazimierz Jonkisz, Zbigniew Namysłowski, Tomasz Stańko, Włodzimierz Nahorny and Jarek Śmietana, was a member of Set-Off and Jazz Trio + and made records under his own name for Polonia, Pomaton and Not Two. Strzelczyk died Sep. 28th at 62. ❖

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GEORGE
MRAZ
1944-2021

ALAN ANTHIGIAN

I played on and off with George Mraz since we met in Munich in 1967. Many many tours, club gigs all over the world and over 40 recordings with him. He was the best of the best.

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

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

— RICHIE BEIRACH, PIANO

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

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

— GEORGE CABLES, PIANO

For me George Mraz was one of the greatest musicians and bassists in the history of the music.

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

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

— JOE LOVANO, SAXOPHONE

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

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

— ADAM MAKOWICZ, PIANO

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

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

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

— DAVID HAZELTINE, PIANO

I had the pleasure of spending a lot of time over the years playing with George. We played in a lot of different bands together like Stan Getz and Tommy Flanagan, just to name a couple.

Every neighborhood around the world in terms of music and the musicians has something special. Eastern European classically trained bass players in jazz are a case in point. As the old expression goes "it must be the water!" We all know it takes more than just the water.

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

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

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

– VICTOR LEWIS, DRUMS

I remember meeting George Mraz in an NYC jazz club in 1971. I had been alerted by European jazz aficionados that there was a young man heading our way coming out of conservatory in Prague and that we should pay attention! Hearing George's tone and grace awoke my memories of when I had heard cellist Mstislav Rostropovich who was such a rave in Europe. Those same feelings came back when I heard George Mraz.

As a singer, I was always so privileged to have him on the bandstand with me. I usually worked with three musicians and George would always be my choice as one of those three.

Certain conversations with him have remained with me throughout my life. I remember his explaining that he never really "practiced" jazz, that he had been playing so much in conservatory that there was no time left for "practice" of anything else other than his classical repertoire. He said he would continually hear the standard jazz tunes from the bandstand and learned that repertoire from simply listening. To learn to play jazz, he listened. That was the music of George Mraz.

– CAROL SLOANE, VOCALS

I had the great honor and pleasure to play with George Mraz on a few Japan tours with Helen Merrill. Subsequently, George played on two of my CDs. Playing with George was always a thrilling experience. He was the consummate bass player: great time, great feel, great notes and intonation and he could at once be extremely supportive and also was a virtuoso soloist. George was a fantastic accompanist and fantastic duo partner. As advanced as he was musically, playing with George was EASY. Everything he played sounded right.

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

– TED ROSENTHAL, PIANO

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

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

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

– STEVE KUHN, PIANO

George Mraz was a part of several what I will call "firsts" in my career: it was with him that for the first time I played with a lot of master-level pianists including Tommy Flanagan, McCoy Tyner, Hank Jones, Kenny Drew, Tete Montoliu, Don Friedman, Kenny Barron, Cyrus Chestnut... For some reason in that pianist world, I played with a lot of masters in my career and many to most were with George the first – or very near – the first time.

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

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

– LEWIS NASH, DRUMS

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

Hank Jones told me several times during the numerous gigs and record dates that they collaborated on, "You know, Todd, George Mraz is my favorite bass player because he always plays exactly what the music needs and absolutely no more and no less. The level of strong support he gives all of us on the bandstand or in the studio makes it both more fun and a lot easier to say what we're trying to say." Tommy Flanagan felt the same way about George's totally empathetic and melodic accompaniment: "Always the best notes and nicest sense of song, George has this very special kind of musical intelligence and taste."

George Mraz always remained supremely in tune with the song in his heart while most lovingly serving the music at hand.

– TODD BARKAN, PRODUCER

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

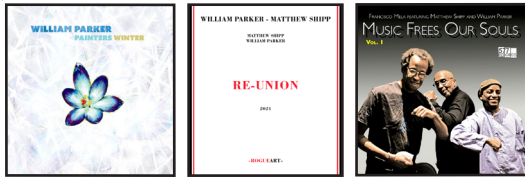
– KENNY BARRON, PIANO

We made a lot of records together, George and I. So many records, and so many stories. But there is one I remember most when I think of George, who was famous for a bunch of things. But he was particularly famous and popular with certain musicians because he played so in tune, like no other bass player and I'm talking about NO other bass player! I was teasing him about that and he was saying that he really didn't subscribe to that. He said, "I know a lot of people say that but, really, it's not that important." And so he told me this story that happened about 15 years ago with the classical violinist Itzhak Perlman. A friend of George's was in the Orchestra at Lincoln Center and invited him to come to the rehearsal. So he went and sat there by himself. And as soon as there was a break, Perlman, who was guesting with the Orchestra, walked out into the audience and sat right down next to George and said, "You're George Mraz, aren't you? You probably noticed we were playing a little out of tune?" Mraz replied, "As a matter of fact I did notice. I do think you're playing a little sharp." Perlman said, "The reason I do this is that I guest with so many orchestras." Now I myself remember something similar when I was playing with Shirley Horn. She would tune the bass a little flat and the piano a little sharp and because I was familiar with Shirley, I could relate to this story. So, however famous George Mraz was known for playing in tune, the fact that he thought it wasn't as important reinforced his true greatness and how humble he was about his own talents and how he was able to fit into so many different situations with such an amazing variety of musicians. I really miss him.

– BILLY HART, DRUMS

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

– KENNY WASHINGTON, DRUMS



Painters Winter
William Parker (AUM Fidelity)
Re-Union
William Parker/Matthew Shipp (RogueArt)
Music Frees Our Souls, Vol. 1
Francisco Mela (featuring Matthew Shipp and
William Parker) (577 Records)
by John Pietaro

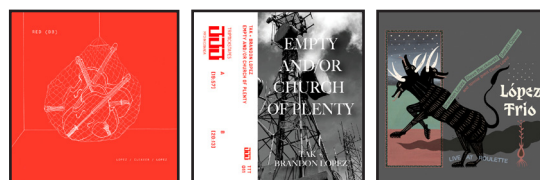
To call William Parker an institution of New York new music is a woeful understatement. His presence as a bassist is only matched by his leadership of multiple acclaimed ensembles. As of late his busy schedule had him in the studio with a variety of name artists and for *Painters Winter*, he stands as a leader among leaders. From the opening notes of “Groove 77”—drummer Hamid Drake’s single-handed 12-stroke triplets—the sounds project the generations through which this music has unfolded. Parker’s bassline unites, accentuates and grows the tapestry of Daniel Carter’s horns and Drake’s kit, the latter, as always, casting a veritable symphony within four truly independent limbs. Carter, here on muted trumpet, recalls Miles Davis at his most austere while unmuted he seems to fête lost compatriots Don Cherry and Roy Campbell. But when moving to alto saxophone, where he is filled with finesse and mastery, the ensemble’s art becomes most evident. The title cut, however, flips the instrumentation into a new zone, with Carter’s flute matching melodic statements of Parker’s trombonium, a marching valve trombone he has used in tuba-strong brass bands. Setting off these two contrasting lines is Drake playing drum cases, or perhaps plastic trash cans. The combination, extreme percussive staccato, punchy low brass and mellifluous flute is intriguing. But, generally, the music on this album rolls out patiently, carefully, yet with an ear-inviting ease. The sinewy jazz of “Happiness” and “A Curley Russell” and the global “Painted Scarf”, in which Parker’s shakuhachi enraptures Carter’s clarinet, is the new standard of free; these vets understand that the music is NOT a race. The album’s title refers to the long cold winter braved in the 2020-21 season, which found these three in the studio. Traditionally, Parker states, painters become deeply focused on work when the outdoors ceases to be inviting. There lies the muses’ mesmerizing hold.

On *Re-Union*, Parker is paired with pianist Matthew Shipp in a gripping duet. These two have worked together in myriad ensembles over 30 years, but not so often in tandem and even less so in the new millennium. The elements of creativity they have honed over the decades is the focus here. And the 22+-minute title piece speaks to this most clearly. Parker naturally rounds the jagged soundscapes Shipp’s orchestral hands carve and in this regard they are a perfect balance for one another. At around the seven-minute mark, Shipp continually expands with lush atonal harmonies and dizzying runs ending in stabbing repetitive bites amid Parker’s almost brutally swinging perpetual motion. The development is crucial, building as it does into a crunching series of accents offset by displaced 16th note rests. Shipp’s not-so-secret delving, way back when, into the LES post-punk scene resurfaces here as elbow crushes and tone clusters in dubious battle with Parker’s slapping and pull-offs. The partnership continues on “The New Zu” with its 3 am darkness upfront (re: bowed bass) culminating in a quite dynamic duo of vexing, simultaneous counterpoint. Three of the four pieces on *Re-Union* are lengthy but the closer, “Song of Two”, is a much briefer, more concise statement comfortably straddling free music and what many attribute to contemporary classical music. Shipp’s modal, mile-

wide chords, evocative of the passage of time, establish the piece masterfully and while he maintains fully liberated harmony, there is a minor key sensibility throughout that touches deep. Parker drapes Shipp in a thicket of low moans, pulling, careening and shaping as the final section comes to be.

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

For more information, visit aumfidelity.com, roguart.com and 577records.com. Parker is at Bar Bayeux Nov. 3rd with Zoh Amba, Clemente Soto Velez Cultural Center Nov. 12th and Scholes Street Studio Nov. 20th with Stephen Gauci. See Calendar.



Red (DB)
Cecilia Lopez (Relative Pitch)
Empty And/Or Church of Plenty
TAK + Brandon Lopez (Tripticks Tapes)
Live at Roulette
López Trio (Relative Pitch)
by Kurt Gottschalk

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

Cecilia Lopez’ *Red (DB)* is a stunning exercise in group discipline and exertion, building almost steadily for close to an hour. The album can be streamed on Bandcamp and the performance viewed on YouTube, but the richness of Lopez’ work deserves to be heard in full resolution. Her primary instrument here is resonance: feedback and atmospheric sound created by microphones attached to a pair of large nets (that are bright red), in this case suspended from the high ceiling at Roulette like huge mesh shopping bags. One of the nets holds a drum kit and the other three bass viols, creating acoustic spaces within the amplified field. Lopez crafts the sound from a mixing board while bassist Brandon Lopez and drummer Gerald Cleaver play their own instruments below the ensnared

ones. It makes for quite a sight but *Red (DB)* is most impressive as a composition, doubtfully a notated one but seemingly following a time-based structure. It is an absolutely exciting piece of music. Cleaver is slow to come in but when he does it is in crashing waves. Brandon Lopez lurks within the electronic noise-bed, rising to surprise with unexpected acoustic sounds. It is a loud record, but one filled with subtlety and resolution with a two-steps-forward-one-step-back tension, a thorough and satisfying realization.

Empty And/Or Church of Plenty, commissioned by and performed with TAK ensemble, comes in two parts, each about 20 minutes, and, presumably, comprising a whole, which, conceivably, is a part of a larger whole that includes Lopez’ 2018 solo recording *The Church of Plenty, Empty*. In any event, the two sides of the cassette bear the same title (and share no titles with the 2018 tape), so whether it is “and” or it is “or” is less than clear. It works, though, as a single piece in two sections. Rather like *Red (DB)*, it starts in low and slow sonorities and builds, in the second half, to something fairly combusive. Again, like *Red (DB)*, the individual voices are slow to make themselves known, even though they are there from the outset. The ensemble—comprised of flute, clarinet, violin, voice, percussion and bass—adheres to the formula wonderfully well, executing unexpectedly quick and clear stops and changes in the second half.

Where the above albums are dark and gradual submersions, *Live at Roulette* by the López Trio (being Brandon and here with the added diacritical) is closer to a standard group improv outing, although as such it is an unusual one. While nothing particularly suggests the six tracks are intended as a suite (other than a pervasive attitude in the titling), it does scan like one, with open spaces given to Cleaver and to saxophonist Steve Baczkowski along the way. There are also plenty of odd decisions over the course of the CD’s 51 minutes. They work quite well together, but they don’t really work like most saxophone trios. The album is full of what seem to be musical quirks and compulsive behavior, reaching an apex in “Born Slumming It”, where Cecilia Lopez joins in on synthesizer. While what, in a sense, is fascinating about the trio tracks is the holes left in the group dynamic, it is just as intriguing to hear those holes filled. The trio has previously recorded with her as the López 4 and Brandon and Cecilia have worked as a duo under the name LopezLopez. Familiarity here seems to breed intent. In this set of recordings there are a lot of ideas at play and a lot of playing with ideas.

For more information, visit relativepitchrecords.com and triptickstapes.bandcamp.com. Lopez is at The Stone at The New School Nov. 5th and 12th and Clemente Soto Velez Cultural Center Nov. 13th. See Calendar.

Amanda Monaco’s am4
20th Anniversary Concert

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Jon Irabagon - tenor
Sean Conly - bass
Jeff Davis - drums

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QCA QUEENS COUNCIL ON THE ARTS



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

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

Opening right smack in the heart of “The South Bronx”, the spotlight points toward tenor saxophonist Melissa Aldana (who encapsulates Henriquez’ early history with her horn) before shifting to trumpeter Terell Stafford for heated soloing. That leads to an electrified “Hydrants Love All”, a joyful dance featuring vocalist Jeremy Bosch and recalling carefree days spent playing in open fire hydrants; the blazing “Boro of Fire”, telling the tale of “greedy landlords and corrupt political insiders [who] aided and abetted the burning of buildings” while showcasing several band members including trombonist Marshall Gilkes and the combustible combination of conguero Anthony Almonte and drummer Obed Calvaire; soulful and bluesy “Moses on the Cross”, addressing Robert Moses’ creation of the Cross Bronx Expressway and the havoc it brought to the area through destruction and division; and touching “Momma Lorraine”, dedicated to champion-of-the-people Lorraine Montenegro and highlighting the tenderly expressive side of trumpeter Michael Rodriguez and pianist Robert Rodriguez.

Continuing to join the sociocultural with the personal, Henriquez starts the second half of the album with “Soy Humano”, a punchy look at a broken housing system, which put his family (and so many others) in jeopardy. And what follows and finishes things off—dramatic “Black (Benji)” built around the murder of Cornell Benjamin and an ensuing gang cease-fire; swaying “Guajeo De Papi” honoring the leader’s father; simmering “Fort Apache”, nodding to Latin jazz legends Andy and Jerry Gonzalez; and “Hip Hop Con Clave”, playing to its name—sits right in that same junction. The stories of the South Bronx and Carlos Henriquez’ development, true to map and man, are purely and positively inseparable.

For more information, visit carloshenriquezmusic.com. Henriquez is at Rose Theater Nov. 19th-20th with Jazz at Lincoln Center Orchestra. See Calendar.



If You Could Read My Mind
Nicki Parrott (Arbors)
by George Kanzler

Bassist Nicki Parrott, a staple of the neo-swing and mainstream modern jazz scene for almost three decades

has, in recent years, increasingly added vocals to her playing. Earlier vocal albums included standards, a tribute to Blossom Dearie and, earlier this year, a Japanese import, *Great 70's* (Venus). This album continues to explore the pop-rock and pop-folk hits of mostly that decade. Parrott is accompanied by pianist (plus Fender Rhodes on 2 of the 12 tracks) Larry Fuller, drummer Lewis Nash, tenor saxophonist Harry Allen and guitarist David Blenkhorn. All five appear on only one track, the opener: “I Can See Clearly Now”, Fuller on Fender Rhodes.

Parrott has obvious fondness for these songs, keeping many in the tempos familiar from their hit versions. But she also, through her approach and arrangements, transforms them the way singers and musicians have for generations transformed pop songs of their day into appealing jazz. In the process, a few jazz singers have expanded the parameters by which we award standards status to songs, bringing Hit Parade pop music into the American Standards catalogue long considered exclusively the preserve of pre-rock, mostly Broadway and Hollywood, songwriters.

Parrott ranges widely in her choices of artists, from Carly Simon to Dolly Parton; The Carpenters to Captain & Tenille; Bill Withers to Sting. Roberta Flack’s hit, “The First Time Ever I Saw Your Face”, is taken at Flack’s languorous tempo, Allen providing sensitive, caressingly intimate obbligati and solo. Allen is also outstanding in the same role on a swinging version of Simon’s “You Belong To Me”, also featuring one of Parrott’s rare scat excursions. Parrott’s bass and voice are equally featured on the two duets, with tenor on Burt Bacharach-Hal David’s “This Girl’s In Love With You” (a hit for Dionne Warwick) and guitar on the widely recorded folk song “The Water Is Wide”, also featuring Parrott’s only arco work. Lyrical, plummy pizzicato bass is front and center on the one instrumental (a piano trio) track: Don McLean’s “Vincent (Starry Starry Night)”.

For more information, visit arborsrecords.com



5
Schnellertollermeier (Cuneiform)
by George Grella

Schnellertollermeier is a progressive rock band with a similar technique to the Swiss Band Sonar, but a very different sound and style. It is something of an indicator of the richness of this long-derided genre that two bands can build music out of minimal, interlocking rhythms and not only produce such tectonic grooves but also get to far different aesthetic and expressive results. Schnellertollermeier does this as a trio and the name is an amalgam of the members: bassist Andi Schnellmann, guitarist Manuel Troller and percussionist David Meier.

Their newest album, *5*, is their fourth, following two previous strong releases on Cuneiform, *X* (2013) and *Rights* (2016). Across these records, the band seems to have become slightly less experimental, at least on the surface. The grooves on *5* are more grounded and direct, but that is a subtle result of a change in form. On earlier records, the band created an atmosphere, anything from mysterious to industrial, out of which the grooves coalesced. On the new album, you can hear the trio laying down the bricks, lumber, mortar and nails.

