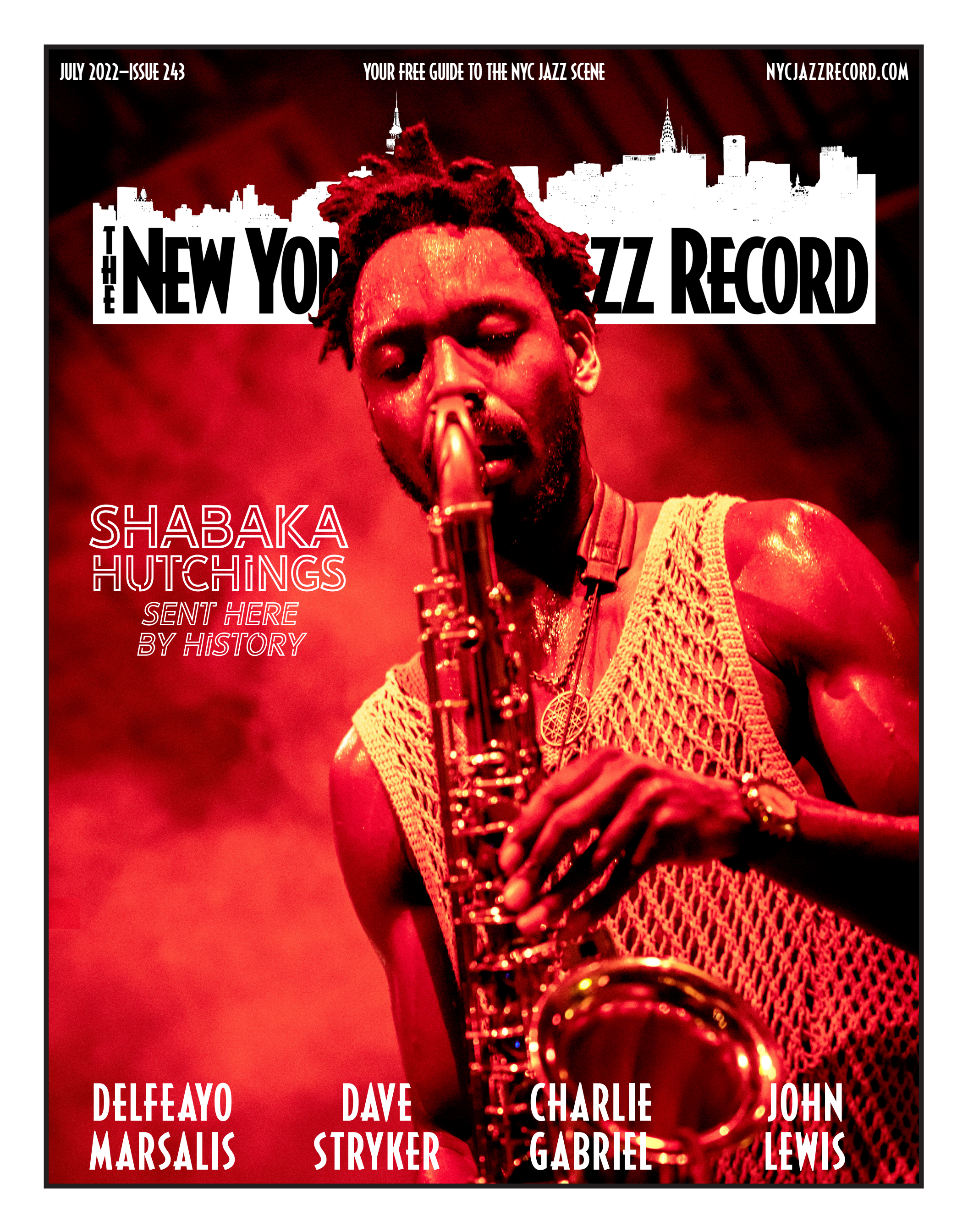


JULY 2022—ISSUE 243

YOUR FREE GUIDE TO THE NYC JAZZ SCENE

NYCJAZZRECORD.COM



# THE NEW YORK JAZZ RECORD

SHABAKA  
HUTCHINGS

*SENT HERE  
BY HISTORY*

DELFEAYO  
MARSALIS

DAVE  
STRYKER

CHARLIE  
GABRIEL

JOHN  
LEWIS

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# THE NEW YORK CITY JAZZ RECORD

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*To speak in very 21st Century parlance, jazz has a branding problem. Is it museum music or vitally modern? Does it belong on the loftiest concert hall stage or in the dingiest of Brooklyn basements? Is the proper response severe nodding or uninhibited dance? These are not questions to be answered in the miniscule space of an editorial letter but major insight into the matter can be gleaned from the diverse cross-section of players making up our roster of feature articles.*

*British saxophonist Shabaka Hutchings (On The Cover) could argue the dance-floor aspect, especially during his appearance this month at Central Park Summerstage. Trombonist and scion of the legendary clan Delfeayo Marsalis (Interview) certainly believes that jazz is entertainment, even if can be presented in various forms, a methodology he will display during his run at Birdland and something he shares with fellow New Orleans stalwart and near-nonagenarian saxophonist Charlie Gabriel (Encore), who has just released his debut as a leader. Guitarist Dave Stryker, also at Birdland this month, is an adherent of the blues and all it has brought to jazz over the past century-plus while late pianist John Lewis (Lest We Forget), honored this month as an inductee into Jazz at Lincoln Center's Ertegun Hall of Fame, spent his career pushing jazz to be respected on the level of other classical forms while never losing its spirit.*

*The answer of what jazz is is as varied as those playing it. Get some inspiration from our Album Reviews and go out to some shows this month and decide for yourself.*

*On The Cover: Shabaka Hutchings (photo Adrien H. Tillmann - [www.aht1985.com](http://www.aht1985.com))*

*Corrections: In last month's Label Spotlight, the Candid reissues came out officially on Apr. 15th and Eliane Elias won the Grammy for best Latin Jazz album.*

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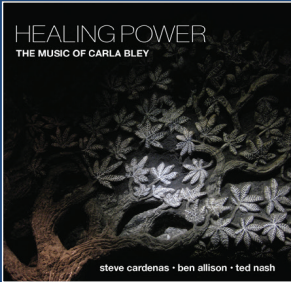


**Jazz at Lincoln Center Orchestra with Wynton Marsalis**

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Bobby Sanabria & Quarteto Ache!  
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**STEVE CARDENAS  
BEN ALLISON  
TED NASH**

**HEALING POWER**  
THE MUSIC OF CARLA BLEY  
SSC 1664

AVAILABLE 7/8//22

—The music of Carla Bley straddles the musical sensibilities that this collective trio has focused on for over a decade. In this regard, the trio's connection to the esthetic of Giuffrè's later trio, which featured Paul Bley and Steve Swallow, is apparent as this version Giuffrè's groundbreaking trios played many of Carla Bley's compositions.



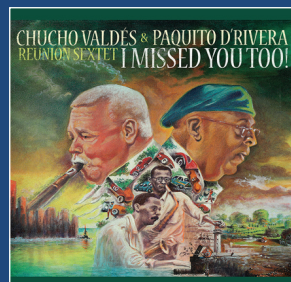
**RANDAL DESPOMMIER**

WITH BEN MONDER  
**A MIDSUMMER ODYSSEY**  
THE MUSIC OF LARS GULLIN

SSC 1668

AVAILABLE 7/15//22

—In this intimate context, Despommier's poise and inventiveness on alto recalls the late Lee Konitz, one of Gullin's collaborators. His effortless blend with Monder leads to many magical moments. The central focus is the highly accessible yet always enigmatic music of Swedish baritone saxophonist Lars Gullin.



**CHUCHO VALDÉS  
PAQUITO D'RIVERA**

REUNION SEXTET  
**I MISSED YOU  
TOO!**  
SSC 4562

AVAILABLE 7/22//22

The Cuban legends and their stalwart collaborators met in early January 2022 in Miami, to capture the grand event. The program they recorded included originals by both leaders along with pieces by composers of two far flung generations and Latin styles, Hilario Durán and Carlos Gardel.



**ALLISON MILLER  
CARMEN STAAF**

**NEARNESS**  
SSC 1673

AVAILABLE 7/29//22

The recording is made up of original compositions and a couple of standards. A number of the pieces emerged organically just from the act of sitting down, playing, and letting the music come together on its own while honoring melody and a sense of time, even while playing free.



Sunnyside

www.sunnysiderecords.com

Now in its 44th year of free concerts at Prospect Park's bandshell, BRIC's Celebrate Brooklyn! rebounded from no shows in 2020 and pared-down programming in 2021 to an exhilarating season opener (Jun. 8th) showcasing Chicagoans DJ Reborn and neo-soul songstress Ravyn Lenae, and Los Angeleno **Kamasi Washington**. The tenor saxophonist isn't afraid to share spotlight with commensurate talent: trumpeter Dantae Winslow, flutist/father Rickey Washington, vocalist Patrice Quinn, keyboard player Brandon Coleman, bassist Miles Mosley and drummers Tony Austin and Ronald Bruner, Jr. After the catchy four-note opening motif of "The Garden Path", a would-be anthem to new-age awakening, Washington grew a solo of short sequences into long lines of fluid 16th notes, taking the chockablock crowd along with him. Each musician had their moment: Washington *père* on "Street Fighter Mas"; *fiis* (celebrating his own fatherhood) on "Sun Kissed Child"; Winslow rapping/soloing on his remonstrative "Blaxploition & Revolution"; Coleman artfully 'bending' pitches like a whammied guitar on his "Mutha Africa"; Mosley clawing strings with feral strength on the swingingly funkified "Fists of Fury"; Austin and Bruner trading then overlapping phrases in an extended friendly feud. If "truth", as Washington noted in a preface to his same-titled song, is increasingly hard to find, the earthy intelligence and street-smart spirituality in his music is comparatively easy to hear. —Tom Greenland



Kamasi Washington @ Prospect Park Bandshell

Klezmer thrives best in live venues where, inspired by dancers, any player can 'call' a tune with a few quick notes, everyone else then joining in, ornamenting melodies, adlibbing counterpoint and harmony, improvising solos, the entire ensemble shifting tempos and dynamics in loose-tight synchronicity. Trumpeter Frank London's **Yiddish Klezmer Extravaganza** (Jun. 15) at Drom provided a long-awaited outlet for the city's once-quarantined, now jam-starved Klezmer community. His Klezmer Brass Allstars gathered members of iconic The Klezmatics (himself, vocalist Lorin Sklamberg, clarinetist Margot Leverett and drummers Aaron Alexander and David Licht) and younger lights (clarinetist Michael Winograd, trombonist Dan Blacksberg, accordion player Ilya Shneyveys, guitarist Yoshie Fruchter and sousaphonist Ron Caswell), featuring Sklamberg and Sarah Gordon singing heart-clenching story songs in Yiddish and Ukrainian. Next, Jake Shulman-Ment's string-based Fidl Kapelye, comprising four violins, cello, tsimbi (hammered dulcimer), mandolin, accordion, kaval (end-blown flute) and even hurdy-gurdy (the latter two played by multi-instrumentalist/vocalist Éléanore Weill) supported Zhenya Lopatnik's poignant vocals, all enlivened by the leader's florid clarinet. Best came last, all performers (plus a few volunteers) crowding onstage, some spilling into aisles, 21 musicians in all, to perform an exuberant, leaderless, 40-minute free-for-all, like flowers blooming after a long winter. (TG)