Tracks like “Before and After” assemble themselves; there are bursts of electronic percussion that sound like a cross between a nail gun and a drill,

sequenced perfectly into the beat as a rapid subdivision that hits like lightning. Underneath the aggressive surface, there is a playful feeling, with fleeting Afrobeat riffs. There is more of that on “Velvet Sun”, with Schnellmann and Troller picking out harmonics that give a chiming quality to what is a weighty sound.

Like minimalism in general, this is process music. The opening track, “209 Aphelion”, sets out on intertwined, complex polyrhythms and slowly adds details and extensions as it expands into a rugged rock jam. The meter is tricky to track, but the backbeat is clear, steady and in the pocket. Prog doesn’t get any better.

For more information, visit cuneiformrecords.com

UNEARTHED GEM

Harvie S Trio
GOING FOR IT
with Mike Stern and Alan Dawson

Going For It
Harvie S Trio (Savant)
by Marco Cangiano

As eloquently put by Whitney Balliett, jazz is indeed the music of surprise. A trio assembled on short notice, consisting of two already affirmed musicians—master drummer Alan Dawson and bass wonder Harvie S—plus an up-and-coming, eclectic, if not iconoclastic, guitarist named Mike Stern met at the 1369 Club in Cambridge, MA, for three nights, produced exciting music and then disappeared. Their paths probably crossed again, but this is the only document remaining of the trio; as the third evening set ended, the music was “gone in the air”, to paraphrase the late Eric Dolphy. Luckily, tapes existed and only Harvie S’ perseverance and keen awareness that something special happened in those July 1985 nights made that music see the light again.

The late Dawson, eldest of the three, had a long resumé and was on faculty at the Berklee College of Music; either in trio or solo he provides a clinic on modern drumming. Harvie S, a Berklee alumnus himself, has a deep, warm sound and over the years would establish himself among the bassists of choice by singers, most notably Sheila Jordan. Last but certainly not least, Stern, another Berklee alumnus, at the time better known as a fusion player, cruises through the bop material, showcasing his typical metallic, edgy sound. For those who have had the good fortune of stumbling on Stern in one of his many evenings at the 55Bar, there is no need to spell it out; for all the others, just listen to his delicate treatment of Horace Silver’s “Peace”, the infectious swing of Jimmy Van Heusen-Johnny Burke standard “Like Someone in Love” and what he is able to do in on his original “Bruze”, the somewhat rowdy reaction of the audience being a clear giveaway. But each piece is memorable. From the somewhat spacey treatment of Bronislaw Kaper’s “On Green Dolphin Street” to the lively interpretation of Sigmund Romberg-Oscar Hammerstein II’s “Softly, as in a Morning Sunrise” to the bouncy Chick Corea waltz “Windows” the interplay is remarkable.

This is a trio that could have developed into something truly unique had they had the opportunity of playing together for a longer period.

For more information, visit jazzdepot.com. Harvie S is at Birdland Nov. 18th-20th with Sheila Jordan. See Calendar.

GLOBE UNITY



db Duet

João Madeira/Hernâni Faustino (FMR)

ZIP

Kontrabasso Duo Studer-Frey (Leo)

Rested Turquoise

Szilárd Mezei Tubass Quintet (NoBusiness)

by Tom Greenland

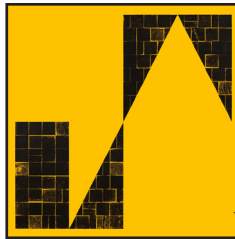
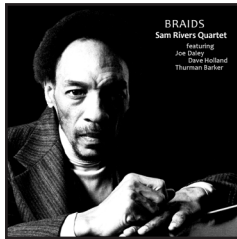
Though the acoustic bass is often consigned to a supportive role, when featured it reveals remarkable vitality and versatility. Three albums (two bass duos, one bass quartet-cum-tuba) verify its range.

To celebrate a two-decade musical relationship, Lisbon-based João Madeira and Hernâni Faustino played a two-night stand at O' Culto da Ajuda, which provided the music for *db Duet*. The free improvisations show different players, independent yet cooperative, executing an impressive array of timbral manipulations and special effects, the emotional arc swinging smoothly but widely between gentle lulls and manic heights. After experimental exchanges, "Primeira" ramps up mid-track to a coordinated yet chaotic climax, swiftly followed by a quieter though equally expressive section. "Segundo" is similarly mercurial and eclectic, opening with airplane engine hums, each then taking a turn as 'leader' before another rumbling, grinding co-climax. The shorter "Final" moves from guitar-like power chords to the sounds of grunting sumo wrestlers and phasing hiccups, ending abruptly.

Swiss bassists Peter K Frey and Daniel Studer too share a 20-year collaborative relationship as Kontrabassduo Studer-Frey, celebrated in April 2019 with ten half-hour concerts at Zurich's Kronen Gallerie, which provided the music for *ZIP*, their sixth CD. The seven tracks are named for the types of teeth used for zippers (curved, triangular, saggitate, semicircular, lustre, shape and trajectory, respectively), interesting images of specific shapes 'zipping' the bassists together. Thus "Curved Teeth" contains short, ricocheting phrases that ape a sped-up game of computer Pong, lingering silences and swirls of circular bowing. While their titles are not obviously programmatic, the tracks are notable for their scope and invention, conjuring images of footsteps down a hallway, raccoons rummaging through trashcans, growling wolves, raindrops, mice in the cupboard, bulldozers pushing felled trees and the like, all testament to sonic flexibility.

Rested Turquoise, a studio date by Hungarian/Serbian composer Szilárd Mezei's Tubass Quintet, features a larger group (bassists Ervin Malina, Ernő Hock, Zoltán Csányi, Mezei and tuba player Kornél Pápista) under greater compositional control. Panned across the channels from left to right, tuba (often muted) in the middle, it is often possible to pinpoint each musician in the mix, except when Mezei's directions call for loosely played unisons and/or quiet droning tones. Not a free blow, the date is nevertheless replete with aleatoric elements. Thus "Hep 26" starts with a 12-beat chromatically ascending and descending pattern that sounds like a migrating elephant herd until it devolves into less organized caterwauls and cacophonies before reprising the theme. Just as the dynamic curve of each track is deliberate yet malleable, so too are the musicians ordered yet disorderly, each subsumed into a collectively intoned mantra of simmering intensity.

For more information, visit fmr-records.com, leorecords.com and nobusinessrecords.com



Sam Rivers Archive Project, Volume 4: Braids

Sam Rivers Quartet (NoBusiness)

Another Land

Dave Holland (Edition/Dare2)

by Robert Bush

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

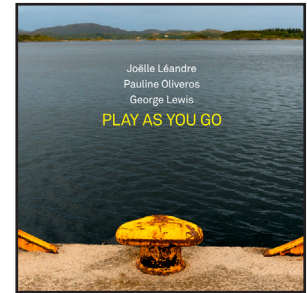
These two albums represent a perfect set of bookends by which to examine Holland's illustrative career. He was already quite a monster—having played with Davis and Anthony Braxton to name just a few—by the time *Braids* was recorded (May of 1979) live in Hamburg, Germany. On the other end of the spectrum is *Another Land*, Holland's most recent offering as a leader, with his trio of guitarist Kevin Eubanks and drummer Obed Calvaire, recorded after a tour workshoping the material in September 2019.

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

The second selection is almost twice as long and begins with a blistering drum solo. This is where the quality of the recording becomes an issue, however. Compare this to the Braxton live record *Performance [Quartet] 1979* on hatART to hear how Barker actually sounded to understand what is missing. Holland fares somewhat better sonically. He has got a huge natural sound with more wood than an acre of old-growth forest. Daley is marvelous throughout, whether he is splitting time duties with Holland or striking out on his own with trombone-like alacrity. Despite the rather lo-fi audio quality, there is so much to recommend about the music on *Braids*. Each musician acquits himself admirably and this is a band for the ages.

Another Land is a studio session and Holland's trio has virtually limitless potential. In a sense, this album belongs as much to Eubanks as it does to the leader. Each player contributes four original compositions to the mix. There is an unmistakable rock energy at work, with electronics, overdubbing and instrumentation (Holland plays electric bass on a few tunes). In fact, it is a Eubanks tune ("Mashup") that steals the show. Imagine the infamous James Brown chord careening through an M-Base centrifuge. Eubanks is on fire and Holland walks from here to eternity and back while Calvaire's crisp ride cymbal pings keep everything pushing forward. Also noteworthy is Holland's "Quiet Fire", which first appeared on the incendiary 1988 ECM date *Triplicate* with Steve Coleman and Jack DeJohnette. At the last minute, the composer offered the tune to Eubanks to interpret as a vehicle for solo guitar. It is one of those 'happy accidents' that makes this music come alive.

For more information, visit nobusinessrecords.com and editionrecords.com



Play As You Go

Joëlle Léandre/Pauline Oliveros/George Lewis (Trost)

by Stuart Broomer

Recorded live in Prague in 2014 at the festival "VS. Interpretation", this is three of the world's most liberated musical minds in one 43-minute improvisation that asserts its operating principle in its monosyllabic title, at once direct and allusive. Joëlle Léandre plays bass and sings, Pauline Oliveros plays a Roland Button V-Accordion, an instrument with expanded capacities, and George Lewis plays laptop electronics as well as trombone. Though there is a definite latitude suggested by Lewis' laptop, it hardly prepares a listener for the wide-ranging sonic collage marking the beginning of this work: Léandre's voice may suggest opera stage or Romany campsite, but the rapid combining of sounds seems to multiply each voice, human, processed or instrumental, constantly recontextualizing the most briefly sustained sounds to suggest a school of Vienna choir and a string section far more diverse than even Léandre's expansive bass. The button accordion can itself suggest an organ or a synthesizer, inserting sudden abstracted runs while electronics shift textures every second or so, mining a range of sampled sounds.

It is an initial disorientation, if one wishes to risk the "interpretation" condemned in the festival's name, but also an insistent liberation from expectation, an assault on the notion of points of view the instrumentation suggests. By the 15-minute mark, the individual parts, even though some of them are transfigured in identity, begin to settle down a little. There are harsh, insistent rhythms and consistent whistling high frequencies, whether Lewis' transformations or Léandre's bowed harmonics. It is as if the trio has been getting all of that chaos out of our systems.

Rhythmic bass figures come from trombone, spiccato bass and laptop, assembling into an orchestra of inchoate menace, extending to that electronic accordion. This dark mass thins to a bowed bass and a wobbling metallic shuddering, laptop and trombone combined one imagines, but the quality of mystery is far richer than any self-imposed blindfold test around instrumental identities. The trio is as intense, as collectively self-aware, as some of the best long-standing ensembles, producing work of a transformative impact, far richer than any mere sonic costume party. Bass and accordion create a distorted mirror version of a French café while voices are cut and pasted digitally into a Swingle Singers dementia with cutting plunger-muted trombone. A subtle pause serves not to introduce new voices but to shift the discussion of all those other parts, words from trombone and chorused near-Swingles discuss matters just outside the range of comprehension, suggesting dream text as possible definition of a range of music. Sudden massed sound—accordion a stand-in for a cathedral's pipes' potential for clashing overtones—appears after the half-hour mark, gradually giving way to a distant soundscape, its echoes seemingly sound-lit by bells. By the time it is over, there will be giant mosquitos.

No mere trio improvisation, this invention suggests symphonic construction with the voices of a massed unconscious rising just below the surface, standing finally on the depth and range of its compound discourse and suggestion, achieved with profound seriousness, rare aplomb and intensely concentrated invention.

For more information, visit trost.at



Overpass
Marc Johnson (ECM)
by Tyran Grillo

Three years after being laid down in a São Paulo studio, Marc Johnson's *Overpass* comes to light. Indeed, light is in abundance across the full spectrum of this solo effort. The double bass, whether due to its size or range, is easily typecast as a darker instrument. And yet, as this set of eight pieces proves, it has plenty of brightness to share with the world. A hint of that inner glow is found in Eddie Harris' "Freedom Jazz Dance", the first of three classic tunes to triangulate Johnson's original grammar with iridescent crossbeams. Its meshing of firm foundations and lithe upswings renders a fitting prologue to broader expositions of architectural proportion. The other touchpoints in this vein are Miles Davis' "Nardis" and Alex North's "Love Theme from Spartacus", each of which seems to inspire the other in mutual admiration. The latter melody is among the album's airiest and, as such, speaks to the wisdom of a life drawn to affectionate things. Like "Life of Pai" that follows, it is fueled by the gentlest of propulsions, singing as if it were speaking.

Despite the above assertions of light, one cannot necessarily ignore Johnson's artful corralling of shadow, as evident throughout "Yin and Yang",

wherein the bassist draws along multiple axes. It is one of two overdubbed tracks, the other being "Samurai Fly", a reworking of his timeless "Samurai Hee-Haw" from 1985's *Bass Desires* on ECM. Featuring more arco than pizzicato, it opens new possibilities at a time when such hopes are needed in abundance (that album's sequel, *Second Sight*, is also referenced here on "And Strike Each Tuneful String"). The culmination of all this is "Whorled Whirled World", a tessellated masterstroke carrying itself into the night singing of another day.

For more information, visit ecmrecords.com



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

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

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

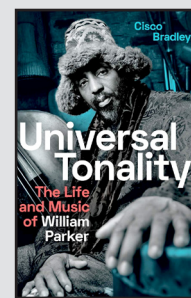
There is often a sense in Guy's work of how much could be accomplished, registered or tested within a limited amount of time, how many techniques may be rapidly alternated to create another state of musical mind. That quest for expression can be as joyous as it is darkly mysterious. "Ding Dang a Diggy Ding Dang" may seem unlikely here, wittily reimagining as it does the bass as a different kind of rhythm instrument; instead of a walking bass, it is a fretless chordal instrument, a rhythmically charged, idiomatic composition filled with sliding chords suggesting acoustic bluesmen with William Parker and/or Chuck Berry lending a hand.

"Old Earth Home" is a pizzicato lament, a work as emotionally direct as one could imagine, suffused with specifically Spanish passions. Heir to Narciso Yepes or Charles Mingus, it moves from the dark intensity of minor modes towards the playful light of the major. The concluding "Barehead" is a maelstrom of bowing and plucking, energized runs and pinpoint lights amid upper-register harmonics, plucked chords and bowed frenzy.

Fully appreciating Guy's performances requires the visual component. It ends nagging questions about how he is accomplishing one thing or another, even while hands and mind remain quicker than the eye. Meanwhile, *Irvin's Comet* is a good stand-in.

For more information, visit nobusinessrecords.com

IN PRINT



Universal Tonality: The Life and Music of William Parker
Cisco Bradley (Duke University Press)
by Robert Bush

For decades, bassist William Parker has been at the center of the free improvisation world, appearing on hundreds of recordings with a deeply centered tone and incredible groove. Parker's ability to unite almost any ensemble instantly has long qualified him as *sui generis* in that world. When he partnered with drummer Hamid Drake in 1993 to drive saxophonist Peter Brötzmann's Die Like A Dog Quartet, a 'dream team' was born. Parker has become to free jazz what Ron Carter is to postbop and for those who hear that call, the publication of *Universal Tonality* by author, blogger and historian Cisco Bradley is both long overdue and richly appreciated.

Universal Tonality begins with a genealogical tracing of Parker's family and exploration of his childhood. Music, especially Duke Ellington, was central to his upbringing thanks to his father. The Parkers lived in the Bronx and endured long periods of poverty, but there was no shortage of love in the house. He didn't acquire his first bass—a Czechoslovakian Juzek, from a pawnshop in the neighborhood for \$100 on credit—until 1969. Waiting for a bus on the way back home, he was approached by a stranger inviting him to a jam session in a week's time. Parker practiced along with records for a week and managed to acquit himself well enough to be invited for a second session. He did study at the famous Jazzmobile with Richard Davis and eventually had private lessons with Wilbur Ware and Jimmy Garrison but was for the most part self-taught.

He came up in the heyday of the Loft Scene in the '70s, establishing hookups with Rashied Ali, Milford Graves, Frank Lowe, Charles Gayle and Bill Dixon, associations that would yield iconic albums like Gayle's *Touchin' on 'Trane*, Dixon's *Vade Mecum* and Lowe's *Black Beings*.

Of prime importance to Parker's development were the ten years he spent as the bassist in Cecil Taylor's various small groups. Parker first came in contact with Taylor for an orchestral project in 1974 with three other bassists but, by 1980, had become the bassist of choice in the Cecil Taylor Unit. It was Taylor who said "Music is supposed to change people. When you dance you change. When you sing you change." Bradley's excellent and thorough examination of this monumental slice of the bassist's career is a delight to read.

Subsequent chapters detail the stories behind Parker's massive Little Huey Orchestra, the In Order To Survive Quartet with Rob Brown, Cooper-Moore and Susie Ibarra and William Parker Quartet with Drake, Rob Brown and Lewis Barnes. Also fascinating is the chapter about the Raining on the Moon group with vocalist Leena Conquest.

Anyone interested in the state of the free improvising scene needs to read this book.

For more information, visit dukeupress.edu. Parker is at Bar Bayeux Nov. 3rd with Zoh Amba, Clemente Soto Velez Cultural Center Nov. 12th and Scholes Street Studio Nov. 20th with Stephen Gauci. See Calendar.

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Echoes
Jaleel Shaw (s/r)
by Russ Musto

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

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

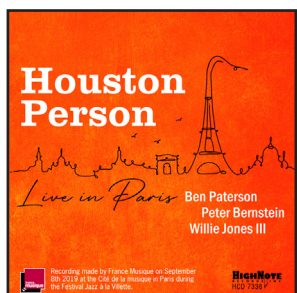
The news of Breonna Taylor's death stirred an emotional reaction reflected in "Breonna", a poignant lament employing electronic delay pedal to create echoing apropos to the fact that yet again another person of color died at the hands of the police. "Tulsa" is another reflection on racism in America with torrents of notes that cry and scream before closing with a bellowing wail.

"Improvisation for Mom" builds on an appealing melodic motif, which progresses with increasing complexity, offering insight into Shaw's improvisational process, while East-African tinged "Tesmegeen", its title an Ethiopian term meaning to be blessed, reflects his interest in world musics. "DOOM", dedicated to the late rapper MF Doom, is yet another indication of the broad scope of Shaw's musical awareness.

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

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

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



Live in Paris
Houston Person (HighNote)
by Pierre Giroux

Now approaching his 87th birthday, tenor saxophonist Houston Person continues to enjoy well-deserved acclaim for his mellowness of tone and clarity of

phrasing, hallmarks throughout his long playing career. These attributes are fully evident in the 2019 *Live in Paris* recording from Cité de la musique as part of the Festival Jazz à la Villette. Backed by organ player Ben Paterson, guitarist Peter Bernstein and drummer Willie Jones III, Person covers a lot of ground, from swing to ballads and back, in a setlist appreciated by the attentive Parisian audience.

Person's association with the organ goes back to 1966 and his first album as a leader, *Underground Soul* for Prestige, with organ player Charles Boston. Clearly this genre suits his playing style as evident in the opening track "Sweet Sucker", written by tenor saxophonist Johnny Griffin and part of Person's repertoire for some time. In this medium tempo blues, Person delivers a squared-shoulder attack on the theme over Paterson's riffs and Bernstein follows with a solo filled with dexterous focus; later there is delightful exchange of eights among the quartet. "Never Trust Your Heart" is a bossa nova written by Benny Carter and Stan Getz in 1964 and first performed by the New Stan Getz Quartet featuring Astrud Gilberto. Person and Company keep the bossa nova beat intact, tenor floating over the rhythm section in garrulous fashion.

In 1973, Alan and Marilyn Bergman along with Marvin Hamlisch wrote "The Way We Were" for the Sydney Pollack-directed movie of the same name. Person has kept this popular standard as part of his rotation because audiences know the number and have memorized the lyrics and thus he can take chances with his improvisation to achieve greater depth. All of this is obvious in the band's rendition and the audience's reaction. "Lester Leaps In", written by tenor saxophonist Lester Young in 1939 for the Count Basie band, is based on the chord changes to "I Got Rhythm". Person gives this Swing Era classic a modern update, with a loose-jointed but tightly focused rendition. Jones knocks out his solo with expressive and muscular proficiency.

The musical center of this release is the Buddy Johnson ballad "Since I Fell For You". Person delivers a blues-saturated performance filled with emotion and heart and both Paterson and Bernstein unspool soulful and surefooted solos to complement Person's efforts.

The Parisian phrase that best captures this session is "C'est chouette" (meaning it's terrific/cool/great). Take your pick.

For more information, visit jazzdepot.com. Person is at Birdland Nov. 2nd with Bill Charlap and Soapbox Gallery Nov. 3rd. See Calendar.



Street of Dreams
Bill Charlap (Blue Note)
by George Grella

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

Another long-standing and contemporary group is the Bill Charlap Trio, gracing the jazz world with

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

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

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

For more information, visit bluenote.com. Charlap is at Birdland Nov. 2nd-6th. See Calendar.

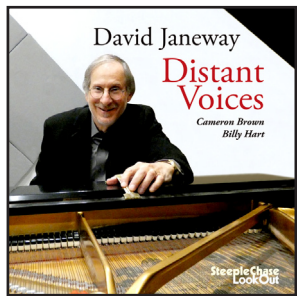
RECOMMENDED NEW RELEASES

- Borderlands Trio-Wandersphere (Intakt)
- Rüdiger Carl/Joel Grip/Sven-Åke Johansson-In Early November (Corbett vs. Dempsey)
- Sinne Eeg & Thomas Fønnesbæk-Staying in Touch (Stunt)
- Wendy Eisenberg-Bloodletting (Out Of Your Head)
- Eunhye Jeong-NOLDA (ESP-Disk')
- Peter McEachern-Code 2 (SteepleChase)
- Barre Phillips/John Butcher/Ståle Liavik Solberg-We Met-and Then (Relative Pitch)
- David Sanford Big Band-A Prayer For Lester Bowie (featuring Hugh Ragin) (Greenleaf Music)
- Michael Stephenson-Meets The Alexander Claffy Trio (Cellar Live)
- Roseanna Vitro-Sing A Song of Bird (Skyline Productions)

Laurence Donohue-Greene, Managing Editor

- Ray Anderson Pocket Brass Band-Come IN (Double Moon)
- Art Blakey & The Jazz Messengers-First Flight to Tokyo: The Lost 1961 Recordings (Blue Note)
- Rüdiger Carl/Joel Grip/Sven-Åke Johansson-In Early November (Corbett vs. Dempsey)
- Carlos Henriquez-The South Bronx Story (Tiger Turn)
- Marc Johnson-Overpass (ECM)
- Peter Madsen's Six on Six Guitar Ensemble-Where There Was No Path (Playscape)
- Mujician-10 10 10 (Cuneiform)
- Bobby Naughton/Jerome Harris/Cleve Pozar-About Time (Otic)
- Evan Parker ElectroAcoustic Quartet-Concert in Iwaki (Uchimizu)
- We3-S/T (AUT)

Andrey Henkin, Editorial Director

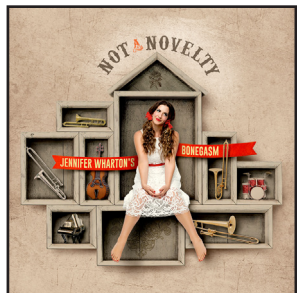


Distant Voices
David Janeway (SteepleChase LookOut)
by Ken Dryden

For jazz fans not residing near New York City, there will always be musicians who have been active locally for decades yet fly under the radar due to limited touring. One such player is pianist David Janeway, a professional for over four decades though, like Denny Zeitlin, also a full-time psychiatrist. In addition to forming the Hastings Jazz Collective with Harvie S, Tim Armacost and others, Janeway has recorded a number of CDs for his own label, so that may explain why this CD is on SteepleChase LookOut, a sub-label normally for up-and-coming artists. He recruited two seasoned veterans for the session, bassist Cameron Brown and drummer Billy Hart, with whom he has performed over the years, and the setlist has a wealth of treasures, including rarely recorded jazz works, jazz standards and the pianist's strong originals.

Hank Jones' demanding bop theme "Minor Contention" showcases the potent interplay of the trio and the pianist's formidable chops. Mercer Ellington's "Blue Serge" dates from the '40s and although his famous father performed it, the piece fell into unjust obscurity. Janeway's bittersweet introduction gives way to an upbeat, lyrical setting that simmers rather than catches fire, with a creative bassline and skilled brushwork adding valuable seasoning to the leader's eloquent solo. Gary Peacock's "Gardenia" is a natural fit for Brown's inventive soloing, as he is also a master worthy of comparison to the late composer. Brown sets the mood for Wayne Shorter's "Nefertiti" with an exotic solo before Janeway makes a surprising shift to electric piano and the trio offers a delicate, moving setting of Walter Bishop, Jr.'s "Waltz For Zweetie". Janeway's compositions include the bouncing "One For Cedar" and constantly shifting "Excursion", both of which sound like jazz standards in the hands of this trio.

For more information, visit steeplechase.dk. This project is at Mezzrow Nov. 3rd. See Calendar.



Not A Novelty
Jennifer Wharton's Bonegasm (Sunnyside)
by Elliott Simon

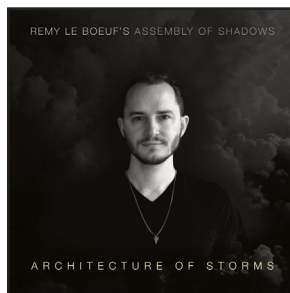
The trombone solo on Antônio Carlos Jobim's "Wave" performed by the Buddy Rich Band is ethereal and raises goosebumps. The reasons are that Bill Reichenbach, Jr. is playing a bass trombone in an arrangement perfectly suited for the song and his instrument. Solo moments like this for bass trombone are rare in jazz but Jennifer Wharton is ensuring they are *Not A Novelty* any longer. Musicality, catchy melodies and unique arrangements permeate this sophomore release and Wharton extends the group's approach. She shows off the bass trombone's wide range and outstanding harmonics with a returning lineup of pianist Mike Eckroth, bassist Evan Gregor, drummer

Don Peretz and three standard trombones played by John Fedchock, Nate Mayland and Alan Ferber.

There is an immediate Latin presence on Eckroth's "BonGasm" provided by percussionist Samuel Torres and his precise rhythm and coloration define this lively opener and circumscribe the gorgeous voicings and trombone interplay on Manuel Valera's "La Otra Mano". Wharton's fervid attention to instrumental and compositional detail combined with inspired improvisation is an infrequent blend in jazz and unequaled on the bass trombone. These qualities allow her to implement a methodology of commissioning pieces and arrangements specifically for the band in ways that highlight her instrument. In this milieu, her tone and range are superb and illuminate the session. This is most evident on Remy Le Boeuf's touchingly delivered "Face Value" and Ayn Inserto's more uptempo "Blue Salt".

Soundgarden's "The Day I Tried to Live" closes things out and guest vocalist Kurt Elling nails it. Gregor and Peretz set up a great bottom to permit Elling's vocalese to play off of the trombone's vocal aspects and create a previously unknown grunge/swing genre. They brilliantly capture the anger borne out of despair at the heart of this tune. Its title notwithstanding, *Not A Novelty* is creative and fresh.

For more information, visit sunnysiderecords.com. Wharton is at The Jazz Gallery Nov. 4th with Anna Webber/Angela Morris and 5th with Remy Le Boeuf and Birdland Nov. 14th with Jihye Lee. See Calendar.



Architecture of Storms
Remy Le Boeuf's Assembly of Shadows (SoundSpore)
by Dan Bilawsky

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


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

With the seven original works that make up the balance of the program, Le Boeuf further fascinates with his pen (and playing): "The Melancholy Architecture of Storms", with vocalist Julia Easterlin breathing life into poet Sara Pirkle's lyrics, muses and grows as it goes; "Face Value", showcasing well-matched solos from guest tenor saxophonist Dayna Stephens and trombonist Sam Blakeslee, wins out with suspense and strength; "Union", written for his sister's wedding, wears its heart in its harmony; and "Sibbian", after an initial

90-second setup, lightly bounds beneath Matt Holman's flugelhorn and Martha Kato's piano before spreading its wings to fly. Add three more winners to the tally—"Secondhand Smile", a brilliant bricolage of percussive paranoia and sweeping suggestions; "Bring Me There", with a bossa-ish foundation perfectly supporting trombonist Natalie Cressman's inviting stand; and "Rumpus", nodding to raucous, blues-coated soul—and it is clear that Le Boeuf and his Assembly of Shadows have managed to create and maintain a perfect record with *Architecture of Storms*.

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

UNEARTHED GEM



Comes Love: Lost Session 1960
Sheila Jordan (Capri)
by Ori Dagan

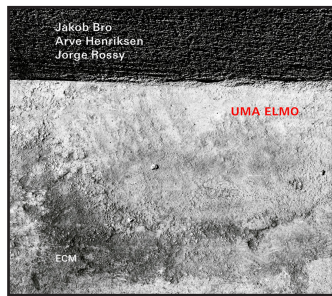
Life can be mighty monotonous, but not when Sheila Jordan is taking chances on a stage and certainly not when her ethereal voice is singing into your headphones. The ageless "Jazz Child" remains one of the last entertainers born in the '20s who is still standing, let alone working. Born in Detroit, this month she turns 93 and is still touring, meaning she has been singing professionally for nearly 80 years.

Jordan is not able to recall this decades-lost session, so the piano-bass-drums trio remains unidentified for now. They took no solos and granted much support on this mix of then-contemporary '50s songs and fresh readings on standards by the Gershwins, Richard Rodgers-Lorenz Hart and Duke Ellington.

The 98-second rollercoaster that is Ellington's "It Don't Mean a Thing" sizzles with surprising choices, as Jordan transforms the swing anthem into a bebop statement by way of a scintillating scat sequence, long tones high and low, alternate lyrics and a stop-you-in-your-tracks cadenza. In complete contrast, the Fran Landesman-Tommy Wolf classic "Ballad of the Sad Young Men" was published in 1959, meaning that this was one of its first readings. The tragic interpretation showcases the range of Jordan's haunting instrument as well as an innate ability to connect with and personalize a tune. In the same vein, from the wishful languid verse to the pulsating last chorus of swing, every tasteful musical choice in Harold Arlen's "A Sleepin' Bee" only sweetens Truman Capote's lyric. Billie Holiday, who died the previous summer, is honored with a painfully heartfelt reading of her collaboration with Arthur Herzog, "Don't Explain", and her influence can also be heard in Eric Maschwitz-Jack Strachey's "These Foolish Things" and Rodgers-Hart's "Glad to Be Unhappy".

Although she was only 31 years old at the time of the recording, by 1960 Jordan had been singing for more than half of her life. Captured two years before she recorded her official debut, this lost session provides a fascinating glimpse into the deep, daring, dazzling artistry of a genuine jazz legend.

For more information, visit caprirecords.com. Jordan is at Flushing Town Hall Nov. 12th and Birdland Nov. 18th-20th. See Calendar.



Uma Elmo
Jakob Bro (ECM)
 by Marc Medwin

On one level, it is just a pitch, a trumpet sustain. It does not even stray from equal temperament into the intriguing world of microtone, as trumpeter Arve Henriksen is wont to do. Only the dynamics change, opening the gateway for the countless timbral intrigues for which traditional Western musical vocabulary has not even got a suitable analog. It is a diminuendo followed by a crescendo, but the event beginning at 6:15 of “Morning Song” and governing the next 12 seconds is more than the sum of any components, especially given what guitarist Jakob Bro and drummer Jorge Rossy interweave around and through one of many extraordinary moments from *Uma Elmo*.

The disc brings Rossy, a relative ECM newcomer, together with veterans Bro and Henriksen and a better-matched trio would be difficult to fathom. When Henriksen nuances and widens that pitch, Bro and Rossy just hang back and paint the borders. They dot and swirl a transparent but palpable miasma of skewed repetitions placing Henriksen’s overtones in a shifting series of kaleidoscopic contexts, which, in the proverbial nutshell, could encapsulate the album. It actually ends with another take on “Morning Song”

and the differences render the approach crystal clear. In the first take, the melody eases its way into focus; the second foregrounds it, starkly beautiful against Bro’s effects and Rossy’s gently atmospheric “Drumscapes”, to appropriate a title from Bro’s *The Stars are All New Songs*.

That album also contains a much earlier version of “Reconstructing a dream”, one so vastly different that the current version comes to spectacular life as a recomposition nearly twice the original’s length. The melody is present but dissected and reharmonized, initially sent forward in gracefully slow dance, floating over the chords and arpeggios only to build, taking on time and meter as ornate solo structures are constructed by Henriksen and then swept aside. A gorgeously sustained modality pervades, nearly static as the dynamics rise, only propelled by staggeringly fluid-time drumming and crystal-clean church-bell guitar distortions.

As with many ECM albums, there is an abiding sense of calm that the music does not disrupt, no matter how busy or dynamically charged. Rossy is largely responsible for the various states of motion and stasis that keep the music in a kind of meditative limbo. His playing can be deceptively understated, as with the opening of “Music for Black Pigeons”, and his nearly imperceptible cymbal work gracing the already-enigmatic “Beautiful Day” before he incorporates the rest of his kit. What subtle work with sticks and brushes! Who knew such pointilistically poignant galaxies of sound were possible? Bro and Henriksen rain down tones and loops too difficult to define save that, despite everything, they are often sparse and more frequently downright gorgeous.

It seems an imperative, in this case, to reserve some space for the production. ECM recordings never sound less than excellent, but there are those few that surpass even Manfred Eicher’s high standards. This disc sets the bar absurdly high, on every level of formal and structural detail. Something as apparently simple and straightforward as Rossy’s brushes translate with a clarity and presence that beggars description, as does every nook and cranny of each note Henriksen plays. Guitar sound inhabits similar spheres of complexity, which range from clean to cleaner but always in the service of miles-deep tone. The rare moments of high-volume impact hit with power that travels from subtle to devastating, all the more so due to their relative absence.

Like Sir András Schiff’s albums of the music of Johann Sebastian Bach for the same label, this trio’s soundworld, once inhabited, makes long-term listening as much of a pleasure as leaving it becomes a chore.

For more information, visit ecmrecords.com. Bro is at Village Vanguard Nov. 9th-14th. See Calendar.



Rose of Lifta
Lena Bloch & Feathery
 (Fresh Sound-New Talent)
 by Marilyn Lester

Tenor saxophonist Lena Bloch knows first-hand what it means to leave home (Russia), spend periods of time living here and there—often with struggle—and then finally plant roots in a new home, in this case, Brooklyn (in 2008). Her new CD, *Rose of Lifta*, with her quartet Feathery, speaks to that wandering, seeking and finding (even the album art remarkably conveys

the musical contents therein); each of the seven tracks is a discrete story of a suite that is a journey of longing and resolution.

Lifta is an Arab village in Israel with a legacy of contention and a fight for survival. In the title track, the melancholy is palpable, as if watching a thing of beauty climbing to survive in the sun. The beauty of *Rose of Lifta* is that Feathery—Bloch, Lossing, bassist Cameron Brown and drummer Billy Mintz—are so deeply in the pocket that their ensemble work prevails beyond any solos taken. Even the extraordinary opening bass on the Middle Eastern-inflected “Promise of Return” or the mournful extended saxophone intro to an essentially non-melodic “Mad Mirror” carry the psychic overtones of the collective.

Feathery takes inspiration from a wide variety of music traditions and prides itself on playing with a mix of composition and spontaneous improvisation. The result is a wondrous creation of mood. In “New Home” the tone is light, yet unsteady and unsure but hopeful while, in contrast, in “Old Home”, there is a push and pull, an up and down of emotion.