Tenor saxophonist/Jazz at Lincoln Center Orchestra veteran **Victor Goines** debuted his 12-part *The Woodlawn Suite*, a masterwork à la the many suites composed by Duke Ellington, at the titular Bronx cemetery (Jun. 5th). Played by the "Woodlawn Orchestra", a top-notch 16-piece band, each section offered a portrait in music of souls who rest in the cemetery. The influence of Ellington could be heard in several pieces, including "Madam C. J. Walker", a swing piece evocative of the sounds of Harlem. In "The Red Caps", train sounds were cleverly heard, echoing Ellington's fascination with and many compositions that were train-centric. "The Duke's Men" and "One for Hawk" (Coleman Hawkins) also called up memories of Ellington. "Down the Alley", a salute to the composers of Tin Pan Alley, featured a syncopated swing reminiscent of early jazz work and the melodic period style of Irving Berlin. Saucy Latin rhythms appeared in "A Night in the Latin Quarter", a tribute to Johnny Pacheco and Celia Cruz. The last two movements of the suite, "Notes for the Fallen" and "Until We Meet Again", were New Orleans-style funeral pieces: the first was a mournful reflection and the second an uptempo second-line type celebration of lives lived, introduced by rousing drumming. Capping an inspiring, virtuosic presentation of jazz-based music was the independent "Woodlawn", a lush, symphonic-like, could-be theme song for the cemetery. —Marilyn Lester



Victor Goines @ Woodlawn Cemetery

As leader/trumpeter Wynton Marsalis seldom fails to mention, the **Jazz at Lincoln Center Orchestra** is built on the Duke Ellington ethic. In "The Best of Duke Ellington" at Rose Theater (Jun. 10th), "the best" is subjective; with thousands of compositions to choose from, any Ellington/Strayhorn presentation is a "can't fail" by default. From a robust, traditional Strayhorn arrangement of "Take the 'A' Train", the band, known for playing an extremely tight groove, showcased its members in a well-chosen set of both composers. A formidable rendition of "Jack the Bear" featured skillful bassist Carlos Henriquez while alto saxophonist Sherman Irby carried the entirety of "Blood Count" in a mournful tour de force of playing. A little-played but 'fun' Ellington, "Giddybug Gallop", revealed in its fast tempo and bursting notes why Marsalis said, "you'll realize why it's called that." "Northern Lights" from *The Queen's Suite* featured a dramatic drum introduction by Obed Calvaire, with the remainder of the piece crackling with intensity. On the opposite side of the coin, "Solveig's Song" from *Peer Gynt Suite* was stylish symphonic jazz. Songbook standards were represented in "Concerto for Cootie" aka "Do Nothing Till You Hear From Me", "After All" and "All Too Soon", conjuring up dance halls of yore. Giving himself a featured role on "Portrait of Louis Armstrong" from *New Orleans Suite* reminded the audience why Marsalis, a virtuosic player, leads a world-class orchestra. (ML)

Long in the planning stage **Camille Thurman** was finally able to bring her “Burt Bacharach Reimagined” project to Jazz at Lincoln Center’s The Appel Room. The final of four shows (Jun. 4th) opened up with drummer Darrell Green’s quartet of guitarist Romero Lubambo, pianist Michael Wolff and bassist Buster Williams’ intro to “Going Out Of My Head”, the Teddy Randazzo-Bobby Weinstein pop hit a staple in the Dionne Warwick repertoire that popularized the Bacharach songbook. Coming to the stage Thurman picked up her tenor saxophone and stepped to the mic to deliver an uptempo reading of the lyric, which set the pace for swinging guitar, tenor and piano solos. The celebration of all things Bacharach began with “Walk On By”, Thurman singing Hal David’s lyric with soulful assuredness and blowing warm-toned tenor. She prefaced a stirring “What The World Needs Now” by recalling the group’s recent performance in Buffalo only hours after that city’s horrific mass shooting. The rendition opened solemnly then modulated with Thurman’s wordless vocalizing into a bossa groove that flowed through “Raindrops Keep Fallin’ On My Head”. A fiery version “Close To You” with bluesy tenor followed. Alto flute and piano began a tender rendering of “Alfie” also featuring Williams. Solo voice with Spanish-tinged guitar opened “The Look Of Love” and the band swung hard on “A House Is Not A Home”. The show ended with Thurman singing “This Gal’s In Love With You”. —*Russ Musto*

Frighteningly good music poured out of **John Zorn’s New Masada Quartet** during its rapturous takeover of The Sultan Room (Jun. 11th). This home of the notoriously Brooklyn hip not only welcomed Zorn but the SRO crowd swarmed the stage area and solidly occupied the perimeter. The enthusiasm, too, overflowed for one-time child prodigy and still-young-lion Julian Lage who pensively covered the roles of guitar hero, second ‘horn’ and harmonic wunderkind, spinning arabesques and melodic minor runs while tightly crafting rhythmic pulsations. Speaking of pulsations, Kenny Wollesen has been one of Zorn’s most consistent drummers over the decades, artfully ceaseless in percussive dialogue, duologue, dissension and declamation. Leaning an elbow into his snare-drum head as it leapt in pitch, Wollesen then slid a thumb-roll on a tom to cause the drum to cry out under the weight of Jorge Roeder’s utterly compelling solo. The bassist of Peruvian origin first came to prominence in Lage’s own band, but the Zorn connection became imminent once he conceived New Masada. This band’s one-world/boundless-liberation philosophy rooted in Zorn’s own pride of heritage has successfully transformed an already engrossing body of work and conjured a rare jewel: a seductively rhythmic music fueled by free jazz and global traditions. Even as the saxophonist erupted into fire music, the 20-somethings cheered, rocked in place and broke out into brief, sweaty moments of unbridled dance. —*John Pietaro*

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Darrell Green & Camille Thurman @ The Appel Room



New Masada Quartet @ The Sultan Room

The Piano Jazz Series at the refurbished art deco-themed Zinc Bar hosted **Geoffrey Keezer** for a pair of sets (Jun. 7th). Leading a trio of bassist Noriko Ueda and drummer Savannah Harris, the last of the Jazz Messenger pianists opened up the evening with two of his originals. He began with “Fractured”, a swinging affair on which he demonstrated a commanding virtuosic technique, then segued neatly into his “Port Alexander Moon”, a lilting waltz on which he displayed a delicate touch, sharing the solo spotlight with Ueda and Harris. He next revealed the breadth of his musical taste playing “Koikugari Bushi”, a folkish melody from Japanese composer Sadao China he first heard on a disc by the Okinawan vocal group Nēnēs. Opening with a solo prelude that combined ringing upper register notes with dark percussive chords, the music swelled with the entrance of bass and drums, evincing pensive melancholic optimism. The trio bebopped authoritatively on Charlie Parker’s “Segment”, then played prettily on the gospel-tinged “The Kindest Soul”, dedicated by Keezer to his late mentor, pianist James Williams. The set ended impressively with an expansive reharmonized arrangement of the Wayne Shorter classic “Footprints”: it started off with Keezer reaching into the piano, plucking the strings for a koto-like effect before the band took off on an incendiary journey, Keezer stretching out powerfully, playing with double fisted brilliance and Harris hitting hard, delivering a climactic solo. (RM)

At Barbès (Jun. 9th), the crowd spilled in from the sidewalk as **Tredici Bacci** (roughly translated: “13 faces”) prepped for a late set. No holdovers from *La Traviata*, the band is the acerbic brainchild of guitarist/arranger Simon Hanes, who requested that the band, a septet on this night, play its “Rites of Spring Medley” for soundcheck, drawing hearty laughs. By the start of the show proper, each of the “bacci” demonstrated considerable skill and unabashed heedlessness. Their performance, a mid-20th Century pastiche of film and television themes, ‘60s pop and surf-rock guitar-isms flavored by jazz and satire, was on point throughout. Opening with spaghetti western music by the esteemed Ennio Morricone, the ensemble excelled in the slow build, which became a march featuring rising avant violist Joanna Mattrey. “Up, Up and Away” by Jimmy Webb, a hit for The Fifth Dimension, followed, with Tree Palmetto’s classic big band trumpet and Will Green’s tenor saxophone out front. And then there was the deliciously complex “Promises, Promises” (Burt Bacharach-Hal David), sung with tongue firmly planted in cheek by Hanes as the rhythm section of pianist Borey Shin, bassist Jesse Healsey and drummer Pete Moffett commandeered each metrical turn and off-ramp with ease, the latter bearing an infectious grin throughout. Several originals featured vocalist Ryan Power before Tredici Bacci built a multi-genre absurdist suite in real time, all based on suggestions from the wildly enthusiastic crowd. (JP)

## WHAT'S NEWS

After having been closed throughout the pandemic, **Smoke Jazz Club** on the Upper West Side reopens this month bigger and better, having taken over two adjacent storefronts to expand its capacity. The grand reopening weekend will take place Jul. 21st-24th with club stalwart George Coleman. For more information, visit [smokejazz.com](http://smokejazz.com).

The **Sun Ra House** at 5626 Morton Street, current home of many members of the Sun Ra Arkestra, including its leader Marshall Allen, has been listed on Philadelphia Register of Historic Places, ensuring its continued maintenance.

Photographer **John Rogers** will celebrate the release of his book *Old and New Dreams* with a signing party at Public Access Gallery on Jul. 7th at 6-8 pm, including a performance by multi-instrumentalist Scott Robinson and drummer Pheeroan akLaff.

**Alternative Guitar Summit's Summer Camp** will take place Aug. 22nd-26th at Full Moon Resort in Big Indian, NY with a faculty of Bill Frisell, John Scofield, Kurt Rosenwinkel, Mike and Leni Stern, Gilad Hekselman, Isaiah Sharkey, Joel Harrison and Jerome Harris. For more information, visit [alternativeguitarsummitcamp.com](http://alternativeguitarsummitcamp.com).

New Jersey Performing Arts Center's **Annual Geri Allen Jazz Summer Camp** will take place Jul. 11th and 14th and Aug. 18th and 22nd via Zoom for students ages 14-26 who identify as female or non-binary. For more information, visit [njpac.org](http://njpac.org).

The **2022 Hudson Jazz Workshop** will take place Aug. 11th-14th in Hudson, NY and include individual and group instruction, jam sessions and a faculty/student concert with Armen Donelian, Marc Mommaas and guest Mike Abene. For more information, visit [hudsonjazzworks.org](http://hudsonjazzworks.org).

The Brooklyn Conservatory of Music's **Amy Winehouse Summer Jazz Camp** will take place Jul. 5th-8th and Jul. 11th-15th. For more information, visit [bkcm.org](http://bkcm.org).

As a response to the changing New York environment brought on by the pandemic, **The 92nd Street Y aka 92NY** has announced plans for “Roundtable by The 92nd Street Y”, an online platform for live, interactive courses in the arts, culture, and humanities and a renovation of its home on 92nd Street and Lexington Avenue, with the launch of the first major phase of a \$200 million campus master redevelopment plan. For more information, visit [92ny.org](http://92ny.org).