It is in “Mahmoud Darwish” where a powerful existential rush of emotion is loosed. The tune is a heart-rending dirge in tribute to Darwish, the late Palestinian poet whose art and work—most particularly these words, “I am from there. I am from here. I am not there. I am not here.”—inspired the album. Finally, in the closer “Wintry Mix”, in which, mid-section, Lossing magically evokes dancing, falling snow, the ensemble conveys indecision, until the final notes of the piece turn to uplift. Clearly now, there is reason to believe that all is, without doubt, right and well.

For more information, visit freshsoundrecords.com. This project is at Scholes Street Studio Nov. 10th. See Calendar.

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JOSEPH KUBERA

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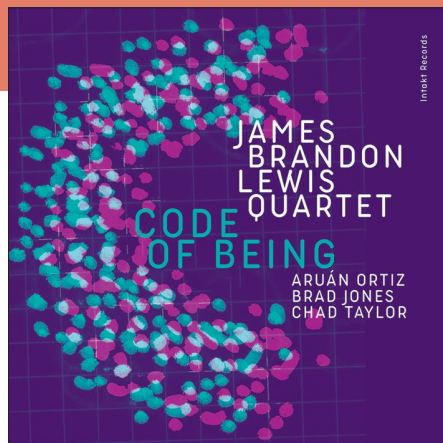
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Intakt CD 372

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

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



Intakt CD 371

JAMES BRANDON LEWIS QUARTET CODE OF BEING

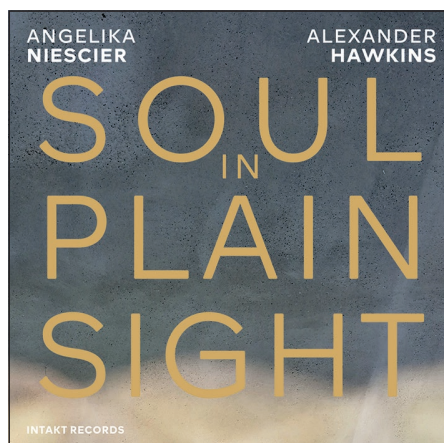
James Brandon Lewis: Tenor Saxophone
Aruán Ortiz: Piano · Brad Jones: Bass · Chad Taylor: Drums



Intakt CD 366

OHAD TALMOR TRIO WITH DAN WEISS AND MILES OKAZAKI MISE EN PLACE

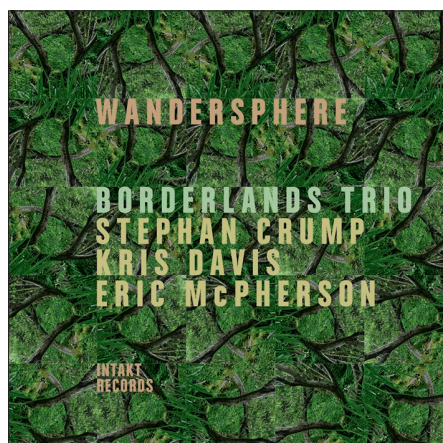
Ohad Talmor: Tenor Saxophone
Miles Okazaki: Guitar · Dan Weiss: Drums



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ANGELIKA NIESCIER – ALEXANDER HAWKINS SOUL IN PLAIN SIGHT

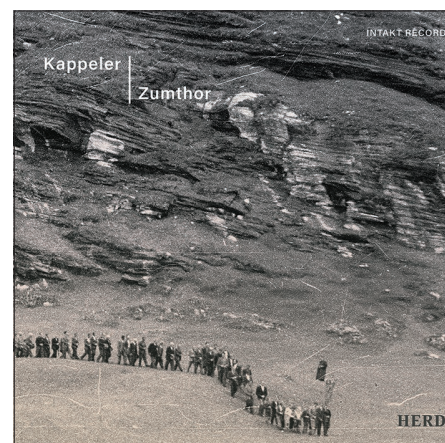
Angelika Niescier: Alto Saxophone · Alexander Hawkins: Piano



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BORDERLANDS TRIO STEPHAN CRUMP – KRIS DAVIS – ERIC MCPHERSON WANDERSPHERE (2 CDs)

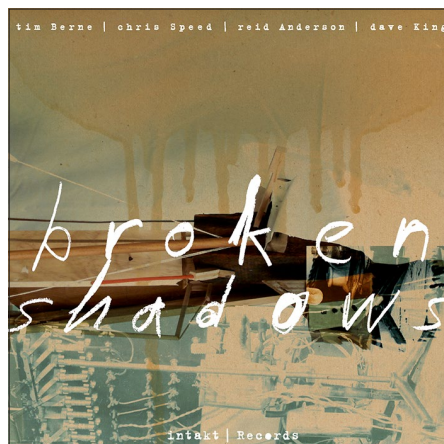
Stephan Crump: Bass · Kris Davis: Piano
Eric McPherson: Drums



Intakt CD 367

KAPPELER / ZUMTHOR HERD

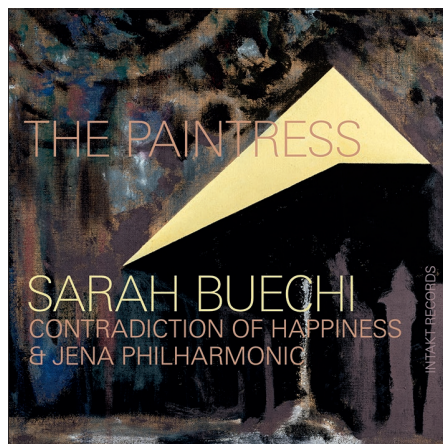
Vera Kappeler: Piano, Toy Piano
Peter Conradin Zumthor: Drums, Toy Piano



Intakt CD 362

BROKEN SHADOWS BROKEN SHADOWS

Tim Berne: Alto Sax · Chris Speed: Tenor Sax
Reid Anderson: Bass · Dave King: Drums



Intakt CD 368

SARAH BUECHI CONTRADICTION OF HAPPINESS + JENA PHILHARMONIC THE PAINTRESS

Sarah Buechi: Voice · Vincent Membrez: Piano
Wolfgang Zwiauer: Bass · Lionel Friedli: Drums
Estelle Beiner: Violin · Isabelle Gottraux: Viola
Sara Oswald: Cello · Jena Philharmonic



Intakt CD 364

CHRIS SPEED LIGHT LINE

Chris Speed: Clarinets

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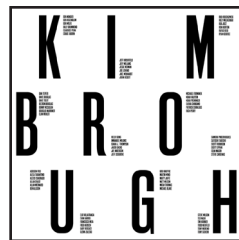
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Ancestors Frank Kimbrough (Sunnyside) KIMBROUGH Various Artists (Newvelle) by George Kanzler

Pianist Frank Kimbrough, who died last December at 64, is remembered on these two projects. *Ancestors* was recorded in 2017 with the unusual lineup of piano, bass (Masa Kamaguchi) and cornet (Kirk Knuffke). *KIMBROUGH*, available as a download, is a tribute by 67 musicians—colleagues, students and admirers—on 61 tracks ranging from solo to septet, playing Kimbrough's compositions and benefitting the Frank Kimbrough Jazz Scholarship at The Juilliard School.

Kimbrough had a singular, airy lyricism, letting notes and chords linger into space, often with barely a pulse or a very slow tempo, the strategy on most of *Ancestors*, which consists of his own tunes, save for one by wife Maryanne de Prophetis. The album is full of contemplative moments, the trio in close rapport centered more on the melodic than harmonic content.

A majority of the tracks on *KIMBROUGH* are also in slow tempos and many with bass and drums feature them suspending rhythm to proceed in freeform swirls of semi-rubato, much like the introductions or preludes on pieces before the rhythmic time takes over.

The adaptability of Kimbrough's tunes can be heard in the six included on both albums, two especially. *Ancestors'* title track is introduced by cornet over a barely discernible pulse, with languorous solos from piano and bass. On *KIMBROUGH* it features a sextet and Tim Horner's drums, ranging freely rather than keeping time, setting the stage for the theme, delivered semi-rubato by trumpeter Jesse Neuman and baritone saxophonist Allan Chase. The horns solo in tandem over slow, rolling rhythms, followed by similar tandem soloing from guitarist Steve Cardenas and bassist Tony Scherr; chattering drums herald a solo from pianist Addison Frei before the horns return with the melody. "Over", a rare uptempo track on *Ancestors*, begins with bass, then cornet and piano play an Ornette Coleman-ish line, followed by a jagged piano solo and a probing cornet turn before the theme is reprised. A Coleman-style quartet—Ron Horton (trumpet), Michael Blake (tenor), Michael Formanek (bass), Tony Moreno (drums)—plays "Over" on *KIMBROUGH*. The tempo is faster, horns limning the theme in unison, drums, tenor and tandem horns soloing before the theme reprise.

Among the many surprises and delights on the *KIMBROUGH* collection is the chance to hear the pairing of Joe Lovano's tenor and Dave Douglas' trumpet in a quintet not doing music by, or inspired by, Wayne Shorter. On "727" they immerse themselves in Kimbrough's elastic melodic and rhythmic universe. Lovano is also heard in a quintet with fellow tenor Donny McCaslin ("Helix") and in trio with pianist Craig Taborn and guitarist Ben Monder ("Elegy for P.M."). Douglas also appears on two trio tracks, as well as on another quintet one, "C Minor Waltz", with alto saxophonist Alexa Tarantino, guitarist Todd Neufeld, bassist Rufus Reid and drummer Matt Wilson. Kimbrough was comfortable writing heartbeat tempos in 3/4; others include "Falling Waltz", at a snappy clip from a trio led by pianist Helen Sung, and a septet version of "Waltz for Lee", a bouncy AABA tune with an expressive trombone solo from Ryan Keberle, who shares the solo space with resonant pianist Samora Pinderhughes. Other notable turns on the collection come from Steve Wilson, on alto or soprano, not tenor as mis-credited; Ted Nash, on tenor, clarinet and

soprano, the last on the lush, romantic "Capricorn Lady", a duet with pianist Gary Versace. Among other significant contributors to the proceedings are tenor saxophonists Scott Robinson, Rich Perry and Noah Preminger and pianists Fred Hersch, Elan Mehler, Dan Tepfer and Glenn Zaleski.

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



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

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

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

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

For more information, visit joefiedler.com. This project is at The Jazz Gallery Nov. 12th. See Calendar.



The News
Andrew Cyrille Quartet (ECM)
 by Robert Bush

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

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

There is a dream-like feel to much of this album, a gauzy sheen of rubato that will be a familiar backdrop to fans of the ECM sound (although this disc was recorded at Sound on Sound in New Jersey rather than

Europe). Frisell is brilliant, particularly so on his original "Go Happy Lucky", an abstracted blues that leans heavily on the tradition but also wanders gleefully when Virelles takes the helm. The sound of brushes spread across snare drum dominates the leader's title track.

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

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



The Democracy! Suite
Jazz at Lincoln Center Orchestra Septet with Wynton Marsalis (Blue Engine)
 by Alex Henderson

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

the U.S. is experiencing on this digital-only release.

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


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

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

For more information, visit 2021.jazz.org/blue-engine-records. Jazz at Lincoln Center Orchestra with Wynton Marsalis is at *Rose Theater Nov. 18th-20th*. See Calendar.



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Fallen Heroes
Willie Jones III (WJ3)
 by Scott Yanow

So many jazz greats have passed in the last few years that one could easily put together a heavenly allstar big band. Drummer Willie Jones III pays tribute to five on *Fallen Heroes*: Roy Hargrove, Larry Willis, Jimmy Heath, Ndugu Chancler and Jeff Clayton.

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

The mood changes quickly with one of Heath's beloved songs, "C.T.A.", featuring solos and trades by Irby and fellow alto Justin Robinson and a fine spot for pianist George Cables. Hargrove's "Trust" is given a somber treatment with a vocal by Renee Neufville and heartfelt playing from Robinson.

Trumpeter Jeremy Pelt's "Truthful Blues" is not an obvious tribute although one could easily imagine Clayton joining in. The happy midtempo blues has a melody and soulful ensemble sound reminiscent of Horace Silver. Pelt, Robinson, trombonist Steve Davis,

Cables and bassist Gerald Cannon all make statements.

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

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

For more information, visit wj3records.com. Jones is at Birdland Nov. 23rd-27th with Ken Peplowski. See Calendar.



Overcome
 Dave Douglas (Greenleaf Music)
 by Tom Greenland

Count on versatile trumpeter Dave Douglas to find new ways to navigate new challenges. The album cover of *Overcome*, his latest release, shows a POV photo taken aboard a small craft, gazing across a dark restless

body of water covered by overcast skies with clouded peaks in the distance: a visual metaphor for the post-quarantine socioeconomic malaise that threatened to overcome the musicians, which they in turn met (and overcame) with collective creative resistance. A digital production, which required the musicians to share files, overdubbing their parts individually, *Overcome* generates the surprising audio illusion that it was made during a joint session.

On many tracks—e.g. "We Shall Overcome", the Civil Rights anthem, and vocalist/guitarist Camila Meza's title track about being bewitched by her lover's voice—bassist Jorge Roeder and drummer Rudy Royston serve as malleable but functional click-tracks. Douglas and trombonist Ryan Keberle play over these in constant 'dialogue', one leading the improvisation while the other plays obbligato parts or guide-tone lines in the manner of a New Orleans tailgate trombonist. These cohesive exchanges between the brass is one of the project's chief delights. Meza and fellow singer Fay Victor too play off each other, one reading lyrics while her counterpart encircles her with scatted figures. Somehow all of this activity doesn't interfere with itself and the result comes off like a well-oiled trad-jazz band working contemporary material.

"Perspective", the longest and most interesting track, manages to sustain the illusion of interactivity, even over an extended free-blowing section when Royston opens up and unwinds on the toms, at last cuing the ensemble back with a return to steady quarter-note pulsing. If Douglas & Co. can make music this unified via the interzones of digital media, it bodes well for in-person interaction.

For more information, visit greenleafmusic.com. Douglas is at Birdland Nov. 30th-Dec. 4th. See Calendar.

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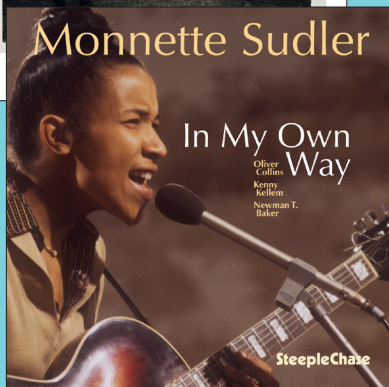
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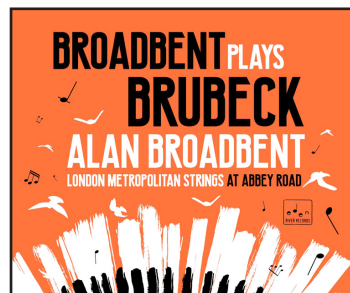
Dear Love
Jazzmeia Horn and Her Noble Force
 (Empress Legacy Records)
 by Russ Musto

The followup to Grammy-nominated *Social Call and Love and Liberation*, *Dear Love* finds Jazzmeia Horn displaying impressive abilities, not only as a strikingly original vocalist, but also as a talented composer, arranger and poetess. Leading a 13-strong big band of first-call players she has dubbed Her Noble Force, Horn presents originals and arrangements extending the traditions personified by Ella Fitzgerald, Sarah Vaughan, Betty Carter and Abbey Lincoln.

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

A multi-tracked vocal chorale introduces Sigmund Romberg-Oscar Hammerstein II's "Lover Come Back Me", which includes a tour de force scat section and foot-stomping shout chorus. Horn is accompanied only by piano and string quartet on a delicate reading of The Beatles' "Can't Buy Me Love", interspersing her socially conscious poem "Faces". On Yunie Mojica's beautiful "Nia", Bruce Williams offers an impassioned alto solo, complementing Horn's ardent reading of the lyric. Horn's multiplied voice initiates her politically-charged anthem "Strive (To Be)", which includes a poetic tribute to her grandmother, "Her Infinite Well". Hymn-like "Where We Are" follows, with the singer once again accompanied by a string quartet, before the album proper concludes with Pastor E.J. Robinson sermonizing on "Judah Rise". Bonus track "Where Is Freedom" has Sullivan Fortner joining the fray on organ for a rollicking New Orleans-styled encore.

For more information, visit artistryofjazzhorn.com. This project is at Joe's Pub Nov. 16th-20th. See Calendar.



Broadbent Plays Brubeck
Alan Broadbent (Eden River)
 by Pierre Giroux

Alan Broadbent is a triple-threat: pianist with a honeyed, polished sound; composer for classical ensembles; and arranger for a variety of jazz

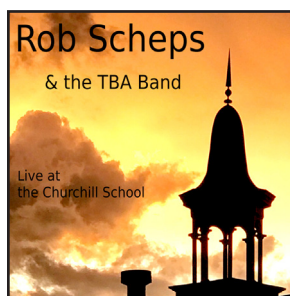
aggregations and vocalists. *Broadbent Plays Brubeck* goes back to his youth in New Zealand when he came across a book of transcriptions, *Brubeck Plays Brubeck*, prepared by Dave's brother Howard. Without any musical reference point, Broadbent simply played the pieces as written, enchanted by the chord structure, harmony and melodies. Youthful memories are long lasting and, when actualized, very gratifying.

Broadbent, bassist Harvie S and drummer Hans Dekker, plus the London Metropolitan Strings using Broadbent's arrangements, bring to life those Brubeck compositions so evocative to him as a youth. Beginning with "The Duke", which bewitched listeners in the Miles Davis/Gil Evans collaboration, Broadbent avoids comparison by creating layers of nuance around the well-known theme and filling it with the brightness of his pianistic touch.

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

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

For more information, visit eden-river-records.com. *Broadbent* is at Birdland Nov. 18th-20th with Sheila Jordan and Mezzrow Nov. 21st. See Calendar.