The Jazz Power Initiative's summer **Jazz Power Institute** for artists and educators will take place Jul. 6th-Jul. 7th at Lehman College with Dr. Eli Yamin, Shireen Dickson, Tom Dempsey, Antoinette Montague and Alison Crockett. For more information, visit [jazzpower.org/institute2022](http://jazzpower.org/institute2022).

The DC Jazz Festival has announced the **2022 DCJazzPrix** finalists: Akua Allrich & The Tribe; Jalen Baker Quartet; and Julieta Eugenio Trio. These groups will perform on Sep. 3rd during the DCJazzPrix Finals as part of the 18th Annual DC JazzFest. For more information, visit [dcjazzfest.org](http://dcjazzfest.org).

Submit news to [ahenkin@nycjazzrecord.com](mailto:ahenkin@nycjazzrecord.com)

COURTESY OF THE ARTIST



# DELFEAYO MARSALIS

BY KYLE OLEKSIUK

*Delfeayo Marsalis is a trombonist, record producer and founder of the Uptown Music Theatre. Since 2008, he has been leading the Uptown Jazz Orchestra. The band has shows this month at Birdland and an album that will be released later in the year.*

**The New York City Jazz Record:** Can you talk about the band you will be playing with at Birdland?

**Delfeayo Marsalis:** The band is the Uptown Jazz Orchestra [UJO], founded in 2008. The core musicians are from New Orleans, so there's plenty of attitude to go around. People say we're a feel-good band and I agree—why have any other kind of band? Why play music that doesn't make people feel good? We like to say that we serve up a 10-course meal, so that by the time an audience gets to the end of the set, you feel fulfilled musically, spiritually and emotionally. One UJO set covers a lot of American musical genres.

**TNYCJR:** And when will you be playing at Birdland?

**DM:** We'll be at Birdland Jul. 26th-30th. And, in fact, that'll be my birthday week. We're going to celebrate that Thursday night, the 28th. This'll be the second time I've played at Birdland. The first was with a quintet last year.

**TNYCJR:** How did this band form?

**DM:** In 2007, a bandleader asked me to play the classic Ellington/Strayhorn *Nutcracker Suite* with his band and it was one of those things where the guys were good reading musicians, but they didn't play the music with the proper feeling. So my goal for the following year was to get a band together that understood the sound and soul of the music. We rehearsed for four or five months. We played a couple shows and after that the guys in the band said, "Man, we should keep this thing going." I talked to my dad [late pianist Ellis], who said, "Well, if you're going to keep a band together, you need to have a regular gig. You have to find a place where you can play every week. You can't keep a band together with no gig." So, we started playing at Snug Harbor, which is the main listening room in New Orleans. We kept that gig until the pandemic hit and had plenty of great nights.

**TNYCJR:** What kind of music were you playing then?

**DM:** We started off playing what you might call repertory charts: Basie, Ellington, Quincy Jones, Glenn Miller. It was cool and those are great charts, but it didn't make sense to have a New Orleans band playing primarily music from other places when it all started where we live. Five or six years in, I really checked out several of the great New Orleans trombone players, Lucien Barbarin, Trombone Shorty, Big Sam Williams and Corey Henry. They all had a similar sound that came out of the street brass band tradition that I didn't

have growing up. I realized that the real sound of New Orleans is not a language or vocabulary thing at all, it's an attitude and rhythmic thing. So, we started to add more street music, the brass band repertoire, to our shows. That was what changed everything and once we embraced it, it really gave us a unique sound.

**TNYCJR:** How did you choose songs after that?

**DM:** The only remaining UJO founding member at that point was the Dirty Old Man, Roger Lewis. Roger is always a crowd favorite. I might see someone at a gig out of town and they'll say, "Is the old guy still playing sax with y'all?" It doesn't matter the audience, young kids, high schoolers, grown-ups...everybody loves Roger because he exudes New Orleans through every pore of his being! He brought in some Dirty Dozen [Brass Band] tunes, which might combine Charlie Parker or James Brown or some other sounds with the street groove. Now, we never stray too far away from home, no matter how outside the music we play might get.

**TNYCJR:** What did the band do over the pandemic?

**DM:** Mainly we produced at-home videos and live streams. The first one was in June 2020 and before that I was really concerned, because New Orleans musicians need to play for audiences and guys had gone three months without a gig. We're not a group that can just sit at home, play and be satisfied in the practice room, so it was a tough time. When we did that first live stream, guys were hanging out in the studio for a long time, because it felt like "finally, we're on our way back". We did probably seven or eight different live streams: a birthday bash, holiday bash, Mardi Gras Bash, Halloween Bash. The holiday and Mardi Gras shows were especially fun because it gave us an opportunity to use our creativity in other ways. We made commercials leading up to the shows that gave audiences a chance to know us differently than just from the music we play. Some great things came out of a pretty jive situation.

**TNYCJR:** You have an album coming out later this year.

**DM:** Oh, yes. We've got the Mardi Gras CD coming out in late 2022. It captures that true New Orleans sound of celebration, which seems to be our specialty. There are a number of vocal tunes, some of the staple Mardi Gras songs by Professor Longhair, Earl King, The Meters and a couple of original compositions as well.

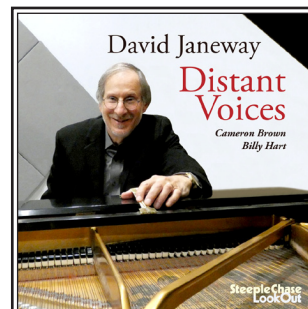
**TNYCJR:** Do you have pointers on running a band?

**DM:** My first recommendation for any musician, especially if they play instrumental music, is to A) learn at least one song in the Billboard Top 20 every six months and B) ask someone who is not a musician, "What song would you want to hear at my gig?" Whatever song they say, learn it. Because the great

thing about early New Orleans music is the degree to which the musicians were selfless and playing music for the enjoyment of their audiences. Who is the individual in any field that truly represents America? Without a doubt, Louis Armstrong. He came from a very tough situation, but anytime you hear his music, whether you like it or not, it puts you in a better mood. Because he had such an optimistic outlook on life and he played music for the people's enjoyment, not his own. He wanted to please everyone else first and then himself. That is a great lesson for musicians of today.

So that would be the big suggestion: play music for your audience's enjoyment and play music that

(CONTINUED ON PAGE 31)



"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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# DAVE STRYKER

BY MARILYN LESTER

When guitarist Dave Stryker moved to New York City in 1980, little could he predict that the kid from Omaha, Nebraska, whose initial inspiration for taking up guitar lay in The Beatles, would become an intensely prolific force in the jazz world. *The Village Voice* called him “one of the most distinctive guitarists to come along in recent years.” He was recently voted as one of the top Jazz Guitarists in the 2022 *DownBeat* Critics and Readers Polls for the 15th time. He has 34 CDs as a leader and further credits as a sideman on more than 75 others. His newest album, *As We Are*, the 34th, released in his own Strikezone imprint, represents a dream come true, a high point in the life of a constantly-evolving artist.

From the Midwest “then”, Stryker the jazz artist began to be forged in his teen years, happily obsessed with rock, like most kids, until he heard jazz; he was not only engaged by it, but began listening to records by the greats such as Wes Montgomery, Pat Martino, George Benson and others, trying to emulate the notes and chords he heard in his own playing.

A seminal point came when Stryker was around 17: Billy Rogers, touring with The Crusaders, hit Omaha, which also happened to be his hometown. Rogers had already become legendary among guitar players and musicians in the Midwest. Eventually, Stryker moved to Los Angeles to study with Rogers. From there he met the likes of organ players Jack McDuff and Dr. Lonnie Smith. “That experience was inspiring,” Stryker recounts. “Being in that kind of community, being on the bandstand with that level of talent meant I had to up my own game.”

From Los Angeles, Stryker came to New York, established himself in the jazz scene here and joined McDuff’s group, touring with him from 1984-85 and working a steady gig with the group at Dude’s Lounge in Harlem. A frequent attendee of those sets was tenor saxophonist Stanley Turrentine, who would sometimes sit in. Invited by Turrentine to join his quintet, Stryker signed on, working with him from 1986-95, touring festivals, concert halls and clubs across the globe. He found he responded to that quality in Turrentine called soul. Turrentine was steeped in it; he began his career in R&B, moving on to soul jazz and into jazz-fusion. “We are a product of what we love,” Stryker says. “Working with and listening to Stanley helped me to develop my own sound.”

It turns out that style is soulful and bluesy. When asked what is it about the guitar that makes it, among so many instruments in the Western musical canon, so appealing and powerfully attractive to so many, Stryker is quick to respond: the blues. “Sure, all instruments have their intrinsic value,” he says. “But the power of the guitar comes from blues. Think about the work of Lightnin’ Hopkins or B.B. King or even as far back as Robert Johnson and it is that blues base that makes their work magnetic. That pulls you in. People just respond to the blues.”

It was with Turrentine that Stryker’s tunes began

to be recorded. “I actually began composing when I began playing,” he recounts. “At that time it was part of my improvising, as a vehicle for improvising. So, it has always been part of my thing.” His tune “Side Steppin’” was featured on Turrentine’s 1995 Musicmasters CD *T Time*. In 1990, SteepleChase gave him more opportunity to record his own work. He released *The Dave Stryker Songbook* with over 150 originals and 18 of those appeared over five SteepleChase CDs and are compiled in the book *The Music of Dave Stryker*. In addition to Turrentine, singer Kevin Mahogany, drummer Victor Lewis and saxophonist Steve Slagle are some of the artists who have recorded his work. (He also co-led The Stryker/Slagle Band for 30 years.)

Prior to *As We Are*, Stryker’s previous five album releases have all gone to #1 on the *JazzWeek Radio* chart. *As We Are* is, he says, “a dream come true.” It too went to #1 on *JazzWeek Radio* and stayed in the Top 50 for 20 weeks. It is a concept album with pianist Julian Shore, bassist John Patitucci (who plays solely upright) and drummer Brian Blade, plus a string quartet led by violinist Sara Caswell with violinist Monika K. Davis, violist Benni von Gutzeit and cellist Marika Hughes. “This CD has been on my bucket list for a long time,” Stryker enthuses. “It was the pandemic that made it happen. Everything was shut down. There were no gigs, so I thought now is the time. I’d long wanted to work with strings. They have such a beautiful sound and I knew they’d add color to the guitar, but beyond that really integrate with it so having no work gave me a goal to make this happen.”

What would happen was Stryker would write a tune and send it to Shore, who would work on arranging it, adding harmonies to Stryker’s melodies. “It was truly an inspiring process,” he says. The two got together with Patitucci and Blade, the drum-bass tandem à la Wayne Shorter but then, Shore studied with Shorter Quartet pianist Danilo Pérez and thus the connection. The next step was to bring in Caswell, who added the rest of the strings. The final result was an album with an overture, encapsulating the album’s themes, composed with Shore, and eight more tracks: “Lanes”, “River Man” (the only cover, by Nick Drake), “Hope”, “Saudade”, “One Thing at a Time”, the title track, “Dreams Are Real” and “Soul Friend”. Since the album’s release early this year, the reviews have been uniformly positive, if not in the ballpark of raves.