Live at the Churchill School
Rob Scheps & The TBA Band (Powder Rhythm)
 by Ken Dryden

Rob Scheps is a veteran saxophonist who has worked with artists as varied as Jaki Byard, Henry Threadgill, John Abercrombie, Clark Terry, Terumasa Hino and Nancy King in addition to leading his own groups. Scheps sticks exclusively to soprano saxophone and flute on this CD, offering a diverse array of originals, beautifully interpreted by a band he recruited during a return visit to his native Oregon: pianist Matt Cooper, bassist Laurent Nickel, drummer Michael Rodenkirch and guitarist Luke McKern.

Multifaceted opener "Hatshepsut" is a hip original alternating between postbop and a playful reggae rhythm, producing an infectious groove to get audiences swaying along with the band. "Green Goddess" is an elegant jazz waltz highlighted by the work of both Cooper and Scheps. Ballad "Pellucid Redemption" is atypical, incorporating both funk and samba, with added percussion by McKern. "Amethyst", midtempo with a hint of mystery, is dedicated to the late bassist Gary Peacock. When Scheps switches to flute, his bright lyricism is even more prominent while Nickel shines in the spotlight, paying tribute to a late master without trying to emulate his sound.

"Stick Pimps" is a sudden change in direction with the addition of McKern's electric guitar and Nickel switching to electric bass. It evolved from the leader asking the guitarist to play like John Frusciante of The Red Hot Chili Peppers; the brittle guitar sound and funky riff grows on the listener, with brief detours into a more placid, straightahead sound. The intense "McCoy's Luminous Mountains" is a driving work featuring furious soprano and a dazzling piano solo, paying tribute to the late maestro Tyner. A followup recording is strongly merited.

For more information, visit robschepsmusic.com. *Scheps* is at The Cutting Room Nov. 3rd. See Calendar.

IN PRINT



Griot: Examining The Lives of Jazz's Great Storytellers, Vol. 1
Jeremy Pelt (s/r)
 by Russ Musto

The West African tradition of the itinerant musician storyteller, the griot, resonates greatly in the world of jazz. Inspired by Art Taylor's landmark *Notes And Tones*, trumpeter Jeremy Pelt (who turns 45 this month) takes the tradition into the 21st Century in this first volume of musician-to-musician interviews, which offers a telling insight into the music through the lens of Black experience. To call it a most valuable addition to the bibliography would be a gross understatement.

Paul West, Warren Smith, Bertha Hope, Eddie Henderson, Larry Willis, René Marie, Lewis Nash, Wynton Marsalis, Peter Washington, Terri Lyne Carrington, Justin Robinson, Greg Hutchinson, JD Allen, Robert Glasper and Ambrose Akinmusire offer a broad perspective on what it means to be a Black Jazz musician (Pelt capitalizes both words throughout, emphasizing their importance to the narrative).

Pelt queries each concerning parentage, upbringing, musical exposure, political awareness, community, culture and mentors. Through the latter we learn the lessons of unsung heroes and gain the wisdom of departed masters like Dizzy Gillespie, Art Blakey, Betty Carter, Ray Brown, Tommy Flanagan, Ellis Marsalis, Marcus Belgrave and Roy Hargrove. Thus is the way of the griots.

The camaraderie between author and subject is apparent throughout and contributes greatly to the tone of the discussions, which move easily between colloquial and eloquent. Many of Pelt's questions and the interviewees' often divergent responses on the subjects of race, segregation, the meaning of swing and the efficacy of the word jazz are bound to engender controversy and invite further discussion. And rightly so. It is time for a candid conversation regarding these matters.

But if there is a key message to be taken away from what is told here, it is best expressed by JD Allen: "A lot of things made people realize that we were intelligent ... You have all these great Black intellectuals ... but when we came out with Jazz you could not deny that we are some very intelligent people."

For more information, visit jeremypelt.net. *Pelt* is at Smalls Nov. 2nd with Adam Shulman. See Calendar.



Pathways
Michael Rodriguez (Rodbrosmusic)
 by Dan Bilawsky

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

Opening on the title track, Rodriguez uses both driven straight-time and seriously swinging space to genuflect to the giants of the music. He then focuses on specific artists who have figured into his journey: “In Due Time”, gliding along gracefully, nods to Kenny Barron (and Rodriguez’ decade-long tenure in the pianist’s quintet); sinuous “Just in Case”, supported by seductive grooves and exiting with wonderfully twined lines, honors Gonzalo Rubalcaba, another pianist who employed the trumpeter and left a strong impression; and literal centerpiece “Crossroads”, recognizes pianist Chick Corea and bandleader Maria Schneider in its development. Rodriguez, having written the piece after recording with Corea’s Spanish Heart Band in 2019 and absorbing the colorful melodies and shapes in Schneider’s art as a member of her orchestra, intentionally and lovingly infused the essence of both singular visionaries into this work.

The last of Rodriguez’ composition, “Solid Ground”, calls to Corea in more overt fashion, accentuating a playful energy that is absolutely magnetic. Things come to a close with different yet complementary covers: guitarist Bill Frisell’s “Throughout”, in tribute to Charlie Haden and serving as a reflection on Rodriguez’ time with the bassist’s Liberation Music Orchestra; and Richard Rodgers-Lorenz Hart classic “Spring is Here”, opening on Rodriguez all by his lonesome, patiently bringing each member into the picture and settling into a full-band flow to mark the dawn of a new season of creativity. Showing respect for those who have welcomed him and opened doors to new possibilities, Rodriguez demonstrates mastery and majesty all his own.

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



Silver Lining Suite
Hiromi (Telarc)
 by Tom Greenland

Silver Lining Suite is Japanese pianist Hiromi’s 12th studio project, inspired in part by months of separation from bandmates and audiences, in part by a desire to write for and play with a classical string quartet. Known for her unique style—a meshing of jazz, classical and pop/rock influences delivered with expressive virtuosity—Hiromi here uses the string section in innovative ways: sometimes it sounds like

a Romantic-era classical quartet employing tonal harmonies with chromatic embellishments; other times like programmatic film scoring; still others like the unisons, soli and tutti germane to jazz big band charts. In places cellist Wataru Mukai plucks walking ‘bass’-lines or bows guitar-like riffs. On the final track violinists Tatsuo Nishie and Sohei Birmann and violist Meguna Naka trade solos, imitating the style of a Roma dance. The four movements of the suite—“Isolation”, “The Unknown”, “Drifters” and “Fortitude”—are all set in minor keys, often favoring 6/8 rhythms at fast tempos, though the third begins with a five-beat Brahms-esque chorale. The fifth track, “Uncertainty”, is a solo rumination that lingers in the high register.

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

If the album crackles and sparks, Hiromi’s early set (Oct. 7th), the first of four she would play at Times Square’s Sony Hall, positively exploded. She covered all but one piece from the album, opening with “Someday”, followed by the suite, then “11:49PM”, “Jumpstart” and “Ribera Del Duero” for an encore. The string section hired for the two-night stand—violinists Curtis Stewart and Fung Chern Hwei, violist Nick Revel and cellist Hamilton Berry—did a fine job with the inventive arrangements, nailing the long fast tricky unison passages, milking the rich choral section, improvising adeptly on the finale. Hiromi, always an energetic presence, seemed especially charged up to be back on stage at last, grinning directly into the crowd as she developed an intricate motive, stomping her gold lamé, pom-pom-laced hi-top sneakers in time to the beat, at one point jumping up to dance while the strings played, clapping a 6/8 clave pattern to accompany them. At times she sounded like a conguero, using rapid alternating hand combinations to achieve masterful syncopation, at others she held down gnarly left-hand ostinatos while her right hand sped up and down the keyboard for long stretches, only to stop suddenly with millisecond precision. But the audience wasn’t just shaking their heads or dropping their jawbones in amazement: they were smiling at Hiromi’s sheer cleverness and contagious enthusiasm, sharing her joy in the act of music-making.

For more information, visit concord.com/labels/telarc



The Great Un-American Songbook, Vol. III
Ed Palermo Big Band (Skycat)
 by Ken Dryden

Ed Palermo has been leading his big band since the mid ‘90s and his frequent inspiration has been the compositions of Frank Zappa. Like him, Palermo enjoys creating medleys, occasionally throwing in mashups of several other songs into the mix while

segueing directly from one track to the next. He also has a group of loyal musicians, a few of whom are charter members while others have long tenure and obviously enjoy Palermo’s madcap yet swinging arrangements.

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

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

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

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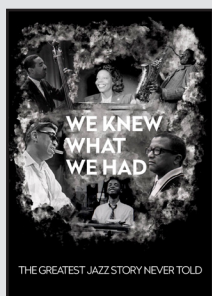
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ON SCREEN



**We Knew What We Had:
The Greatest Jazz Story Never Told**
Directed by Jeff Sewald
Produced by Marty Ashby
(MCG Jazz)
by Thomas Conrad

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

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

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

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

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

But memories are always at risk of fading into the shadows of history. This film safeguards those memories. A quality of sweetness accompanies the serious purpose of this project. *We Knew What We Had* is an act of love for a place and time long gone.

For more information, visit mcgjazz.org



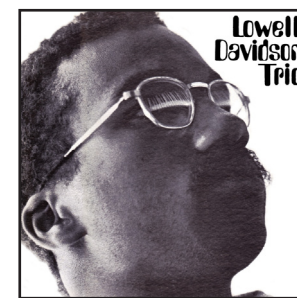
Twice
Russ Lossing/Gerry Hemingway (Aqua Piazza)
Metamorphosis
Russ Lossing (Sunnyside)
by Ken Dryden

Russ Lossing is a pianist who covers a wide spectrum of jazz styles, equally at home in mainstream and avant garde jazz. A 2014 studio meeting with drummer Gerry Hemingway produced *Twice*, a stunning album of free improvisations, where the players seem to be of one mind. Lossing's manipulation of the piano strings, whether by hand-muting as he plays a chord or strumming them, creates moody, striking textures while Hemingway's deft use of his drumkit adds to the tension, especially his fascinating cymbal work. The opening track, "Yellow Light", has many twists and uses space effectively, making it perfect for a soundtrack to a suspense film. In "Keeping Still" some of Hemingway's percussive effects are reminiscent of those used by avant garde classical composer Edgard Varèse in "Ionization", ominous gong-like sounds drawn from his cymbals, blending with mysterious piano. The centerpiece of the threatening "In What Is Small (For John Cage)" is the recurring vocal-like sounds by Hemingway, which could include him drumming on his cheeks with his mouth open, though only he and Lossing know for sure. The piano introduction to "Earth Mother" is the closest thing to music that sounds composed, with jagged lines that seem inspired by Igor Stravinsky's early 20th Century ballets while the Russian composer's influence is also heard in the rapid piano finale to "Water Above And Below". The music within this duo date is not for casual listening. It demands full attention without any distractions, likely the requirements for Lossing and Hemingway to create this stimulating music.

Lossing's quartet recording *Metamorphosis* from 2017 is a straightahead session for the most part, featuring three talented veterans: saxophonist Loren Stillman and bassist John Hébert, both of whom have recorded with him a number of times, plus drummer Michael Sarin. The pianist brought eight strong compositions to the date and while it is unclear whether the band had the opportunity to test these works on live audiences, the musicians are clearly stimulated. One of the things that is refreshing about Lossing is that he puts so much emphasis on the contributions of his sidemen, willing to step back to feature them at length, though he is a dynamic, inventive soloist when he steps into the spotlight. Lossing worked quite a bit with Paul Motian, hiring the drummer for recordings and also appearing along with him on others' CDs. He is clearly a fan of Motian's compositions, having devoted an entire CD to some of them, so dedicating the title track to the late giant is no surprise. This extended work has a melancholy air with mournful soprano saxophone supported by the rhythm section's spacious backdrop. Lossing's introspective solo slowly unfolds in dramatic fashion while Sarin emulates Motian's frequent 'less is more' approach to percussion, providing sporadic accents versus being constantly active. The lyrical ballad "Mai" has a wistful air conveying a sense of loss through emotional alto saxophone. "Blind Horizon", dedicated to the late pianist/composer Andrew Hill, creates a mysterious mood with its tantalizing solo piano introduction, the addition of soprano and the rhythm section shifting the piece to a more foreboding mood. "Canto 24" takes a different direction; it brings to mind Ornette Coleman's compositions with its angular lines

and sudden changes of direction. This is another strong addition to Lossing's discography.

For more information, visit russlossing.com and sunnysiderecords.com. Lossing is at Scholes Street Studio Nov. 10th with Lena Bloch. See Calendar.



Lowell Davidson Trio
Lowell Davison (ESP-Disk')
by Duck Baker

The one record the late Lowell Davidson (born 80 years ago this month) made for ESP-Disk' was recorded in 1965 and gained some attention among free jazz fans for the simple reason that there were not yet a lot of records available by the generation of players to come up in the post-Ornette Coleman era. Then it was mostly forgotten. Davidson didn't record again or gig very much and his music seemed opaque even to people who were digging The New Thing. As time has passed, however, a growing number of people seem to be reevaluating Davidson's music and we may hope that this vinyl reissue pushes things along in this direction.

To mid '60s ears, Davidson's piano style seemed to synthesize very different approaches. He built his improvisations largely on short, abstract phrases that seemed to start in mid-sentence and veered off in unexpected directions before dissolving, reminiscent of Paul Bley at his best. But the vocabulary used for these brief flights sometimes evoked Cecil Taylor. One can also detect a tenuous relationship to both Mal Waldron and Andrew Hill's playing. Compositionally, Davidson's pieces are similar to the quizzical kernels Carla Bley was writing at the time and, like her, he can be almost painfully lyrical ("Stately I" here). But there were things about Davidson that didn't sound like anyone else, especially harmonically. At times the sense of harmonic progression felt almost 'normal', but then suddenly things could move in a way that left listeners asking themselves what just happened, as if they had fallen down a rabbit hole and popped up in an unfamiliar landscape. More often, Davidson halts any feeling of harmonic progression, even repeating a fairly straight chord with his left hand while the right goes off on seemingly unrelated tangents. There was much more tension than release in this music and the listener must give full attention, perhaps taking it one track at a time while getting used to this demanding approach.

The fact that Davidson asks a lot of his listeners may explain why he did not attract more of an audience. Another is that he was ahead of his time even by the standards of free jazz. While most of the music does conform to the idea of a head played at the beginning and end with room for soloing in between, there are passages where the three musicians all play very minimally to create a group improv much like that associated with European players in the following decade. And bassist Gary Peacock and drummer Milford Graves are at their absolute best, not only plugged into what Davidson was doing but also seeming to play in ways they never did before or since. It is a must for serious Graves fans.

Does it all really work? Is this record as good as some people think it is? Listeners should answer that question for themselves, certainly, but no one who loves free music should ignore Lowell Davidson. That has already gone too long.

For more information, visit espdisk.com

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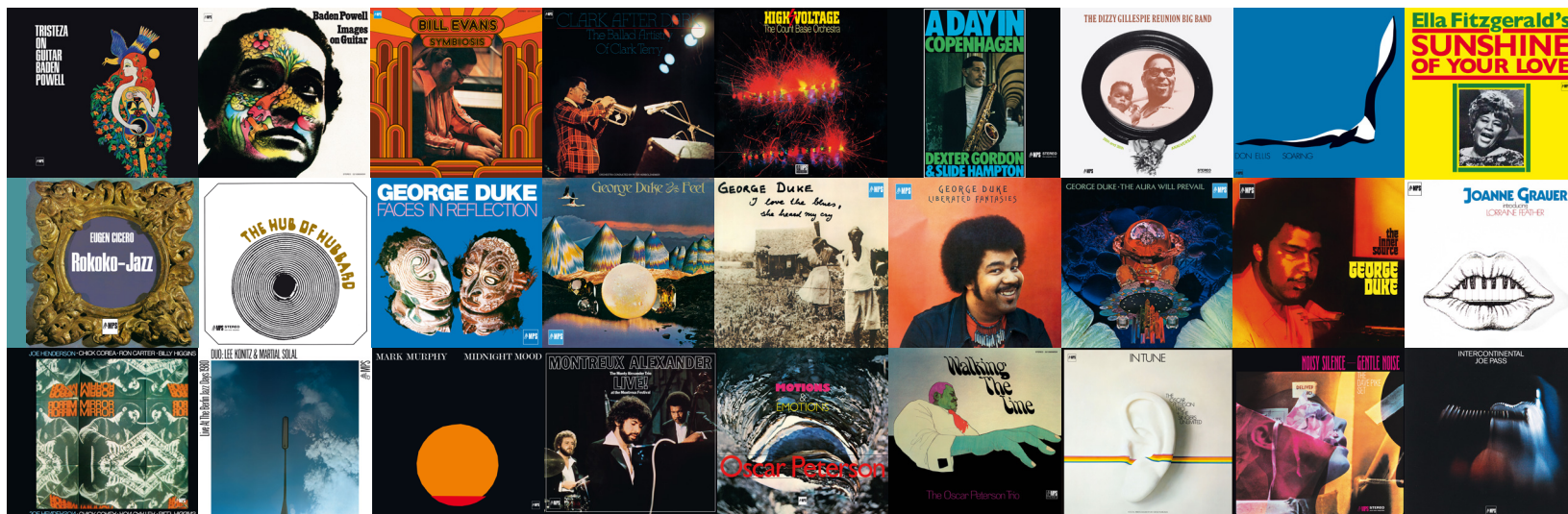


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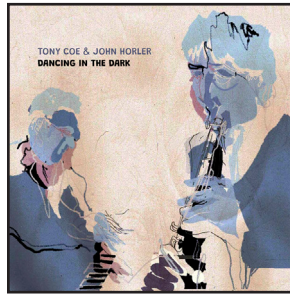
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Organic Music Theatre Chateauvallon 1972
Don Cherry's New Researches
(featuring Nana Vasconcelos) (Blank Forms)
 by Monique Ngozi Nri



Dancing in the Dark
Tony Coe/John Horler (Gearbox)
 by Marco Cangiano

Don Cherry, who would have turned 85 this month, and his wife and collaborator, Moki, left New York behind in 1970 to establish a home of music and art in Tågarp, Sweden. This 1972 concert, whose audio was taken from a video of the titular French festival, represents Cherry's departure from the exploitative world of jazz, drugs and city life and his immersion in music as an environmental alternative way of life.