Immediately ahead, during the first week of July, Stryker will celebrate the album at Birdland Jazz Club, mainly with Shore, Blade, Patitucci and Caswell, bringing in the rest of the strings near the conclusion of the run. Also on the cards is a summer tour, Stryker’s trio opening for Steely Dan.

As to what the horizon holds, Stryker says he is looking forward to more gigging and letting another dream project present itself as it will. “Generally, if I have a recording date set and that deadline to meet, that gets me started,” he allows. One thing that is no

doubt certain is that Stryker won’t be resting on his laurels. In a long career that has not been his way. He is an artist always on the move and looking ahead. ❖

For more information, visit [davestryker.com](http://davestryker.com). Stryker is at Birdland Jul. 5th-9th. See Calendar.

#### Recommended Listening:

- Stanley Turrentine-*T Time* (Musicmasters, 1995)
- Dave Stryker-*Blue To The Bone III* (SteepleChase, 2001)
- Dave Stryker-*The Chaser* (Mel Bay, 2005)
- The Stryker/Slagle Band-*The Scene* (ZOHO, 2008)
- Dave Stryker-*Eight Track* (Strikezone, 2013)
- Dave Stryker-*As We Are* (Strikezone, 2021)

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# SHABAKA HUTCHINGS

## SENT HERE BY HISTORY

### BY JASON GROSS

For someone who stands as a leading light in the London jazz scene and heads three impressive bands, saxophonist Shabaka Hutchings still has enough stamina for an entire gym. Just before a Zoom interview, he performed in Norway, flew back to England where he took a train to the British coast, traveled to an airport hotel for a red-eye flight to Barcelona for another show, then arrived back in London where he biked, went for a workout and then settled in a local park to chat about his career. But even after all of that, he remains a restless soul with more big plans.

Starting out in London, his family moved to Birmingham and Barbados when he was young. He obsessed over hip-hop, picking up on then-current '90s legends like Nas, Notorious B.I.G. and Outkast, with Tupac Shakur in particular being a hero and the Library of Birmingham providing him ongoing access to music through its lending program. Early in the new millennium, when he immersed himself in the London jazz scene, he was overwhelmed by it. "It was massive!" he enthusiastically recalls. "It was a lot of players who weren't necessarily aware of each other but had intersecting paths." He was particularly intrigued by supportive musical networks such as the Loop Collective and F-IRE Collective. He got one of his big breaks when multi-instrumentalist Steve Beresford invited him into the London Improvisers Orchestra, which led him to UK legends such as Evan Parker and Lol Coxhill. Another important connection was saxophonist Pete Wareham, Hutchings becoming an original member of Wareham's Afrobeat/funk/jazz fusion band Melt Yourself Down. This turned out to be a valuable step for the budding musician: "It was the first group that I was in that really made a conscious effort to make the crowd dance. Even the idea of moving around the stage and not being stationary was new to me."

With that as a launching pad, Hutchings was ready to branch out and simultaneously formed another fascinating fusion band, Sons of Kemet, melding Cuban and New Orleans grooves, with a similar idea in mind to Melt Yourself Down. "It is a rhythmic band that serves an audience that dances...but I would also think about how to write for it so that it also takes you on a journey."

By 2016, Hutchings was ready to branch out even further with two more bands. The Comet Is Coming is a cosmic-minded, Sun Ra-inspired trio he formed with drummer Max Hallett and keyboard player Dan Leavers and a whole different playbook: "None of us write music or have charts. We just sit in a room, improvise together, record it all and make an album from that. We all have a similar compositional arc, in that we seem to understand when the tunes should shift or when to increase or decrease intensity." As for the group Shabaka & The Ancestors, yet another methodology is used: "I write a lot of the material in a way that I know it can be learned. There's not a lot of rehearsal time and it allows the band to stretch themselves out. And I'm not about writing very complex stuff. It is me and my journey of composition,

being held to distill simplicity so that multiple angles amount to something of depth."

By the end of the 2010s, more change was in the air for Hutchings. Deciding to concentrate on his three other bands, he left Melt Yourself Down and, in 2018, produced the wonderful *We Out Here* compilation for Brownswood Recordings to chronicle a generation of London jazz artists coming up just after him and just starting to put out their music, including Theon Cross, Ezra Collective, Moses Boyd and Kokoroko, a number of whom collaborated with Hutchings (who also appears on the album himself). Also in 2018 came the third Kemet album, *Your Queen Is A Reptile*, which he considers a culmination of the band's work: "It is deeply structured in the way of Henry Threadgill, which is a different type of music but uses a similar idea."

In the early 2020s Hutchings' work was surprisingly not slowed by the COVID crisis and he managed to put out a few impressive albums. He sees 2020's Ancestors' album, *We Are Sent Here By History*, as the apex of deep bonding between him and his band. "Whenever I'm just hanging out with those people, the vibe is amazing. I feel a lot of energy. It is just a great atmosphere whenever we're around and then when you add music and instruments to that equation then what it means is that they actually inspire me to push myself. Tumi [Mogorosi] the drummer, what he brings out of me is me finding out how far I think I can push my ideas, my energy in any given solo. This is something very specific to his character." As for last year's Kemet album, *Black to the Future*, he views it as a different type of peak, related to how he carefully planned out his music: "I was thinking of it as it was going to be a progression, this idea of conceiving the record as one thing: a journey from the beginning, introduction to the end, one singular piece."

His latest release is a solo album on Impulse!, *Afrikan Culture*. If it sounds like there is a calmer vibe to it than before, that is no accident. For this EP, he focused less on Western instrumentation, instead featuring shakuhachi (Japanese flute), kora (West African stringed instrument) and mbira (African thumb piano) and even called the lead-off track "Black Meditation". "I definitely spent more time constructing the music in that I recorded what was going to be the album over two days and then I started the production and editing process. I then went back on another date to record other compositions that I thought would complete the whole record. So there was more of a thought of actually what the whole thing was going to be and what the whole thing needed to be in terms of what material needed to be added and how to recognize the tempos playing, to make the whole thing into one unified piece. And I think this was actually the first record where I really thought I was happy with it, the entire structure, from start to end."

For someone who has juggled so many projects at once, you have to wonder how he manages to multi-task but Hutchings maintains that is not his forté, insisting that he has another important skill instead.

"The thing that I think that I have the ability to do is to understand when things need more or less focus at any one given time. That's the thing that I think is consistent in that I know when something needs to be delved into and I'll do that. Or I know when a deadline needs to be adhered to and when the deadline needs to be stretched. And that means, for instance, that I might be on tour with The Comet Is Coming but know that I've got a recording session for Sons of Kemet booked in four months' time and I'll know that I'll just have a feeling of when I need to really start thinking about what I want to happen in the studio."

The Comet Is Coming will have a new album by year's end, followed by a tour but then he plans a break from the road. "I want to concentrate more on the flutes and clarinets and that different pace of music that isn't about the dance-floor environment. There's different ways of taking in music and different ways of actually receiving the kind of healing that music can give. And I think that actually bodily movement is one and clubs are really great vehicles for that, but I think that's not the only way." Part of his playing and practicing now includes some intriguing experiments as well. "What I've been doing lately is taking hip-hop records and just listening to the phrasing of what they're saying and trying to play that on multiple flutes in unison and then you get something that sounds really interesting. And that's what I'm practicing now basically, using different kinds of loops and making the flutes do different kinds of things."

But the ever ambitious artist has even more plans. In addition to practicing drawing and creating complex, epic paintings with an eye on selling them one day, Hutchings is also planning a full-length solo album for 2024, which he plans to work on with an impressive list of collaborators, including Esperanza Spalding, Marcus Gilmore and Jason Moran. Of special interest to him is the recording space, the famed Van Gelder studios. "It is really exciting to have that kind of history in the room itself. And it is actually the best room I've ever played in. And the room can take a lot of sound and make it into something special without being overbearing." As for that last part, the same could be said of Hutchings himself, though he would be too modest to admit it. ❖

For more information, visit [shabakahutchings.com](http://shabakahutchings.com). Hutchings is at Central Park Summerstage Jul. 31st with Sons of Kemet. See Calendar.

#### Recommended Listening:

- Sons of Kemet—*Burn* (Naim Jazz, 2013)
- Nduduzo Makhathini—*Icilongo (The African Peace Suite)* (Gundu Entertainment, 2016)
- Shabaka & The Ancestors—*Wisdom Of Elders* (Brownswood, 2016)
- The Comet Is Coming—*Trust In The Lifeforce of the Deep Mystery* (Impulse!, 2017)
- Sons of Kemet—*Your Queen Is A Reptile* (Impulse!, 2017)
- Shabaka Hutchings—*Afrikan Culture* (Impulse!, 2021)





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# CHARLIE GABRIEL

BY JIM MOTAVALLI

It is a great moment for jazz musicians when they release their first major-label record. For New Orleans saxophonist Charles Gabriel, it happened when he was...89. The big occasion came in March, when his debut on Sub Pop, *Eighty Nine*, hit the racks. Gabriel has been a member of the Preservation Hall Jazz Band since 2006, but his professional music career goes all the way back to 1943, when he sat in for his father, Martin Manuel "Manny" Gabriel, in New Orleans' Eureka Brass Band. Gabriel was born in 1932, so that would make him 11. Other collaborators in the Big Easy included T-Boy Remy, Kid Humphrey, Kid Sheik, Kid Shots, Kid Clayton and Kid Howard.

Dad played clarinet, alto saxophone and drums. But the whole family was musical going back four generations. "I had five brothers and five sisters," Gabriel says. "Coming up, dad assigned us to different instruments. I picked the clarinet and tenor sax. All my early training came from my father, then after World War II I had other input from the concert band in the Army." The family moved to Detroit when Gabriel was 14, and—in a pattern repeated often during the great northern migration—dad found work in the auto industry, specifically at Ford. With Uncle Percy, his father founded the Gabriel Brothers Band, which played New Orleans music for homesick southern expatriates.

Gabriel had a good musical sojourn in Detroit, where he spent nearly 60 years. He briefly joined Lionel Hampton's band when he was only 16 and was around for the early years of Motown. "I'm not sure which records I'm on," Gabriel said. "We'd go down and record the tracks and they'd lay the vocals on later. We weren't paid a big salary and there were no contracts. They just hired individual players for X dollars. The musicians always get taken advantage of!"

The postwar period was a good time for jazz and blues in Detroit. There were dozens of clubs, with the auto industry roaring. Oldtimers remember the 606 Horseshoe Lounge, Club Three Sixes (which got Duke

Ellington and Sarah Vaughan), Club Plantation, Brown Bomber Chicken Shack and Club Paradise (favored by Ella Fitzgerald). Gabriel has warm memories of encounters with fellow reedplayer Yusef Lateef at El Sino Club. It was in Detroit in 1948 or 1949 that Gabriel first heard Charlie Parker play at the Graystone Ballroom. "Bird was hot then," he said. "I didn't know where the notes were coming from; it just blew my mind and I was flabbergasted." Gabriel spent nine years in a band headed by Cab Calloway drummer J.C. Heard.