Opening track "Dha Dhin Na, Dha Tin Na" is an Indian chant, the audience heard clapping a rhythm with a cowbell and Cherry on piano and vocals accompanied by saxophonist Doudou Gouirand. The music flows into a charming second piece, "My Butterfly Friend", Cherry singing the title phrase repeatedly. Nothing of the avant garde that made him famous is to be found here except, perhaps, the improvisations and way the pieces flow into one another. On "Ganesh", Cherry sings with piano, barely accompanied by Gouirand and Naná Vasconcelos on light percussion, creating a feeling of folksy mysticism. Hari Krishna is invoked and Cherry sings to the audience, "I wanna give you something from my heart." He jokes that folk don't smile much in the North as compared to folks from the South. It is a happy, playful scene that is set, like being immersed in a hippie commune in the '70s.

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

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

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

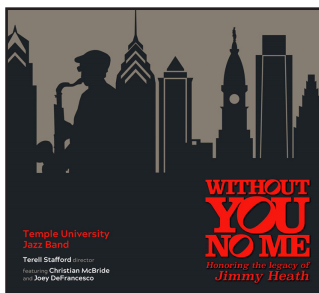
For more information, visit blankforms.org

Nothing is more challenging to navigate than a duo setting. Tony Coe (clarinet, turning 87 this month) and pianist John Horler elevate the event to a celebration. Coe's focus on the clarinet makes the music even more essential compared to his more familiar tenor saxophone, thus offsetting Horler's occasional exuberance. The result is an exceptionally well-balanced and joyful set benefitting from the acoustics of Appleby St. Michael Church and an attentive and appreciative audience.

Whereas Coe enjoys global recognition, Horler's exposure outside the U.K. has been somewhat limited. He is a well-rounded pianist who has absorbed Bill Evans' legacy via Chick Corea. But that would be limiting his palette as he has a rare ability of dissecting and recomposing standards reminiscent of Martial Solal. The dynamics between his two hands is infectious right from the start of the program with Evans' rarely executed "Re: Person I Knew" and comes across loud and clear in Cole Porter's "Night and Day".

The empathy is uncanny as the two have lived and breathed immortal melodies such as Johnny Green-Edward Heyman-Robert Sour-Frank Eyton's "Body and Soul" and Thelonious Monk's "Blue Monk" for most of their lives. Coe's woody sound introduces his "Some Other Autumn", an intriguing paraphrase of "Autumn Leaves" featuring Horler's tuneful counterpoint. Horler's "Piece for Poppy", dedicated to his wife, initially brings back a certain Evans-esque atmosphere, piano picking up the pace, soaring towards a more rhythmic territory after a delightful clarinet interlude. Arthur Schwartz-Howard Dietz' "Dancing in the Dark" follows a similar approach, but this time it is clarinet providing a dose of exhilaration prior to wrapping up the theme. In such a program, a touch of blues could not have been absent: Horler's "Around in Three" and paradigmatic "Blue Monk", Coe's bowing towards Pee Wee Russell over the imaginative tapestry provided by Horler, conclude the celebration.

For more information, visit gearboxrecords.com



Without You No Me (Honoring the Legacy of Jimmy Heath)
Temple University Jazz Band with Terell Stafford
(BMC&D)
 by Scott Yanow

Temple University Jazz Band, under the direction of trumpeter Terell Stafford (who turns 55 this month), is one of the top college big bands. They recorded two albums during the pandemic. Unlike *Covid Sessions: A Social Call*, recorded remotely, *Without You No Me* was made in the studio with plenty of plexiglass dividers.

While this CD is subtitled "Honoring the Legacy of Jimmy Heath", only two of the ten songs (the title cut and "Voice of the Saxophone") are actually by Heath and his better-known originals are absent. The

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

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

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

For more information, visit boyer.temple.edu

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Detail-90
Frode Gjerstad/Kent Carter/John Stevens
(NoBusiness)
 by John Sharpe

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

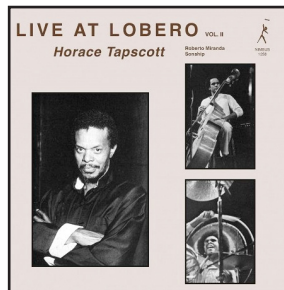
Stevens looms large in the outfit's triangulations here, with a firm hand on tiller, steering the interplay and dynamics from behind his kit. Even his choice of when not to play proves decisive in calibrating the overall trajectory while his prompting and cajoling act as a fulcrum around which saxophone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

Ornette Coleman-inspired dancing lines in response.

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

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

For more information, visit nobusinessrecords.com



Live at Lobero, Vol. 2
Horace Tapscott (Nimbus West-Pure Pleasure)
 by Scott Yanow

One of the joys of the jazz scene in Los Angeles during the '80s-90s was seeing pianist Horace Tapscott (1934-99) regularly lead a trio with bassist Roberto Miranda

and any one of several drummers. Tapscott had a very original sound, based in the modern mainstream while looking forward.

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

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

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

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

For more information, visit purepleasurerecords.com



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

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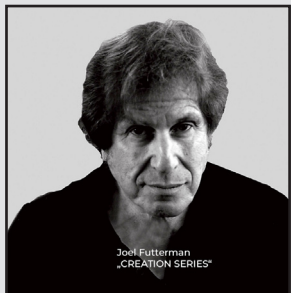
2019's *Monk Time* (with guitarist Greg Skaff)

2020's *Play Sgt. Pepper* (with pianist Michael Wolff)

2021's *Thank You Mr. Mabern* (with late, great pianist Harold Mabern)

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BOXED SET



Creation Series
Joel Futterman (NoBusiness)
 by John Sharpe

Pianist Joel Futterman recorded this outstanding five-volume solo set between June-December 2008, but it has only now been released on the enterprising Lithuanian NoBusiness imprint. While grounded in the tradition and classical study, Futterman quickly graduated to freer means of musical expression in a career largely pursued out of the limelight, having moved to Virginia from his native Chicago back in 1972. But that hasn't held him back as he has followed his muse in consort with stellar collaborators such as saxophonists Jimmy Lyons, Joseph Jarman and Kidd Jordan, as well as alone. Now 75, he has amassed a discography of over 70 entries, showcasing a style in which laser focus, independence of movement between hands and crisp articulation at pace are given full rein.

Remarkably, each session was forged in the moment and issued as complete unedited first takes in the order recorded. Each volume comprises between two and four parts of which seven exceed

the half-hour mark while a pair are less than 2 minutes. Fellow pianist Marc Medwin's detailed liners, which can almost act as listening notes, helpfully trace correspondences and emphasize recurring components across the five volumes. Futterman's favorite mode is an atonal rollercoaster stream of rapidly repeated figures, which evolve and expand, embracing all sorts of digressions, flourishes and snags on the way as inspiration trumps direct travel. But that is not the end of the story. What is striking is that Futterman's singular vision sires an odyssey, which touches on much of the history of jazz, but transmutes it into an intensely personal journey. So allusions to spirituals, stride, bebop and more surface at various points, not in any kitsch or affected manner, but as part of an organic flow.

Futterman proves himself a master of creating form from spontaneous materials by keeping multiple ideas concurrently in mind, which he periodically revisits, lending an appealing whiff of structure. His extraordinary ability to give his two hands radically different voices is evident in the combination of high-speed undulations across the keyboard at the same time as atmospheric manipulations of the innards and gets its fullest manifestation when he plays curved soprano saxophone and piano simultaneously, a tactic he deploys sparingly, only on the final two volumes, but to devastating effect. And these are no simple blasts. It sounds as if a saxophonist has wandered into the studio.

The narrative does not necessarily develop in linear fashion, as he juxtaposes and reprises previous notions, sometimes across pieces as on *Volume One*. Here, on the 20-minute-plus opener, his abstractions unfurl into an extemporized gospel air in the last

five minutes. The same impromptu ballad also reappears in the two subsequent selections on that CD, acting as a linking motif between otherwise disparate parts. Even when he establishes such constructs, he often defers resolution, whether by abrupt about-turns or by disrupting expectations. So a bluesy refrain lasts just that bit longer than would be anticipated to elicit a delicious, almost tantric, tension. But elsewhere most tracks show little explicit relation to others in the same session.

One of the absolute highlights, among a vast array of riches, is the rolling free blues that opens *Volume Three*, which, in Futterman's hands, extends to encompass much of his sonic universe. It is the sort of territory familiar from his alliance with Jordan, heartfelt and exuberant rather than deconstructed, though enlivened by the occasional rhythmic dislocation and embellishments, such as glissando-like slurs called forth through his wondrous fluency. Later, on "Part Three", Futterman alternates what could be a Monk-ish standard with a low-register scuttling, the sort of contrast on which he thrives. One particularly effective ploy is the sudden hiatus just when he seems in full spate. It is impossible to predict what might come next, but a regular occurrence is the dive under the bonnet to extract drastically dissimilar timbres. Through his adroit command of keys, wires, pedals and touch he generates a wide range of textures: percussive taps, koto-like plucks, spectral shimmers, echoing thunder and scratchy rasps. You have to marvel at Futterman's sustained artistry. Each installment can be enjoyed on its own terms, but taken together the impact is intoxicating.

For more information, visit nobusinessrecords.com



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NOV 3
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 YOUNG STARS OF JAZZ

NOV 20-21
 RILEY MULHERKAR SEPTET

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 7:30 PM

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CALENDAR

Monday, November 1

- Pedro Giraudo Tango Quartet Bar Lunático 9, 10:15 pm \$10
- Max Johnson's Quarantet with Allison Phillips, James Brandon Lewis, Lesley Mok Barbès 7 pm \$20
- Mike Clark Quartet with Jaleel Shaw, Jon Davis, Leon Lee Dorsey Birdland Theater 8:30 pm \$30
Blue Note 8, 10:30 pm \$45
- Keyon Harrold
- Yuko Togami, Ayumi Ishito, Rema Hasumi; Adam Caine Ensemble; Stephen Gauci, Adam Lane, Colin Hinton; Kenneth Jimenez, Hery Paz, Tom Rainey; Mat Muntz, Pablo O'Connell, Xavier Del Castillo, Yuma Uesaka, Alec Goldfarb, Michael Larocca Bushwick Public House 7 pm \$15
- Pasquale Grasso/Ari Roland Mezzrow 10:30 pm 12 am \$20
- Jonathan Barber Smalls 7:30, 9 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, November 2

- Matt Munisteri's Scraps & Scrapes with Danton Boller, Ben Perowsky Bar Lunático 9, 10:15 pm \$10
- Bill Charlap Duets with Houston Person Birdland 7, 9:30 pm \$40
- Robert Gasper Tribute to Chick Corea with Christian McBride, Marcus Gilmore Blue Note 8, 10:30 pm \$55
- Lou Donaldson 95th Birthday Celebration: Akiko Tsuruga, Fukushi Tainaka, Champion Fulton, Charlie Sigler, Zaid Nasser and guests Dizzy's Club 7 pm \$35
- Mingus Big Band The Django at Roxy Hotel 7:30, 9:30 pm
- Monastic: Yuhuan Su, Kevin Sun, Walter Stinson, Steven Crammer Lowlands 6:30, 8 pm \$10
- Marilyn Kleinberg Mezzrow 7:30, 9 pm \$20
- Chris Morrissey with Marco Bolfelli, Chris Parker, Dan Rieser Rockwood Music Hall Stage 2 9:30 pm \$12
- Adam Shulman Sextet with Cory Weeds, Ken Fowser, Jeremy Pelt, Peter Washington, Billy Drummond Smalls 7:30, 9 pm \$20
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Wednesday, November 3

- Zoh Amba Quartet with Micah Thomas, William Parker, Marc Edwards Bar Bayeux 8, 9:30 pm
- Sebastian Noelle's System One with Matt Mitchell, Chris Tordini, Dan Weiss Bar Lunático 9 pm \$10
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Bill Charlap Duets with Jon Faddis Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with Jimmy Bruno, Peter Washington, Vince Cherico and guests Ken F. Smith, Gene Bertoncini Birdland Theater 8:30 pm \$30
- Robert Gasper Tribute to Chick Corea with Christian McBride, Marcus Gilmore Blue Note 8, 10:30 pm \$55
- Ehud Asherie Trio Cellar Dog 7 pm \$10

- Rob Scheps Core-tet with Jim O'Connor, Jamie Reynolds, Anthony Pinciotti, David Kingsnorth The Cutting Room 9 pm \$20-25
- Ted Nash, Steve Cardenas, Ben Allison Dizzy's Club 7:30, 9:30 pm \$35
- Benny Benack III; Lucy Yeghiazaryan The Django at Roxy Hotel 7, 9 pm
- David Janeway Trio with Cameron Brown, Tony Jefferson, Dave Baron, Steve Wilson, Bruce Barth Mezzrow 7:30, 9, 10:30 pm \$20
- Anibal Rojas Quartet Minton's 8, 10 pm
- Ray Blue Organ Quartet New Amsterdam Musical Association 8 pm
- Melissa Hamilton/John DiMartino Pangea 7 pm \$25
- Alex Hamburger Rockwood Music Hall Stage 3 7 pm \$15
- Harlem Jazz Session: Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$12
- Brian Charette Quartet with Cory Weeds, Ed Cherry, Bill Stewart Smalls 7:30, 9 pm \$20
- Houston Person Soapbox Gallery 8 pm \$25
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Thursday, November 4

- Gyan Riley's Elixir with Taylor Levine, Greg Chudzik, David Cossin Barbès 10 pm \$20
- Bill Charlap Duets with Chris Potter Birdland 7, 9:30 pm \$40
- Ben Allison Quartet with Steve Cardenas, Chico Pinheiro, Allan Mednard Birdland Theater 8:30 pm \$30
- Robert Gasper Trio with Chris Dave, Derrick Hodge Blue Note 8, 10:30 pm \$55
- Peter Zak Quartet Cellar Dog 7 pm \$10
- Joanna Mattrey Center for Performance Research 8 pm \$10
- Kristina Koller Quartet with Fima Chupakhin, James Robbins, Juan Chivassava Chelsea Table & Stage 9:30 pm \$22
- Stephane Wrembel's Django New Orleans with Bria Skonberg, Josh Kaye, Daisy Castro, Nick Driscoll, Joe Correia, Scott Kettner, David Langlois Dizzy's Club 7:30, 9:30 pm \$40
- Ray Gallon Trio; Mark Whitfield The Django at Roxy Hotel 7, 9 pm
- Michael Winograd and The Honorable Mentshn Jalopy 8 pm \$15
- Anna Webber/Angela Morris Big Band with Jay Rattman, Caroline Davis, Adam Schneit, Lisa Parrott, Nolan Tsang, Dave Adewumi, Jake Henry, Kenny Warren, Tim Vaughn, Kalia Vandever, Jen Baker, Jennifer Wharton, Patricia Brennan, Dustin Carlson, Marta Sanchez, Adam Hopkins, Jeff Davis The Jazz Gallery 7:30, 9:30 pm \$15-25
- Washington Heights Jazz Festival: Eri Perez Quartet with Hyuna Park, Yoshi Waki, Curtis Nowasad Le Chéle 8 pm \$15
- Dan Block; Jeremy Manasia Mezzrow 7:30, 9, 10:30 pm \$20
- The Consecutives: Andrew Berman, Ray Cetta, Dan Klug, Victor Pablo, Tom Wilson Rockwood Music Hall Stage 2 10:30 pm \$10
- Charlie Porter Quintet with Nick Biello, Willem Delisfort, Alexander Claffy, Kenneth Salters Smalls 7:30, 9 pm \$20
- Perez and Friends with Misha Tsiganov, Paul Bollenback, Ron Horton Soapbox Gallery 8 pm \$25

- Ikue Mori, Ingrid Laubrock, Zeena Parkins The Stone at The New School 8:30 pm \$20
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Friday, November 5

- Wayne Tucker and The Bad Mothas with Miles Tucker, David Linard, Tamir Shmerling, Diego Joaquin Ramirez Bar Lunático 9, 10:15 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5 pm \$20
- Dana Lyn's Baby Octopus with Mike McGinnis, Sara Schoenbeck, Gary Wang Barbès 8 pm \$20
- Birdland Big Band Birdland 5:30 pm \$30
- Bill Charlap Duets with Ron Carter Birdland 8:30, 10:30 pm \$40
- Ben Allison Quartet with Steve Cardenas, Chico Pinheiro, Allan Mednard Birdland Theater 7, 9:30 pm \$30
- Robert Gasper Trio with Chris Dave, Derrick Hodge Blue Note 8, 10:30 pm \$55
- Greg Glassman Quartet; Ray Gallon Trio Cellar Dog 7, 11:30 pm \$10
- Joseph Webb and Friends with Lafayette Harris, Jr. Chelsea Table & Stage 7 pm \$32
- Stephane Wrembel's Django New Orleans with Bria Skonberg, Josh Kaye, Daisy Castro, Nick Driscoll, Joe Correia, Scott Kettner, David Langlois Dizzy's Club 7:30, 9:30 pm \$45
- Cory Weeds Quartet; Ken Fowser Quintet The Django at Roxy Hotel 7, 10 pm
- Eddie Allen Quartet Greater Calvary Baptist Church 7 pm \$20
- Woodwind Motion: Sylvan Winds: Svyetlana Kabalin, Kathy Halvorson, Jo-Ann Sternberg, Gina Cuffari, Zohar Schondorf with Max Poliak, Sydney Burtis, Tommy Wasiuta, Taytum Buford, Dario Ntarelli Greenwich House Music School 7:30 pm
- Remy Le Boeuf's Assembly of Shadows with Gregory Robbins, Julia Easterlin, Ben Kono, Lucas Pino, John Lowery, Carl Maraghi, Tony Kadleck, Tony Glausi, Michael Rodriguez, Matt Holman, Mike Fahie, Natalie Cressman, Javier Nero, Jennifer Wharton, Alex Goodman, Martha Kato, Matt Aronoff, Peter Kronreif The Jazz Gallery 7:30, 9:30 pm \$25-35
- Washington Heights Jazz Festival: Festival All-Stars Kismet 7 pm
- Rodney Jones/Kenny Davis; Micah Thomas, Dean Torrey, Kayvon Gordon Mezzrow 7:30, 9, 10:30 pm \$20
- Brandon Lewis Quintet Minton's 8, 10 pm
- Dayna Stephens Group Neighborhood Church of Greenwich Village 8, 9:30 pm
- Ethan Mann Trio; Calvin Johnson And Native Son Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Quincy Davis Smalls 7:30, 9 pm \$20
- Dan Weiss Trio with Jacob Sacks, Thomas Morgan Soapbox Gallery 8 pm \$25
- Brandon Lopez/Zeena Parkins The Stone at The New School 8:30 pm \$20
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