*Eighty Nine* is not Gabriel's first recording. He made records that were released regionally or on his own label, including albums with Detroit trumpet player Marcus Belgrave and others. He recorded in Singapore once. But *Eighty Nine* is his first solo project on a major label. The conduit was Ben Jaffe, creative director of Preservation Hall and son of its founders Allan and Sandra and who plays bass, drums and keyboards on the album. "I know several people at Sub Pop and because of my relationships there I was able to bring Charlie onto the label," said Jaffe, who also produced. They met through Preservation Hall, also signed to Sub Pop.

Recording took place in 2020 and 2021 and features six standards and two originals, "The Darker it Gets" and "Yellow Moon". Gabriel's saxophone and clarinet are heard to good advantage and there are also his charmingly relaxed vocals on several tracks. "Stardust" on clarinet is a standout. The sound is swing shading into bop and there is a lovely ache in his ballad playing. Gabriel studied Lester Young closely and he also loved Zoot Sims and Coleman Hawkins. And the vocals? "I don't really consider myself a singer, though I can sing songs I'm familiar with," Gabriel said. "When you play an instrument, you learn how to deliver a song. Even if I'm not singing, I like to know the words."

Gabriel maintains an active schedule. At the time of this interview, he was looking forward to shows at Preservation Hall and the New Orleans Jazz and Heritage Festival. And maybe another album in his near future. "There's some stuff we might want to do," he said. ❖

For more information, visit [preservationhall.com/people/charlie-gabriel](http://preservationhall.com/people/charlie-gabriel)

#### Recommended Listening:

- Red Richards/Charlie Gabriel—*Live at the Kerrytown Concert House* (Kerrytown Concert House, c.1994)
- Original Camellia Jazz Band—*That's My Home* (Jazzology, 1995)

- Marcus Belgrave/Charlie Gabriel—*Marcus & Charlie: Detroit's New Orleans Connection* (WJS Jazz, 2002)
- Preservation Hall Jazz Band—*New Orleans Preservation, Vol. 1* (Preservation Hall, 2009)
- Preservation Hall Jazz Band—*That's It!* (Columbia Legacy, 2013)
- Charlie Gabriel—*Eighty Nine* (Sub Pop, 2020-21)

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## LEST WE FORGET



# JOHN LEWIS

BY GEORGE KANZLER

There is ample anecdotal evidence that the pioneers of bebop and modern jazz knew and admired the music of Johann Sebastian Bach. But the only one who ever recorded Bach's music was pianist John Lewis.

Lewis, co-founder and musical director of the Modern Jazz Quartet (MJQ), believed that jazz was as legitimate and dignified as Western Classical and throughout his long career he strove to present and advance jazz as part of the greater music establishment. And he arrived at that idea early in his life, when jazz, in the Swing Era, was both America's popular and dance music. "I knew that jazz had ceased to be primarily a dance music in 1939 when I heard Duke Ellington play at a dance. His music was too exciting to

dance to, you'd be afraid you'd miss something, it was so dramatic." Also, for Lewis, it was all music. Whether it was bebop or Bach, Swing or Baroque. He noted that jazz developed along Baroque lines, as he told Gary Giddens, "specifically the linearity of Charlie Parker's music or the call-and-response writing of the big bands."

When Lewis was asked if his training (he had a Masters degree) in European art music influenced the music of the MJQ, he said: "No, it is only one of the means to an end. I'm only conscious of finding a means to some variety...I use my own imagination to find things, to find a correct way to manipulate tones. Since we are using a harmonic system that comes from Europe, we have to learn to use it."

Lewis (May 3rd, 1920 - Mar. 29th, 2001) was raised by his grandmother and great-grandmother in Albuquerque, NM and studied music and anthropology at the University of New Mexico. In 1942 he began serving in the Army as pianist in a band where he met and formed a lasting friendship with drummer Kenny Clarke, one of the architects of bebop. Upon leaving the Army in 1945 he moved, at Clarke's urging, to New York and enrolled in the Manhattan School of Music, but spent much of his time in the 52nd Street jazz clubs

where bebop was fomenting. Upon hearing Lewis' "Bright Lights" (which was renamed "Two-Bass Hit"), Dizzy Gillespie hired him as an arranger for his big band, Lewis also taking over the piano chair when Thelonious Monk left in 1946.

The roots of the Modern Jazz Quartet were in that Gillespie big band's rhythm section, which brought together Lewis, Clarke, vibraphonist Milt Jackson and bassist Ray Brown. That foursome played as an entr'acte spelling the big band at gigs. After the big band's demise (1948) Lewis worked and recorded with Charlie Parker and on Miles Davis' *Birth of the Cool* nonet sessions. But in 1951 the quartet reformed as the Milt Jackson Quartet, changing its name to Modern Jazz Quartet in 1952. The group became a leaderless cooperative because, according to Jackson, "John was not going to be a sideman for me and I was not going to be a sideman for him. A collaboration had to come about." Lewis was the MJQ's chief composer, but he really put his conceptual stamp on the group after Brown and Clarke left and were replaced by bassist Percy Heath and drummer Connie Kay by 1954. As Heath explained it: "John had this idea to write some  
(CONTINUED ON PAGE 31)

# ARKADIA

BY KEN DRYDEN

Labels run by true jazz fans are a special breed, although a big challenge is finding a balance between seeking favorite artists and keeping the business profitable. Bob Karcy, already a music industry veteran when he launched Arkadia Records in 1995, has proven himself to be a forward thinker who is able to evolve in this constantly changing market.

After touring Europe for a time, Karcy managed artists and worked as an independent music producer in the US. But Karcy was restless and moved back to Europe, working as an independent licensing agent, as he explained, “I worked with the French television networks and got access to their archives and saw that they had hundreds of jazz concerts, operas and ballets. I made an arrangement to license their product around the world, then they suggested that I license them myself.” With the growing interest in consumer home video, Karcy founded V.I.E.W. Video, where he initially made VHS tapes then switched to DVDs.

Karcy’s next step was to expand into CDs, which led to his launch of Arkadia Records. He noticed that many of his favorite veteran jazz artists had short-term deals with labels, but he wanted to give them a home. Karcy signed a number of well-known players, including Billy Taylor, David Liebman, Benny Golson and Joanne Brackeen. Karcy noted, “We wanted to have a mix of musicians, some well-known and artists we thought had talent. I met Nigel Clark at Midden in

Cannes; he was showcased in a big band of 13 guitarists. We wanted to take a more international approach. We signed the wonderful German pianist Uli Lenz, the Brazilian groups Nova Bossa Nova and Pé De Boi. I’ve always liked cultural diversity, both musically and people in society. I’ve lived in different countries and appreciate different kinds of music and hoped that we could make a difference presenting these artists.” Karcy also recorded saxophonist TK Blue’s debut CD as a leader and licensed historic French recordings by Edith Piaf, Josephine Baker, Claude Trenet and others for his vocal sub-label Arkadia Chansons.

Arkadia Records stood out from its first CD in 1997, Billy Taylor’s *Music Keeps Us Young*. Not only did musicians have freedom to choose repertoire and players, but Karcy’s high standards for each release also meant excellent audio and striking covers with color photos and a unique foldout booklet giving ample room for detailed liner notes and artist comments, printed in a readable font size.

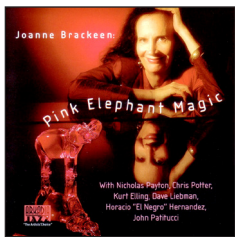
After several Grammy nominations and widespread critical acclaim, Arkadia was on a roll, though changes in consumer music consumption caused Karcy to pause the recording of new music. He explained, “When we started it was the heyday of the CD market, which no longer exists in any appreciable form. The music industry has evolved from physical to digital product, which creates a new business world on how to deal with artists and how to formulate a plan that is successful today. They need a team more than ever because it is hard enough for artists to keep their chops up, travel for gigs and do their music. Artists who want to be leaders are under tremendous pressure. If you’re an artist who is primarily an

educator and doing occasional gigs as a sideman, it is a different story. But a leader has an obligation to be up to date with all the social media and all the new promotional things, you need to put together a team to do that.”

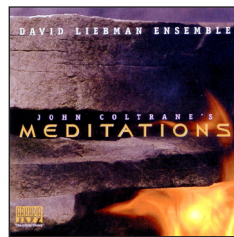
Karcy is still committed to making new albums for now, emphasizing, “We intend to do them as physical CDs and select titles as vinyl LPs, which is difficult today because it is hard to find a manufacturer who will deliver. They’re giving delivery times of up to eight months. We offer our products through all the distributors, Bandcamp and artists occasionally take CDs on the road with them. The future looks to be incrementally more digital. In the last couple of years, digital revenue has far exceeded the sale of physical product. Jazz radio still wants CDs, so it is hard to generate physical product just for radio and promotional purposes.”

Karcy is excited about his new and future releases, explaining, “We’re going into the studio to record a new TK Blue album. We’re very high on a new artist, Tete Di Babuya, a very unique, interesting singer, composer and violinist from Brazil. Her lyrics are exceptional, with great twists and irony. She speaks perfect English and Portuguese and sings in both. We’re signing another Brazilian artist and looking for new artists in the United States. We’re also releasing some things in the can. We’d have artists record two or three tracks that were a tribute to, songs of or inspired by a major artist. We’re continuing our Thank You series with tributes to Thelonious [Monk] and Miles [Davis]. We’re doing that through the Arkadia Jazz Allstars, an ongoing group in itself of a variety of

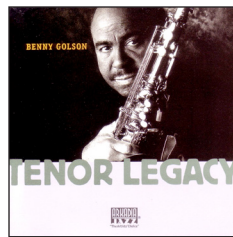
(CONTINUED ON PAGE 31)



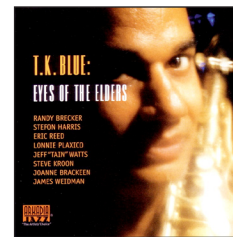
*Pink Elephant Magic*  
Joanne Brackeen



*John Coltrane's Meditations*  
David Liebman



*Tenor Legacy*  
Benny Golson



*Eyes Of The Elders*  
T.K. Blue



*Music Keeps Us Young*  
Billy Taylor

## VOXNEWS

# ENDURANCE

BY SUZANNE LORGE

Last year, Cellar Music Group formed a partnership with the SmallsLIVE Foundation, aligning their shared mission of bringing quality jazz to the world. On Jul. 15th the collaborators will drop their inaugural release from the SmallsLIVE Living Master Series, **Sheila Jordan’s Live at Mezzrow**. Taped just last year on Oct. 25th, this is Jordan’s first live recording in a decade and features one of her favorite rhythm sections: pianist Alan Broadbent and bassist Harvie S. The album comprises many of Jordan’s now-classic tunes: her clever ode to Charlie Parker, “The Bird and Confirmation”; brisk, bebop take on “The Touch of Your Lips”; and solidly swinging “Lucky To Be Me”. But it is Jordan’s off-the-cuff remarks, with her frank humor and ever-present warmth, that make you want to lean into the record. Smalls/Mezzrow owner Spike Wilner deserves a major hat tip not only for forming the nonprofit SmallsLIVE Foundation in April 2020—a quick response to musicians’ need during the pandemic—but for his early adoption of streaming technology for club performances.