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NYC Cultural Affairs

Saturday, November 6

- A Crusaders Tribute: Craig Dreyer, Clark Gayton, Brian Charette, Al Street, Matt Clohesy, Tony Mason Bar Lunático 9, 10:15 pm \$10
- Bill Charlap Duets with Ron Carter Birdland 8:30, 10:30 pm \$40
- Ben Allison Quartet with Steve Cardenas, Chico Pinheiro, Allan Mednard Birdland Theater 7, 9:30 pm \$30
- Robert Glasper Trio with Chris Dave, Derrick Hodge Blue Note 8, 10:30 pm \$55
Cellar Dog 7, 11:30 pm \$10
- Steve Blum; Miki Yamanaka Cellar Dog 7, 11:30 pm \$10
- Stéphane Wrembel's Django New Orleans with Bria Skonberg, Josh Kaye, Daisy Castro, Nick Driscoll, Joe Correia, Scott Kettner, David Langlois Dizzy's Club 7:30, 9:30 pm \$45
- Charles Owens; Joe Farnsworth The Django at Roxy Hotel 7, 10 pm
- Eli Asher, Noah Kaplan, Andrew Smiley, Giacomo Meregá, Will Greene, Raf Vertessen, Daniel Pencer Downtown Music Gallery 6:30 pm
- The Music of Oliver Lake: Dance Clarinets led by JD Parran Greenwich House Music School 7 pm
- Ross Kratter Jazz Orchestra with Brian Schatz, Paul Com, Stan Killian, Benjamin Kean, Lo Wood, Bryan Davis, Charles Clausen, Michael Sarian, Alex Norris, Ric Becker, Eric Miller, Chris Zatorski, Dan Jordan, Grant Braider, David Salter, Mike Verselli, Rick Erwin Hungarian House 8:30 pm \$35
- Washington Heights Jazz Festival: Louise Rogers' Jazz for Kids Le Chélie 11 am
- Washington Heights Jazz Festival: Purchase College Jazz Quintet with Pete Malinverni; Andrew Hartman Group; Meg Okura and The Pan Asian Chamber Jazz Ensemble; Travis Sullivan Quartet; Nixtaband; Robert Fernandez; Jhoely Garay/Alec Castro Sextet; Karen and Norbert Stachel LeChats Le Chélie 1 pm \$20
- Rachel Z, Jonathan Toscano, Ben Perowsky Mezzrow 7:30, 9 pm \$20
- Tony Glausi Quartet Minton's 7:30, 9:30 pm \$10
- Danny Nixon Trio Sistas' Place 9, 10:30 pm \$20
- Quincy Davis Smalls 7:30, 9 pm \$20
- Luiz Simas solo Soapbox Gallery 8 pm \$25
- Ryan Ross Smith, Zeena Parkins and guests The Stone at The New School 8:30 pm \$20
- The Anderson Brothers Play The Dorsey Brothers: Peter and Will Anderson Symphony Space Leonard Nimoy Thalia 5, 7:30 pm \$35
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Sunday, November 7

- Nick Hakim/Roy Nathanson Bar Lunático 9, 10:15 pm \$10
- Sarah King Barbès 7 pm \$20
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10 pm \$30
Birdland Theater 9:30 pm \$30
- Ashley Pezzotti Trio Birdland Theater 9:30 pm \$30
- Robert Glasper Trio with Chris Dave, Derrick Hodge Blue Note 8, 10:30 pm \$55
Cellar Dog 7 pm \$10
- Bruce Harris Quartet Chelsea Table & Stage 7 pm \$22
- Pete Malinverni/Juliet Kurtzman Birdland Theater 9:30 pm \$30
- Stéphane Wrembel's Django New Orleans with Bria Skonberg, Josh Kaye, Daisy Castro, Nick Driscoll, Joe Correia, Scott Kettner, David Langlois Dizzy's Club 7:30, 9:30 pm \$35
- Washington Heights Jazz Festival: Tres Gatos Hilltop Park Alehouse 5 pm
- Wolf Dorr, Dmitry Ishenko, Dave Treut The Keep 9 pm

- Washington Heights Jazz Festival: Bruce Edwards Trio Kismet 11:30 am
Le Poisson Rouge 8 pm \$20
- Nate Smith and Kinfolk Le Poisson Rouge 8 pm \$20
- Marianne Solivan Quartet with Leandro Pellegrino, Steve Wood, Jay Sawyer Mezzrow 7:30, 9 pm \$20
- Roz Corral Trio with Michael Kanan, Paul Gill North Square Lounge 12:30, 2 pm
- Michael Feinberg's Hard Times with Noah Preminger, Leo Genovese, Victor Lewis Rockwood Music Hall Stage 3 9 pm \$15
Room 623 at B2 Harlem 6 pm \$15
- Mimi Jones and Friends Saint Peter's Church 5 pm
- Andrew Hartman and guests Saint Peter's Church 5 pm
- Charles Owens Quartet with Miki Yamanaka, Kris Monson, Kofi Shepsu Smalls 7:30, 9 pm \$20
- Javon Jackson Quartet with Jeremy Manasia, David Williams, McClenty Hunter Village Vanguard 8, 10 pm \$40

Monday, November 8

- Anything Mose: John Chin, Richard Julian, Stacy Dillard, Matt Pavolka, Dan Rieser Bar Lunático 9, 10:15 pm \$10
- Harold López-Nussa's Timba à la Americana with Grégoire Maret, Luques Curtis, Ruy López-Nussa Blue Note 8, 10:30 pm \$35
- Jim Clouse, Daniel Carter, Patrick Golden; Gabriel Zucker Ensemble; Stephen Gauci, Adam Lane, Colin Hinton; Joey Sullivan, Victor Vieira-Branco, John Moran; Santiago Leibson Ensemble with Fabrizio Marlo Bushwick Public House 7 pm \$15
Smalls 7:30, 9 pm \$20
- Willy Rodriguez Smalls 7:30, 9 pm \$20
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, November 9

- Oran Etkin Barbès 7 pm \$20
- Peter Cincotti Birdland 7, 9:30 pm \$40
- Harold López-Nussa's Timba à la Americana with Grégoire Maret, Luques Curtis, Ruy López-Nussa Blue Note 8, 10:30 pm \$35
- Mingus Big Band The Django at Roxy Hotel 7:30, 9:30 pm
- On Ka'a Davis, Jesse Dulman, Whit Dickey Downtown Music Gallery 6:30 pm
- Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor Lowlands 6:30, 8 pm \$10
Mezzrow 7:30, 9 pm \$20
- Mayra Lawrence Rockwood Music Hall Stage 2 10 pm \$15
- Julius Rodriguez Rockwood Music Hall Stage 2 10 pm \$15
- Matt Pavolka Quintet with Jason Rigby, Santiago Leibson, Mark Ferber Smalls 7:30, 9 pm \$20
Soapbox Gallery 8 pm \$25
- Paul Jost Quartet Soapbox Gallery 8 pm \$25
- Jakob Bro Trio with Thomas Morgan, Joey Baron Village Vanguard 8, 10 pm \$40

Wednesday, November 10

- Otis Brown III Bar Bayeux 8, 9:30 pm
- Ricardo Gallo's Horse's Mouth with Sam Kulik, Rodrigo Recabarren, Aaron Novik Barbès 8 pm \$20
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
Birdland 7, 9:30 pm \$40
- Peter Cincotti Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with Jimmy Bruno, Peter Washington, Vince Cherico and guest James Chirillo Birdland Theater 8:30 pm \$30

- Harold López-Nussa's Timba à la Americana with Grégoire Maret, Luques Curtis, Ruy López-Nussa Blue Note 8, 10:30 pm \$35
- Carlos Abadie Quintet Cellar Dog 7 pm \$10
- Gilad Hekselman Trio Dizzy's Club 7:30, 9:30 pm \$35
- Pete Malinverni Trio with Anaïs Reno; Johnny O'Neal The Django at Roxy Hotel 7, 9 pm
- Louis Armstrong Legacy Monthly Jazz Jam led by Carol Sudhalter Flushing Town Hall 7 pm \$10
Mezzrow 7:30, 9 pm \$20
- Tom Guarna Mezzrow 7:30, 9 pm \$20
- Lew Tabackin Trio Michiko Studios 7 pm \$20
- Alex Claffly Trio Minton's 7:30, 9:30 pm \$10
- Stephanie Nakasian/Matt Baker Pangea 7 pm \$25
- Melanie Charles; Xiomara Laugart Public Records 7:30 pm \$23
- Harlem Jazz Session: Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$12
- Lena Bloch's Feathery with Russ Lossing, Cameron Brown, Billy Mintz Scholes Street Studio 7:30 pm \$15
Smalls 7:30, 9 pm \$20
- Adam Brenner Soapbox Gallery 8 pm \$25
- David Berkman Trio Soapbox Gallery 8 pm \$25
- Jakob Bro Trio with Thomas Morgan, Joey Baron Village Vanguard 8, 10 pm \$40

Thursday, November 11

- Yotam Silverstein/Cesar Garabini Bar Lunático 9, 10:15 pm \$10
- Peter Cincotti Birdland 7, 9:30 pm \$40
- Newvelle Records Presents A Tribute to Frank Kimbrough: Scott Robinson, Ron Horton, Elan Mehler, Tony Scherr, Jeff Hirshfield Birdland Theater 8:30 pm \$30
Blue Note 8, 10:30 pm \$35
Cellar Dog 7 pm \$10
- Dirty Dozen Brass Band Chelsea Table & Stage 7 pm \$32
- Grant Stewart Quartet Chelsea Table & Stage 7 pm \$32
- Don Braden Quartet with Art Hiraahara, Kenny Davis, Jeremy Warren Chelsea Table & Stage 7 pm \$32
- Francisco Mora Catlett's Afro-Hom with Sam Newsome, Alex Harding, Román Díaz, James Weidman, Rashaan Carter; Roman Diaz Ruumba Ensemble with Clemente Medina, Rafael Monteagudo, Abraham Rodriguez, Onel Mulet; Michele Rosewoman's NewYor-Uba with Alex Norris, Mike Thomas, Isaiah Collier, Chris Washburne, Gregg August, Robby Ameen, Román Díaz, Rafael Monteagudo, Mauricio Herrera, Abraham Rodriguez Clemente Soto Velez Cultural Center 7 pm \$25
- Kenny Carr Trio with Lincoln Goines, Kirk Driscoll The Cutting Room 9:30 pm \$20-25
- Warren Wolf and The History of the Vibes with Leo Genovese, Richie Goods, Eric Harland Dizzy's Club 7:30, 9:30 pm \$40
- Joe Block Trio; Jeffery Miller Quintet The Django at Roxy Hotel 7, 9 pm
- Amanda Monaco's AM4 20th Anniversary Celebration with Jon Irabagon, Sean Conly, Jeff Davis Flushing Town Hall 7:30 pm \$5
- Kevin Laskey's The Snow, Like Me with Molly Netter, Mikael Darmanie, Pat Swoboda The Jazz Gallery 7:30, 9:30 pm \$15-25
Le Poisson Rouge 8 pm \$35-50
Mezzrow 7:30, 9 pm \$20
- Daymé Arocena Le Poisson Rouge 8 pm \$35-50
- John Colliani Mezzrow 7:30, 9 pm \$20
- Steven Kirby Illuminations Project with Aubrey Johnson, Carl Clements, Mark Shilansky, Mark Poniatowski, Mike Connors Rockwood Music Hall Stage 3 7 pm \$15
Smalls 7:30, 9 pm \$20
- Isaiah Collier Soapbox Gallery 8 pm \$25
- Romain Collin/Jeremy Loucas Soapbox Gallery 8 pm \$25
- David Watson/Yasunao Tone The Stone at The New School 8:30 pm \$20
- Jakob Bro Trio with Thomas Morgan, Joey Baron Village Vanguard 8, 10 pm \$40

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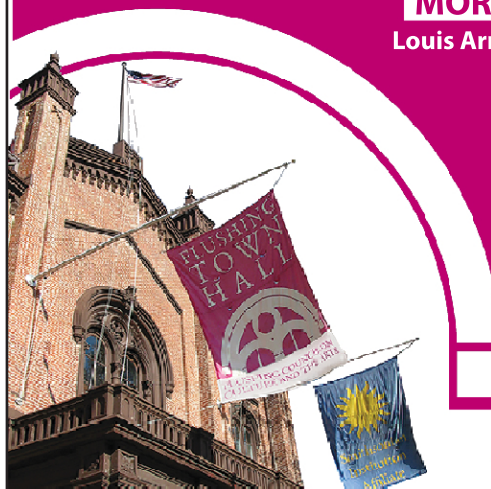
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Friday, November 12

- Tyler Blanton's Electric Horn Band Bar Lunatico 9, 10:15 pm \$10
- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5 pm \$20
- Birdland Big Band Birdland 5:30 pm \$30
- Peter Cincotti Birdland 8:30, 10:30 pm \$40
- Newvelle Records Presents A Tribute to Frank Kimbrough: Donny McCaslin, Steve Wilson, Gary Versace, Martin Wind, Billy Drummond Birdland Theater 7, 9:30 pm \$30
- Dirty Dozen Brass Band Blue Note 8, 10:30 pm \$35
- Richard Clements Quartet; Jabba Quartet Cellar Dog 7, 11:30 pm \$10
- Willy Rodriguez Exploraciones Ponceñas with Yoni Kretzmer, Santiago Leibson, Dezron Douglas; William Parker's Southern Satellites with Isiah Barr, Dario Gomez, Oscar Pena, Isiah Parker, Francisco Mela Clemente Soto Velez Cultural Center 8 pm \$25
- Warren Wolf and The History of the Vibes with Leo Genovese, Richie Goods, Eric Harland Dizzy's Club 7:30, 9:30 pm \$45
- Ed Cherry; Ken Fowser Quintet The Django at Roxy Hotel 7, 10 pm
- NEA Jazz Masters play The Music of Thelonious Monk and Horace Silver: Jimmy Owens, Kenny Barron, Sheila Jordan, Albert "Tootie" Heath, Donald Harrison with Kenny Davis Flushing Town Hall 8 pm \$45
- Alex Harding Quartet Greater Calvary Baptist Church 7 pm \$20
- Music From The Sole: Leonardo Sandoval and Gregory Richardson Harlem Stage Gatehouse 7:30 pm \$25-\$35
- Joe Fiedler's Open Sesame with Steven Bernstein, Jeff Lederer, Sean Conly, Michael Sarin and guest Miles Griffith The Jazz Gallery 7:30, 9:30 pm \$25-\$35
- Rick Germanson Mezzrow 7:30, 9 pm \$20
- Alexis Lombré Minton's 7:30, 9:30 pm \$10
- Philip Harper Quartet; Sam Dillon Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-\$25
- Juanma Trujillo Scholes Street Studio 8 pm \$15
- Tommy Campbell Smalls 7:30, 9 pm \$20
- James Carney Quartet with Oscar Noriega, Chris Lightcap, Mark Ferber Soapbox Gallery 8 pm \$25
- David Watson, Michael Wimberly, Brandon Lopez, Leila Bordreuil The Stone at The New School 8:30 pm \$20
- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Andrew Cyrille Village Vanguard 8, 10 pm \$40

Saturday, November 13

- Pedro Giraud Tango Quartet Barbès 8 pm \$20
- Peter Cincotti Birdland 8:30, 10:30 pm \$40
- Newvelle Records Presents A Tribute to Frank Kimbrough: Ted Nash, Steve Cardenas, Ben Allison, Matt Wilson Birdland Theater 7, 9:30 pm \$30
- Dirty Dozen Brass Band Blue Note 8, 10:30 pm \$35
- Joe Farnsworth Quartet; Chris Flory Trio Cellar Dog 7, 11:30 pm \$10
- Juan Pablo Carletti's Danzas Band with James Brandon Lewis, Ben Stapp; Brandon Lopez Die Dreaming with Matt Nelson, James Brandon Lewis, "Buz" Donald Clemente Soto Velez Cultural Center 8 pm \$25
- Warren Wolf and The History of the Vibes with Leo Genovese, Richie Goods, Eric Harland Dizzy's Club 7:30, 9:30 pm \$45
- Jon Beshay; Leslie Harrison The Django at Roxy Hotel 7, 10 pm
- Vijay Anderson/Stephen Gauci; Sandy Ewen/Stephen Gauci; Stephen Gauci, Sandy Ewen, Vijay Anderson Downtown Music Gallery 6:30 pm
- Music From The Sole: Leonardo Sandoval and Gregory Richardson Harlem Stage Gatehouse 7:30 pm \$25-\$35
- Jonny King Mezzrow 7:30, 9 pm \$20