Like Jordan, **Rosa Passos’** extensive discography helped shape vocal jazz over the last half-century. The

Brazilian singer/guitarist is a foremost interpreter of bossa and samba, especially the works of songwriters Dorival Caymmi, João Gilberto and Antônio Carlos Jobim. But she also writes her own tunes, like “Dunas” and “Juras” (both with Fernando de Oliveira), light, fast-clip songs that come alive under her delicate touch. She and her quartet recorded these two songs (along with seven others) at the Copenhagen Jazzhouse in July 2001 and last year Storyville released these nine tracks as *Dunas-Live In Copenhagen*. Passos, who rarely tours in the U.S., will be at Dizzy’s Club (Jul. 14th-16th).

30 years ago this summer, Bryant Park reopened after a four-year renovation project and quickly became one of the city’s most visible outdoor performance venues. Over the decades, it has presented scores of free summer shows in partnership with some of the city’s leading performing arts organizations, among them Carnegie Hall, New York City Opera, Alvin Ailey American Dance Theater and several Broadway and off-Broadway companies. This year Carnegie Hall Citywide will sponsor several free vocal jazz concerts in the Park. You can catch high-wattage **The Baylor Project** (Jul 8th), quirky, brassy **Squirrel Nut Zippers** (Jul. 15th) and charming **Nellie McKay** with The Hot Sardines (Jul. 29th).

Such a difference. Back in July 2020, Bryant Park was just starting to reemerge after lockdown. Audiences wore masks and spaced the park’s moveable

bistro chairs six feet apart, when such unprecedented maneuvers were the only precautions against a possible coronavirus infection. Singer/pianist **Daryl Sherman**, who played the first concert of the Bryant Park Piano Series that summer, returns to the series this year (Jul. 4th-8th). When so much has changed, there is comfort in artists like Sherman, whose understanding of the Great American Songbook spans time and circumstance.

**Myriam Phiro** embodies the word *chanteuse* most engagingly. Her strong emotional delivery of French standards recalls smoky Gallic *boîtes* of another time. This Bastille Day (Jul. 14th), she will present Soirée en Musique with her gypsy jazz band Nuage Rhythm at Joe’s Pub. The evening features select picks from the Franco/American repertoire, along with some excerpts from Phiro’s Tribute to Edith Piaf show, which sold out Joe’s Pub on the same date in 2019.

**Margot Sergent**, doyenne of the So French Cabaret, also honors the Little Sparrow with The Piaf Experience at the Birdland Theater (Jul. 28th). Sergent’s approach to the material is different from Phiro’s, however. Sergent, too, turns out skilled vocals, but she also plays jazz harp and piano in a tight string-based trio (guitar, bass). *Formidable*.

Summer Sass: **G. Thomas Allen**, the only fella ever to win the Sarah Vaughan vocal competition, plays Minton’s (Jul. 31st). And **Samara Joy**, also a Sassy Award alum, joins Joe Lovano and Bill Charlap at The 92nd Street Y (Jul. 26th) as part of Jazz in July. ❖

## IN MEMORIAM



**BOB BARNARD** (Nov. 24th, 1933 - May 7th, 2022) The Australian trumpeter was active since the '50s, getting his start with his older drummer brother Len's groups, then working with Graeme Bell, John Sangster, Jack Lesberg, Dave Dallwitz, Nancy Stuart and others to go along with leader dates for Axis, Swaggie, ATA, ABC, Dialogue, Calligraph, Opus 3, La Brava and Sackville. Barnard died May 7th at 88.



**VERNELL BROWN, JR.** (Aug. 13th, 1971 - May 23rd, 2022) The pianist released his first albums as a leader for A&M on either side of his 20th birthday and went on to work with Gladys Knight and Ronnie Laws and was a longtime member of Kenny Garrett's bands. Brown, Jr. died May 23rd at 50.



**JEAN-LOUIS CHAUTEmps** (Aug. 6th, 1931 - May 25th, 2022) The French saxophonist came up in the '50s with Henri Renaud, worked with Lucky Thompson, Kurt Edelhagen, Chet Baker, Daniel Humair, Martial Solal, Jef Gilson, Nathan Davis, Raymond Fol, Colette Magny, Claude Bolling, François Jeanneau and others and had a handful of leader or co-led releases. Chautemps died May 25th at 90.



**JUAN JOSÉ MOSALINI** (Nov. 29th, 1943 - May 27th, 2022) The France-based Argentinean bandoneón player had his own or shared releases since the '70s on Hexagone, Eigelstein Musikproduktion, Label Bleu, Indigo, Shanachie and other labels and collaborations with Patrice Caratini, 1984 World Music Meeting Ensemble, Tony Coe, Stockholm Jazz Orchestra and Dee Dee Bridgewater. Mosalini died May 27th at 78.



**PAUL PLIMLEY** (Mar. 16th, 1953 - May 18th, 2022) The Canadian pianist's first credits were with Walter Zuber Armstrong, Bob Bell, New Orchestra Quintet and Paul Cram, then albums for his own label, Nine Winds, Music & Arts, hatART, Les Disques Victo, Songlines, Intakt and others and work with Cecil Taylor, NOW Orchestra, Dennis González, Barry Guy, Lisle Ellis, Andrew Cyrille, Henry Kaiser, Glenn Spearman, Günter Christmann and more. Plimley died May 18th at 69.



**VICTOR SCHONFIELD** (Dec. 19th, 1940 - May 3rd, 2022) The British jazz promoter organized numerous concerts starting in 1968 with his Music Now series, which included performances by AMM, Music Improvisation Company, Spontaneous Music Ensemble, Amalgam, Christian Wolff, Musica Elettronica Viva and Sun Ra Arkestra, produced records for Transatlantic and Cadillac and wrote liner notes for albums on Arista-Freedom, Black Lion, Deram, Emanem, FMP, Fontana and Matchless. Schonfield died May 3rd at 81.



**BERNARD WRIGHT** (Nov. 16th, 1963 - May 19th, 2022) Though the keyboard player is better known for his own funk albums and work with artists ranging from Doug E. Fresh to Chaka Khan, he did have credits since the '80s with Harvey Mason, Michal Urbaniak, Miles Davis, David Sanborn, Stanley Jordan, Charnett Moffett, Lenny White, Marcus Miller, Sadao Watanabe, Roy Hargrove, Snarky Puppy and others. Wright died May 19th at 58. ❖

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# FIMAV

BY KURT GOTTSCHALK



Makigami Koichi

After a canceled 2020 and truncated 2021, the Festival International de Musique Actuelle de Victoriaville (FIMAV) returned May 16th-22nd with a serious effort to hold true to the “International” in their name, although not without difficulties. Spanish singer Fatima Miranda and the Ukrainian singing group Dakh Daughters both had to cancel (although neither, it seems, for reasons of health or political conflict).

The gaps in the schedule were filled by a pair of past FIMAV invitees: Japanese vocalist Makigami Koichi who, on top of attending nearly every set of the festival, offered his own solo performance; and New York bassist William Parker, who took fine advantage of guitarist Ava Mendoza’s presence to present a version of *Mayan Space Station* with drummer Francisco Mela sitting in for Gerald Cleaver. Mendoza was already booked with Sean Noonan’s *Pavees Dance*. The latter’s prog-ish compositions are closer to Mendoza’s own music than Parker’s free-flow and *Pavees Dance* gave her an opportunity to share the stage with bassist Jamaladeen Tacuma, but the leader’s cartoonishness was a distraction. The *Space Station* was a better deployment for her, in a set dedicated to departed Canadian improvisers Ken Aldcroft and Paul Plimley. While the excellent 2021 record was composed or chopped into distinct cuts, here they flew into orbit and circled long. What may have been most notable were Mendoza’s flights of fancy, running freer than she often allows herself in her own projects. Electric guitars have a way of demanding attention but it was also astounding, again and as ever, to witness how many ideas Parker can have and deliver in a minute’s time and how much melody and rhythm Mela has at his disposal. It may have been a last-minute addition but it was, both in this reporter’s opinion and as often noted by others during breaks, a festival standout.

Koichi appeared in the smallish Église St-Christophe D’Arthabaska, a nicely resonant chapel also hosting concerts by the Quasar saxophone quartet and music for strings by Simon Martin. He played a sequence of short, unamplified pieces for voice, jaw harp, reed flute and toys that was as charming as it was mysterious. His enigmatic, sometimes rather alien, vocal techniques are familiar to those in the know. What was impressive here was how well he incorporated the small instruments into his syntax.

The Arabic/Québécois intersect—one of the hottest fountains of cross-fertilization in recent years with circles intersecting around the “A” Trio, Karkhana and the Praed Orchestra!—was well represented in the festival, which opened with a set by Egyptian singer Nadah El Shazly, now conveniently based in Montréal, a couple of hours from Victoriaville, where her bandmates Sam Shalabi (also Egyptian) and Radwan

Ghazi Moumneh (originally from Lebanon) make their homes. Their twin twang of buzuk and oud and Sarah Pagé’s harp elaborating on El Shazly’s sung pop-leaning melodies made for a fusion of a highly enjoyable order. The leader’s soulful, wrenching voice remained constant, supported online in peripheral ways by the rest of the band but not in need of support, like a cry in the night, not for help but of sorrow.

The Lebanese “A” Trio is celebrating 20 years of activity but only recently is gaining notice on this side of the Atlantic. Mazen Kerbaj (trumpet), Sharif Sehnaoui (guitar) and Raed Yassin (contrabass) make extreme use of extended technique and instrumental noise, but do so with an unusual and uncanny precision and commitment to form. They had played a few nights earlier at the Brooklyn Conservatory of Music (in a show produced by Issue Project Room) and the distinction between that essentially acoustic set and their meeting with the Victo sound (read: full, balanced and loud) was almost as fascinating as their own deep immersion into accidental sounds made purposeful.

Arabic influences might have begun to seem a bit suspect in this context for the festival closer, Vancouver jazz guitarist and oud player Gordon Grdina, had it not been so enjoyable. Grdina has long incorporated Middle-Eastern influences and instruments into his music and here did so with a pair of strong ensembles, *The Morrow* and *Square Peg* (uniting them into a septet at the end). Tight string lines and sensitive soloing typified both ensembles.

Like Grdina, guitarist Mary Halvorson offered the economical option of a double bill with a single leader. *Amaryllis & Belladonna* is a set of pieces for string quartet with her guitar and a second set for sextet, sometimes with the Mivos Quartet strings added. The overlaid guitar and strings was, at times, quite beautiful, but Halvorson’s arrangements for the quartet didn’t always work. With the jazzier sextet (trumpet, trombone, vibraphone, bass and drums), her playing was more confident and the compositions more complete. Proving that the sum of two parts is better than the best of both worlds, the three pieces by the combined tentet were exciting, evocative, bold, subtle and rich. While there is still room to grow, it is Halvorson’s strongest and most ambitious project to date.

Swedish saxophone powerhouse Mats Gustafsson made two appearances: in a duo with Colin Stetson and a trio with David Grubbs and Rob Mazurek. The duo represented perhaps two of the most muscular saxophonists around going not just head-to-head but neck-to-neck while also complementing and supporting each other through ever shifting improvisations and some nicely staticky electronic ornamentation. In the trio, Gustafsson’s consistently recognizable tone was supplemented by electronics in rather surprising pulse. With Mazurek’s trumpet and electronics and Grubbs’ electric guitar and voice, they circled into some at times fairly terrifying songs.

The fantastic Mopcut (vocalist Audrey Chen, guitarist Julien Desprez and drummer Lukas König) threw punch after punch in a late-night set that seemed to run a thread through disparate fabrics: Koichi’s vocal extremes; the power of the abstract trio; and electric guitar mastery. Their only record is three years old already, but they remain a band to watch.

Even with the considerable international showing, Québec made a strong presence, with the ensemble No Hay Banda playing pieces by Montréal composers Navid Navab and Ida Toninato. The latter’s works were especially striking, tickling the imagination as much as the ear with slow builds of potential energy. And *Pangea de Futura*, with members of Godspeed You! Black Emperor and thisquietarmy filled a space that Jeremiah Cymernan’s *Bloodmist* and Frank Vigroux’ *Forêt* only hinted at, a cosmic darkness, a heavy metal not reliant on rockism. The nine-piece band (1/3 drummers) succeeded not just by virtue of density but by fully occupying the zone they had

created. It was epic and just a little ridiculous.

Guitarist René Lussier is a regular at the festival. Having taken advantage of the pandemic lockdown to write his largest-scale pieces to date, he presented new works with an octet including reeds, strings, accordion, tuba and two percussionists. Taking Québécois folk as a starting point (as he often does), he built something that grew surprisingly loud and dense, with Koichi sitting in on a couple of songs. Although it fell on the second of the four nights, it felt—at least to this cultural tourist, returning to Victoriaville for the first time in a decade—like a homecoming and a fittingly grand finale. ❖

For more information, visit [fimav.qc.ca](http://fimav.qc.ca)

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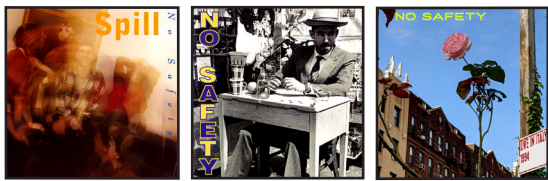
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**Spill | Live at the Knitting Factory | Live in Italy 1994**  
**No Safety (Knitting Factory-Cuneiform)**  
 by John Pietaro

No Safety forged new ground in the high times of 'Downtown' yet remains left to the squalor of myth and legend. Founded by harpist/keyboard player/vocalist Zeena Parkins and dipping into free improvisation as easily as post-punk, the band happily, brazenly knew no bounds. With a lineup completed by guitarists Chris Cochrane and Doug Seidel, bassist/vocalist Ann Rupel and drummer Tim Spelios (though the chair was initially held by Pippin Barnett), No Safety worked the hallowed underground, recording debut *The Lost Leg* at Noise New York in 1988. It was a festival of Alphabet City agitation, embracing noise as much as complex rhythmic shifts. Now a trio of releases by Cuneiform demonstrates the band at its most magical.

*Spill*, No Safety's second studio recording (1992), displays the band's early no wave roots alongside stunning exhibits of performance practice and with lyrics memorializing vital struggles of the day. Finally rereleased, remastered and sounding amazing, this digital download-only release is a historic necessity. Blasting off with "Oh No" in which Rupel and Spelios engage in a glorious rhythmic chase, ducking and weaving through cross-guitar torrents as the bassist's desperate vocal is shouted forcefully. The band reveled in the kind of West African-inspired, interlocking guitar lines Robert Fripp melded into music philosophy, often within polyrhythms split over each linear part. Even when such structures were woven over a standard 4/4, the parts shone and often erupted into instrumental segments bearing odd-time signatures (i.e., "Distraction", a pummeling song of rampant materialism). But the band's artistry comes to fruition with "Sad", its meters of 7s and 9s, established in additive patterns, careening through dire lyrics of AIDS crisis alienation. And then there is "Post-Nature", its dystopian message in jaggedly placed vocals before shredding the airspace with an alternating 9/8-10/8 groove. Cochrane's moving, poetic liner note, alarming still, casts a deserved pall on the era filled with division, homelessness and frightening death rates. He echoes this in "A Sense of Ruin", blending gentle balladeering, intense 6/4 palpitations and banshee guitar.

1993's *Live at the Knitting Factory*, explodes in sound and energy from its birthing moments. Swinging hard in upbeats, screaming banshee-like in dual guitars, drums and bass throbbing almost painfully, "Take Me", a driving ska number, opens the album like a cold blast of arctic wind. "Definition" echoes '80s King Crimson with female vocals befitting The B-52s, Bush Tetras and The Waitresses. Listen especially for the middle section where Parkins mixes it up with the guitars, bathed in distortion and harmony's liberation. Here and throughout, almost percussive electric bass wraps around the lines of the others like a boa, gnarly, caustic and ceaseless. This becomes most evident with the instrumental section of "Someone"; ah, there is much to be said for the raw strength of this scene in this period. Oddly, each cut seems to fade out before the obvious audience rapture, even prior to any kind of extended improvisations. Still, the thunderous crack of Spelios' backbeat propels us to the next and next and next cut. As always, Cochrane embraces the socio-political oeuvre of the day and this is heartily reflected in "Eight-Year-Old with an Uzi", its howling, chromatic blues testifying along with his vocal. At points, the pulsation becomes near overwhelming, with such tight drumming, snarling bass and hissing guitars, but here within a full band of improvisers. Is there any plausible reason these songs didn't invade the dance floors?

However, *Live in Italy 1994* is the lost jewel of this triptych. Brief, it documents the final performance of a tiring European tour, which begat the splintering of No Safety. For this outing, guitarist Kato Hideki had already replaced Seidel. Notably, Hideki's career soon blossomed with Parkins, Marc Ribot, John Zorn, Karen Mantler and many more. But this truly historic release, long disappeared, now cleaned up and mastered for future adulation, should bring the attention that had often eluded the band. The first selection, "A Monkey Definition", is a reconstruction of an Art Bears piece, juxtaposed with some of No Safety's own material and brandishing free solos. The room sound, at once rumbling and confining, contains the feedback and audience reaction for which you would hope. One can almost smell the blended scent of sweat and beer in every distorted note. "No Slave to an Unforeseen Future", based on the determined artwork of David Wojnarowicz, then two years gone from AIDS, is throbbing, empathic expressionism featuring effects-laden guitars and harp and the pained vocal of Cochrane. The bagpipe-like guitars of "Pavlov" implode into a rhapsodic instrumental suite moving through various tempi and genre before "Submerged Upside Down Devotion" takes this pastiche through funk, hardcore and something other. By this period, it is clear that the principals were highly confident of their skills and solo flights were among the features. The closer, which is actually the piece No Safety opened the show with, is "Take Me". The upbeat ska propulsion was not only retained but also put to the test. The B-section thunders across one's speakers, embellished by unexpected switches of time signature, which not only turns around the beat but the listener's very sense of stasis.

For more information, visit [cuneiformrecords.bandcamp.com](http://cuneiformrecords.bandcamp.com). Chris Cochrane is at *Ibeam Brooklyn* Jul. 1st, *The Owl Music Parlor* Jul. 7th and *411 Kent Avenue* Jul. 13th. See Calendar.



**I Want A Little Boy**  
**Kim Nalley Band (with Houston Person) (s/r)**  
 by Alex Henderson

It isn't hard to understand why singer Kim Nalley would choose Houston Person as her guest on *I Want A Little Boy*. Ever since Person emerged during the '60s, the big-toned tenor saxophonist has partnered with numerous vocalists. Their collaboration works consistently well on this solid soul-jazz outing.

The Bay Area-based Nalley is known for having a definite Billie Holiday influence, especially prominent on classics part of Holiday's repertoire: Carl Sigman-Bob Russell's "Crazy He Calls Me" and Arthur Johnston-Johnny Burke Depression-era standard "Pennies From Heaven". But the R&B element is impossible to miss on Nalley's inspired performances of Ray Noble's "I Hadn't Anyone Till I Met You", Charles G. Dawes' ballad "It's All in the Game" and Rudy Toombs' "Teardrops From My Eyes".

Jimmy Campbell-Reg Connelly-Harry M. Woods standard "Try a Little Tenderness" famously received the Stax Records/Memphis soul treatment from singer Otis Redding in 1966, but the song existed 34 years before that and Nalley, for all her soul-jazz inclinations, performs it as a torch ballad. As gritty as Nalley is on "Teardrops From My Eyes" and two arrangements of Billy Moll's "I Want a Little Boy" (one a vocal duet with Maria Muldaur), she shows her ethereal side on Fred Rogers' good-natured theme song from his long-

running children's TV show. And whatever type of song Nalley embraces, Person and Nalley's working band of Tammy Hall (piano), Barry Finnerty (guitar), Michael Zisman (bass) and Kent Bryson (drums) rise to the occasion. The veteran tenor saxophonist is featured on most of the tracks and Nalley makes him an integral part of her album, even listing him as co-producer.

Nalley is consistently appealing, what she lacks in originality made up for in soulful expression.

For more information, visit [kinnalley.com](http://kinnalley.com). Houston Person is at *Birdland Theater* Jul. 1st-4th, *Birdland Theater* Jul. 17th with the *Django Festival All-Stars* and *Grant's Tomb* Jul. 27th as part of *Jazzmobile*. See Calendar.

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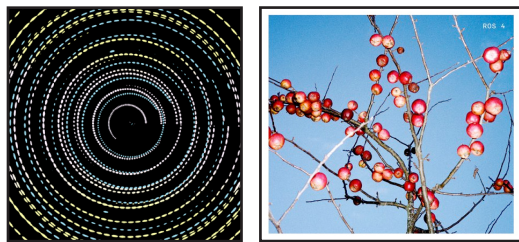
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- RedGreenBlue-*The End and the Beginning* (Astral Spirits)
- Samo Salamon & New Freequstra-*Free Distance, Vol. 2: Poems are Opening* (Fundacja Sluchaj)

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- Steven Bernstein & The Hot 9-*Manifesto Of Henry-isms (Community Music, Vol. 3)* (Royal Potato Family)
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- Tony Falco/Josh Sinton/Jed Wilson-*Adumbrations (Form Is Possibility)*
- Satoko Fujii/Joe Fonda-*Thread of Light* (Fundacja Sluchaj)
- Hard Rubber Orchestra-*Iguana* (Red Shift)
- Darren Johnston-*Life in Time* (Origin)
- Michael Leonhart Orchestra-*The Normyn Suite* (Sunnyside)
- Fred Moten/Brandon López/Gerald Cleaver-*Eponymous* (Reading Group)
- Punkt. Vrt. Plastik-*Zurich Concert* (Intakt)
- John Yao's Triceratops-*Off-Kilter* (See Tao Music)

Andrey Henkin, Editorial Director



*Arcades*

Anthony Coleman/Brian Chase (Chaikin)  
...im Gebirg  
Studio Dan/Anthony Coleman  
(Records & Other Stuff)  
by Kurt Gottschalk

In a career dating back 30 years (at least counting from his neo-klezmer *Disco by Night* debut), pianist/composer Anthony Coleman has proven himself a veritable hydra of musical reconsideration and reworking. He has applied his many heads, with great success, to early jazz and ragtime, Jewish traditions, 20th Century classical and Downtown improvisation, sometimes with self-effacing humor, sometimes with great seriousness. It is hard to know what to expect next from a musician so fascinating because he seems so endlessly fascinated himself, but it is rare that his projects don't hit at a high level.