- TC III Minton's 7:30, 9:30 pm \$10
- Jillian Laurain with Jon Weber, Marco Panascia, Dave Sillman Pangea 7 pm \$25
- Patricia Brennan's Maquishti Public Records 7 pm \$23
- Bryan Carrott/Eric Person's One Step Beyond Sistas' Place 9, 10:30 pm \$20
- Brandon Lee Lewis Smalls 7:30, 9 pm \$20
- Vanessa Rubin Trio Soapbox Gallery 8 pm \$25
- David Watson/Che Chen The Stone at The New School 8:30 pm \$20
- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Andrew Cyrille Village Vanguard 8, 10 pm \$40
- Raga Jazz and the Art of the Songbook: Charu Suri with Falsa, Danielle Erin Rhodes, Justin Lee, Jesse Gerbas, Jay O'Brien Weill Recital Hall at Carnegie Hall 8 pm

Sunday, November 14

- Nick Hakim/Roy Nathanson Bar Lunatico 9, 10:15 pm \$10
- Stephane Wrembel Barbès 9 pm \$20
- Jihye Lee Big Band with Ben Kono, Rob Wilkerson, Quinsin Nachoff, Jeremy Powell, Carl Maraghi, Brian Pareschi, John Lake, Dave Smith, Alex Norris, Alan Ferber, Mark Patterson, Matt McDonald, Jennifer Wharton, Adam Birbaum, Sebastian Noelle, Evan Gregor, Mark Ferber Birdland 5 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10 pm \$30
- Ty Stephens Standard Tyme with Richard Cummings, Jr., Robert "R.T." Taylor, Leo Traversa, Russell Worrell Birdland Theater 7 pm \$30
- Alon Yavnai Trio Birdland Theater 9:30 pm \$30
- Dirty Dozen Brass Band Blue Note 8, 10:30 pm \$35
- Neal Kirkwood Big Band with Dan Block, Patience Higgins, Matt Hong, Adam Kolker, Bruce Williamson, Art Baron, Sam Burtis, Curtis Fowlkes, James Rogers, Andy Gravish, Ron Horton, Dave Smith, James Zollar, Aidan O'Donnell, Rob Garcia Brooklyn Conservatory of Music 7:30 pm \$20
- Chris Byars Quartet Cellar Dog 7 pm \$10
- Warren Wolf and The History of the Vibes with Leo Genovese, Richie Goods, Eric Harland Dizzy's Club 7:30, 9:30 pm \$35
- Wolf Don; Dmitry Ishenko, Dave Treat The Keep 9 pm
- Emily Braden Trio with Joe Block, Kimon Karoutzos North Square Lounge 12:30, 2 pm
- Hearing Things: Matt Bauder, Vinnie Sperrazza, JP Schlegelmilch Rizzoli Bookstore 5 pm \$20
- Caili O'Doherty/Cory Cox Saint Peter's Church 5 pm
- Ras Moshe Scholes Street Studio 7 pm \$15
- Frank Basile Smalls 7:30, 9 pm \$20
- Quinteto Astor Piazzolla: Pablo Mainetti, Nicolás Guerschberg, Serdar Geldymuradov, Armando de la Vega, Daniel Falasca Symphony Space Peter Jay Sharpe Theatre 7:30 pm \$35-\$100
- Jakob Bro Quartet with Mark Turner, Thomas Morgan, Andrew Cyrille Village Vanguard 8, 10 pm \$40
- Elsa Nilsson Quartet with Sebastian Noelle, Matt Aronoff, Mark Ferber 55Bar 6:30 pm
- Wayne Tucker and The Bad Moths with Miles Tucker, David Linard, Tamir Shmerling, Diego Ramirez Birdland Theater 8:30 pm \$30
- Dizzy Gillespie Afro-Latin Experience Blue Note 8, 10:30 pm \$35
- Asher Herzog, Nora Stanley, Nick Saia, Ethan Cohn, Shinya Lin; Nebula, Ayumi Ishito, Theo Woodward, Steven Bartishev, Jake Thomas; Stephen Gauci, Adam Lane, Colin Hinton; Jon Goldberg, Shoko Nagai, Satoshi Takeishi; Sandy Ewen/Stephen Gauci Bushwick Public House 7 pm \$15

Monday, November 15

- Michael Evans Memorial Freddy's Backroom 8 pm
- Joe Farnsworth Smalls 7:30, 9 pm \$20
- Jacob Shulman Quartet with Simon William, Hayoung Lyou, Avery Logan Soapbox Gallery 8 pm \$25
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Tuesday, November 16
- Carmen Staaf Group Bar Lunatico 9, 10:15 pm \$10
- Max Kutner, Sam Minaie, Gregg Bendian Barbès 7 pm \$20
- The Hot Sardines Birdland 7, 9:30 pm \$40
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Mingus Big Band The Django at Roxy Hotel 7:30, 9:30 pm
- Jazzmeia Horn and Her Noble Force with Keith Brown, Eric Wheeler, Anwar Marshall, Bruce Williams, Anthony Ware, Jason Marshall, Josh Evans, Dion Tucker, Max Seigel, Corey Wallace Joe's Pub 8 pm \$40
- Happy Trio XVI: Kevin Sun, Noah Garabedian, Mark Ferber Lowlands 6:30, 8 pm \$10
- Naama Gheber Mezzrow 7:30, 9 pm \$20
- Momentum Rockwood Music Hall Stage 3 9 pm \$15
- Dave Meder Trio with Marty Jaffe, Jonathan Barber Soapbox Gallery 8 pm \$25
- Emmet Cohen Trio with Ron Carter, Evan Sherman Village Vanguard 8, 10 pm \$40
- Wednesday, November 17
- Dan Tepfer Bar Bayeux 8, 9:30 pm
- Max Kutner's Reluctant Millionaires with Jessica Lurie, Ari Foleman-Cohen, David Gervais Bar Lunatico 9, 10:15 pm \$10
- Leni Stern Quartet with Leo Genovese, Mamadou Ba, Alioune Faye Barbès 8 pm \$20
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- The Hot Sardines Birdland 7, 9:30 pm \$40
- Roberta Donnay and The Prohibition Mob Band Birdland Theater 8:30 pm \$30
- Christian Scott aTunde Adjuah Blue Note 8, 10:30 pm \$35
- Ehud Asherie Trio Cellar Dog 7 pm \$10
- Sherman Irby and Momentum Chelsea Table & Stage 9:30 pm \$32
- Emily Braden; Richard Cortez The Django at Roxy Hotel 7, 9 pm
- Jazzmeia Horn and Her Noble Force with Keith Brown, Eric Wheeler, Anwar Marshall, Bruce Williams, Anthony Ware, Jason Marshall, Josh Evans, Dion Tucker, Max Seigel, Corey Wallace Joe's Pub 8 pm \$40
- A Bu Mezzrow 7:30, 9 pm \$20
- Amaury Acosta Quartet Minton's 7:30, 9:30 pm \$10
- Ray Blue Organ Quartet New Amsterdam Musical Association 8 pm
- Janis Siegel with Addison Frei Pangea 7 pm \$25
- Jazz Coalition: Aaron Parks; Benjamin Williams Public Records 7 pm \$23
- Harlem Jazz Session: Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$12
- Bob Bellerue's Radioactive Desire with Jessica Pavone, Zach Rowden, Luke Stewart, Gabby Fluke-Mogul, Ed Bear Roulette 8 pm \$25
- Ben Solomon Smalls 7:30, 9 pm \$20
- Zach Brock Soapbox Gallery 8 pm \$25
- Emmet Cohen Trio with Ron Carter, Evan Sherman Village Vanguard 8, 10 pm \$40



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CD RELEASE PERFORMANCES

- Sunday, November 14, 5-7:30 pm, Deer Head Inn: Scott Robinson (reeds), Alan Broadbent (p) and Bill Goodwin (d)
- Thursday, November 18, 7-11pm, Cellar Dog: Scott Robinson (reeds), Gary Versace (p) and Rudy Royston (d)
- Friday, November 19, 7:30 & 9 pm, Mezzrow: Scott Robinson (reeds) and Gary Versace (p)

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Monday, November 22

- Freda Payne Birdland 7 pm \$40
- Dizzy Gillespie Afro-Latin Experience Blue Note 8, 10:30 pm \$35
- Nora Stanley, Noah Gershwin, Noah Garabedian, Chase Kuesel; Leo Chang, Ayumi Ishito, Sandy Ewen; Stephen Gauci, Adam Lane, Colin Hinton; Jeff Davis, Jason Rigby, Jonathan Goldberger, Luke Marantz, Chris Tordini; Henry Mermer Ensemble Bushwick Public House 7 pm \$15
- Ed Palermo Big Band Iridium 8:30 pm \$27.50
- Audrey Silver Soapbox Gallery 8 pm \$25
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, November 23

- Ken Peplowski Quartet with Glenn Zaleski, Martin Wind, Willie Jones III Birdland 7, 9:30 pm \$40
- The Manhattan Transfer Blue Note 8, 10:30 pm \$65
- Ray Levier and The Intriguers with Aaron Heick, David Gilmore, Etienne Stadwijk, Will Lee, Daniel Sadowick The Cutting Room 7 pm \$20-25
- Mingus Big Band The Django at Roxy Hotel 7:30, 9:30 pm
- Two-Fold: Neta Raanan, Kevin Sun, Dan Pappalardo, Jay Sawyer Lowlands 6:30, 8 pm \$10
- Samara Joy Mezzrow 7:30, 9 pm \$20
- Steve Nelson Smalls 7:30, 9 pm \$20
- Jason Moran and Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Wednesday, November 24

- Brandon Lee Quartet with Willie Applewhite, Clovis Nicolas, Aaron Kimmel Bar Bayeux 8, 9:30 pm
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Ken Peplowski Quartet with Glenn Zaleski, Martin Wind, Willie Jones III Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night with Jimmy Bruno, Josh Marcum, Vince Chericco and guests Matt Munisteri, Roni Ben-Hur Birdland Theater 8:30 pm \$30
- The Manhattan Transfer Blue Note 8, 10:30 pm \$65
- Saul Rubin Quartet Cellar Dog 7 pm \$10
- Sherman Irby and Momentum Chelsea Table & Stage 9:30 pm \$32
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$45
- Tony Hewitt; Samara Joy The Django at Roxy Hotel 7, 9 pm
- Alex Skolnick Trio Iridium 8 pm \$27.50
- John DiMartino Mezzrow 7:30, 9 pm \$20
- Harlem Jazz Session: Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$12
- Luke Selick Smalls 7:30, 9 pm \$20
- Hayes Greenfield/Dean Johnson Soapbox Gallery 8 pm \$25
- Jason Moran and Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Thursday, November 25

- Ken Peplowski Quartet with Glenn Zaleski, Martin Wind, Willie Jones III Birdland 7, 9:30 pm \$40
- Loston Harris Quartet Birdland Theater 8:30 pm \$30
- The Manhattan Transfer Blue Note 8, 10:30 pm \$65

- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$178
- Jon Beshay Smalls 7:30, 9 pm \$20
- Jason Moran and Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Friday, November 26

- Oscar Noriega's Crooked Quartet with Marta Sanchez, Christopher Tordini, Jason Nazary Barbès 5 pm \$20
- Miss Maybell and The Jazz Age Artistes with Charlie Judkins, Brian Nalepka Barbès 8 pm \$20
- TRIO Words Within Music: Daniel Schryder, Ron Stabinsky, David Taylor Bargemusic 7 pm \$35
- Birdland Big Band Birdland 5:30 pm \$30
- Ken Peplowski Quartet with Glenn Zaleski, Martin Wind, Willie Jones III Birdland 8:30, 10:30 pm \$40
- Loston Harris Quartet Birdland Theater 7, 9:30 pm \$30
- The Manhattan Transfer Blue Note 8, 10:30 pm \$65
- Itai Kriss and La Guaracharanga; Davis Whitfield Quartet Cellar Dog 7, 11:30 pm \$10
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$55
- Nick Hempton; Ken Fowser The Django at Roxy Hotel 7, 10 pm
- Rod Williams Quartet Greater Calvary Baptist Church 7 pm \$20
- Oz Noy Band with Chris Potter, Will Lee, Antonio Sanchez Iridium 8 pm \$30
- Arta Jekabsons's Searching For A Song with Theo Valentiny, Lucas Kadish, Hannah Marks, Connor Parks, Zosha Warpeha, Abby Swidler, Tamar Frankel Damari, Kana Miyamoto, Alfredo Colon The Jazz Gallery 7:30, 9:30 pm \$25-35
- Ted Rosenthal Mezzrow 7:30, 9 pm \$20
- Benito Gonzalez Quartet Minton's 7:30, 9:30 pm \$10
- Joe Pino Quartet; Ray Blue Quartet Room 623 at B2 Harlem 7, 8:30, 10 pm \$18-25
- Steve Davis Smalls 7:30, 9 pm \$20
- Jason Moran and Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Saturday, November 27

- Arcoiris Sandoval's Sonic Asylum Trio with Marty Kenny, Allan Mednard Bar Lunatico 9, 10:15 pm \$10
- Jeff Davis Band with Kirk Knuffke, Oscar Noriega, Jonathan Goldberger, Chris Tordini Barbès 7 pm \$20
- Ken Peplowski Quartet with Glenn Zaleski, Martin Wind, Willie Jones III Birdland 8:30, 10:30 pm \$40
- Loston Harris Quartet Birdland Theater 7, 9:30 pm \$30
- The Manhattan Transfer Blue Note 8, 10:30 pm \$65
- Cocomama; Nicole Glover Quartet Cellar Dog 7, 11:30 pm \$10
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$45
- Yotam Silberstein Trio; Itai Kriss and Telavana The Django at Roxy Hotel 7, 10 pm
- Oz Noy Band with Chris Potter, Will Lee, Antonio Sanchez Iridium 8 pm \$30
- Arta Jekabsons's Searching For A Song with Theo Valentiny, Lucas Kadish, Hannah Marks, Connor Parks, Zosha Warpeha, Abby Swidler, Tamar Frankel Damari, Kana Miyamoto, Alfredo Colon The Jazz Gallery 7:30, 9:30 pm \$25-35
- Aaron Goldberg Mezzrow 7:30, 9 pm \$20
- Jason Moran and Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Sunday, November 28

- Stephane Wrembel Barbès 9 pm \$20
- Cocomama Birdland 5 pm \$30
- Arturo O'Farrill and The Afro Latin Jazz Orchestra Birdland 8:30, 10 pm \$30
- Gabrielle Stravelli and Tim Armacost Quintet Birdland Theater 7, 9:30 pm \$30
- The Manhattan Transfer Blue Note 8, 10:30 pm \$65
- Jade Synsteli Quartet Cellar Dog 7 pm \$10
- Wycliffe Gordon International All-Stars with Adrian Cunningham, Ehud Asherie, Yasushi Nakamura, Alvin Atkinson Dizzy's Club 7:30, 9:30 pm \$40
- Welf Dorr, Adam Lane, Dave Treut The Keep 9 pm
- Ed Laub Trio with Roni Ben-Hur, Joshua Marcum North Square Lounge 12:30, 2 pm
- Sunday Vocal Jazz Jam Hosted By Jocelyn Medina Room 623 at B2 Harlem 6 pm \$15
- Caili O'Doherty/Cory Cox Saint Peter's Church 5 pm
- Steve Davis Smalls 7:30, 9 pm \$20
- Jason Moran and Bandwagon with Tarus Mateen, Nasheet Waits Village Vanguard 8, 10 pm \$40

Monday, November 29

- Matt Pavolka Band with Ben Monder, Santiago Leibson, Allan Mednard Bar Lunatico 9 pm \$10
- Anna Kolchina Quartet with Michael Kanan, Paul Sikivie, Evan Sherman Birdland 8:30 pm \$30
- Dizzy Gillespie Afro-Latin Experience Blue Note 8, 10:30 pm \$35
- Fung Chem Hwei, Shawn Lovato, Colin Hinton; Cosmo Gallaro, Joey Sullivan, Jared Radichel, James Mckain; Stephen Gauci, Adam Lane, Colin Hinton; Juan Pablo Carletti's Bigish with Yoni Kretzmer, Rick Parker, Kenny Warren, Kenneth Jimenez, Ben Stapp, Jake Henry; Aaron Quinn, David Leon, Walter Stinson, Matt Honer Bushwick Public House 7 pm \$15
- Humberg Jitterbug: CompCord Big Band with Jay Rodriguez, Dennis Brandner, Scott Hoefling, Michio Suzuki, Stefan Zeniuk, John Clark, Michael Seltzer, David Whitwell, David Taylor, Franz Hackl, Peter Oswald, Dennis Hernandez, Eddie Allen, Alon Nechushtan, Laurence Goldman, Rosa Avila, Melanie Mitrano, Gene Pritsker and guests Valery Ponomarev, Gerry Brown City Winery 7:30 pm \$20
- Aaron Comess Group with Teddy Kumpel, Richard Hammond, Keith Loftis, Leon Gruenbaum Rockwood Music Hall Stage 2 8:30 pm \$10
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40

Tuesday, November 30

- Secret Trio: Ara Dinkjian, Ismail Lumanovski, Tamer Pinarbasi Bar Lunatico 9, 10:15 pm \$10
- Joe Lovano/Dave Douglas Sound Prints with Lawrence Fields, Linda May Han Oh, Joey Baron Birdland 7, 9:30 pm \$40
- Spyro Gyra Blue Note 8, 10:30 pm \$45
- Mingus Big Band The Django at Roxy Hotel 7:30, 9:30 pm
- People of the Earth Drom 8 pm \$10
- Kevin Sun Quintet with Adam O'Farrill, Kevin Sun, Dana Saul, Walter Stinson, Matt Honer Lowlands 6:30, 8 pm \$10
- Jamile Mezzrow 7:30, 9 pm \$20
- Dahveed Behroozi Soapbox Gallery 8 pm \$25
- Christian McBride Insight Straight with Steve Wilson, Warren Wolf, Peter Martin, Carl Allen Village Vanguard 8, 10 pm \$40

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