Two recent releases suggest the variegated prongs of the trident he wields like some new music Neptune (and, yes, I'm quite willing to flog this metaphorical Pegasus to death). In one, we hear Coleman in free-flow in an intimately recorded dialogue with drums. In the other, a commission from an Austrian ensemble with a proven interest in the NYC downtown, Coleman the composer responds to the great history of 20th Century Viennese music, but doesn't close the door to other strains of inspiration and contemplation.

Adding to the headiness, *Arcades*, Coleman's duo with Yeah Yeah Yeahs drummer Brian Chase (released on Chase's Chaikin imprint) takes its cues from Walter Benjamin's *The Arcades Project*, an unfinished critique of the Parisian bourgeoisie to which the philosopher devoted more than a decade leading up to World War II. There is plenty of grist for the mill there and, if one so chooses, one can listen for (and find) opulence, decadence and hectic urban pace in the music. One can also, of course, ignore all of that, but either way, the album is a cerebral joy: five active and often ebullient tracks, beautifully recorded and mixed by Jeff Cook. The detail of the recording is as enjoyable as the spirit in the playing.

It takes a mind like Coleman's to draw a connection between Second Viennese School composer Anton Webern and '70s punk minimalism, but it is there plain as day in the short outbursts of singular expression. Coleman goes further to draw connections to Thelonious Monk's gestural language in the liner notes to *...im Gebirg*, his truly exciting album with Studio Dan. The ensemble was founded in 2015 and has commissioned and worked with Anthony Braxton, Fred Frith, George Lewis and Elliott Sharp, among others. They are, in other words, quite adept at realizing the ideas of composers who color outside the lines.

As with the Walter Benjamin inspiration, however, the influences at play on *...im Gebirg* aren't worn on the sleeve. Journalist Thomas Mießgang draws further allusions in the liner notes, finding links to Glenn Branca, Morton Feldman and Sun Ra. Those are certainly all ingredients in Coleman's cooking pot, but the half-dozen pieces aren't cheeky pastiche. He makes good use of the small chamber orchestra: three strings, two woodwinds, two brass, a drumkit and both himself and Michael Tiefenbacher on piano and harmonium. The music is very much composed (improvisation would seem to be at a minimum) and, if not without precedent, singular in its exposition and singularly Coleman's. Recorded live at Porgy & Bess in Vienna in 2019, the pieces (with the exception of the opening track) fall into a tidy five-seven minutes each, with a through-line suggesting an

emotional arc, if not a narrative one. The exception that proves the rules in place comes in the penultimate "Orgelstück", a quartet improvisation for bass, drum and both keyboard players, which is nicely uncentered and sadly seems cut short.

Coleman is quite too humble to be called a god. He makes no claims to Neptune status. He is no Perseus freeing Pegasus from the head of Medusa only to be beaten by an unimaginative journalist thirsty for allusion. But he is an absolute master of improvising upon, composing within and advancing the traditions born of jazz. These two records are neither the first nor the last times he has proven that, but prove it they do.

For more information, visit [anthonycolemanandbrianchase.bandcamp.com](http://anthonycolemanandbrianchase.bandcamp.com) and [studiodan.at](http://studiodan.at). Coleman is at *The Stone at The New School* Jul. 1st. See Calendar.



*Smoke Sessions [Remixed]*  
Nicholas Payton (Smoke Sessions)  
by Jim Motavalli

There is nothing inherently wrong with smooth music—it doesn't all have to be jagged edges. Nicholas Payton's original *Smoke Sessions* with bassist Ron Carter, drummer Karriem Riggins and two guests—George Coleman (tenor saxophone) on "Big George" and Isaiah Sharkey (guitar) on "Gold Dust Black Magic"—is a pretty laid-back affair. Payton's Fender Rhodes work smooths it out somewhat, but it is still firmly jazz, or what Payton calls "#BAM" (Black American Music).

Now we have four of the tracks remixed, three by Riggins and one by producer/instrumentalist Tomoki Sanders. The results take out even more wrinkles, but it is plenty jazzy. The immediate antecedents are the records of French producer St. Germain and the entire *Jazz is Dead* series, which resurrects '60s-'70s star players in decidedly modern, hip-hop-influenced settings. Some of that music works and some of it doesn't. These remixes mostly do, as chill-out music.

Coleman's saxophone is still upfront on "Big George", but now surrounded by bubbling percussion. It is definitely funkier, though Coleman—now 87 and in fine form here—is always going to sound like himself; no Tom Scott commercialism enters his grooves. "Levin's Lope" is larded with ghostly vocals, handclaps (maybe electronic), a more insistent beat from Riggins and the bassline from Payton's own "Cyborg Swing". It goes down easily.

"Gold Dust Black Magic" is now dub-inspired and Payton, playing a few repetitive phrases, sounds like late-period Miles Davis, dropped into a packaged background. The results aren't better than the rather spare original—probably not the intent—but it did produce a track much more likely to be played in a club.

Sanders' one track, "Hangin' In and Jivin'", is a lot like "Gold Dust Black Magic", but also has what sounds like sampled voices, lots of percussion and an insistent electric bassline. The New York City-based saxophonist is just 28, so there is a real reaching across the generational aisles here. Payton himself commented about these tracks: "I hope it highlights there's not such a disparity between more traditional styles and current ones." Fair enough. Keep the original *Smoke Sessions* for Sunday morning and maybe play the remixes at the Saturday night party.

For more information, visit [smokesessionsrecords.com](http://smokesessionsrecords.com). Payton is at *Blue* Jul. 5th-10th. See Calendar.

## UNEARTHED GEM



*For Lennie Tristano (Solo Piano 1970 & 1997)*  
Sal Mosca (Fresh Sound)  
by Marc Medwin

"Individuality is such a big part of creation," states Sal Mosca in *Un-Sung*, the only documentary on the still-underappreciated pianist (who died 15 years ago this month). He could just as well have been speaking of his mentor, equally neglected Lennie Tristano, for whom much of the material on this superb disc was apparently recorded in 1970.

This is the earliest available documentation of his solo pianism. Again, we owe this bounty to Mosca archivist Don Messina, who also provided the material for the November 1992 concert *Talk of the Town* on Sunnyside. Here we have some of that repertoire more than 22 years earlier, recorded in Mosca's home studio and having somehow escaped the fire that destroyed everything, including his piano. On the box was written: "For Lennie Tristano".

What is abundantly clear is the staggering musicianship and contemplative dedication imbuing every gesture. Dig the accented right hand opening "All the Things You Are". The diverse ingenuity of phrase, displacements, chromatic inflections and arpeggiated harmonies, implied or otherwise, can be traced back to Tristano only in their unpredictability as the left hand whispers the slightest intimations of stride. The multifarious freedoms reached from within the tune's harmonic framework, which may be the real constant in both Tristano and Mosca's musicianship, are overwhelming. How many melodies are we actually hearing at 3:26 beyond the right-hand complexities? Similar ambiguities pervade "Talk of the Town", especially when the right hand heats up at 1:24, sweeping aside everything preceding with rocketing and diving runs at lightning speed. The harmonic invention exhibited over the next 10 seconds is equal parts confounding and exhilarating. It would be difficult to imagine the block chords that then take over the texture failing to please Mosca's teacher in this fresh and historically multivalent context. We are even treated to the medley approach that would become such an integral component of Mosca's later work. The way "Night and Day" lopes and swings effortlessly into "These Foolish Things" is a wonder.

The two 1997 selections, recorded for a WKCR broadcast, speak to an increased introspection, a loosening of virtuosity's hold in favor of temporal exploration. What a joy it is to hear Mosca's ruminations on Bix Beiderbecke's "In a Mist", that rollicking mixture of Scriabin, Debussy and ragtime he would tinker with and finally record on piano. Mosca elongates both rhythmic and harmonic activity in the service of spontaneity, making the piece his own as he discovers the ramifications of each tone and chord. Each statement of the melody is slightly different, but none of it prepares for the harmonic challenges of "Stella by Starlight" capping the program. It is late Tristano again but transmogrified, viewed through the floating lens of a Bach chorale. The juxtaposition of the two tracks seems to sum up both Mosca's multifaceted playing and the disc as a whole, a magnificent entry in his catalogue.

For more information, visit [freshsoundrecords.com](http://freshsoundrecords.com)

## GLOBE UNITY



**Estelar**  
**André Matos (Robalo Music)**  
**17 Compositions**  
**Guillaume Gargaud (Panoramic/New Focus)**  
**Glühen**  
**Thomas Maos (Way Out)**  
 by Tom Greenland

It has been a while since this column treated solo guitar projects (Nov. 2017) but the challenge remains the same: 6 strings, 10 fingers, countless choices. This month features soliloquists from Portugal, France and Germany meeting the challenge their own way.

Lisbon-born André Matos now resides in NYC. *Estelar* is a succinct, spartan introduction to his low-key but highly evocative solo style, a mix of Indian classical sensibility à la Vishwa Mohan Bhatt, wherein each note of a particular mode is sequentially introduced and established as an individual color, and Mississippi Delta blues techniques, high keening, slide-driven melodies soaring over thumb-struck bass notes with minimal chording. The ten short tracks—averaging three minutes—are akin, based on open-string drones (low E-string tuned down to E-flat, D, D-flat or C for contrasting pitch centers) with upper register melodies spooling out leisurely, each tone caressed and lingered over. Three tracks have discreet overdubs; the others are single takes, all close-mic'd to pick up string noises, an integral hue of the sonic palette.

Le Havre-based Guillaume Gargaud takes a relatively purist approach to *17 Compositions*: bare hands (not even a slide) on steel-string acoustic guitar, single takes (no overdubs), every track less than two minutes long. The compositions are abstract and oblique, eschewing droning bass-notes or obvious tonality—though many make indirect references to the pitches C or B—to give the album an intimate, improvisational character: the former due in part to audible breathing marking off each phrase with a faint but clear inhalation, the latter attributable to the elusive compositional structures suggestive of contemporary classical serial works. Gargaud achieves a beautiful balance of contrasting interactive parts, introducing variety via diverse techniques—leaping trills, half-bends, sparkling harmonics, muted tones, slow glissandos, crunchy poly-chords—featured in select spots, or else melded together in quick succession, as on the timbrally rich 13th track.

Thomas Maos' *Glühen* embraces electronica, the Tübingen guitarist using his solid-body electric more as a trigger/conduit for a bevy of samplers, sequencers and signal processors than as an acoustic signature. A multimedia artist who brings cinematic vision to music, he employs various implements and stomp pedals to evoke effects sounding like anything but a guitar: crinkles, crackles, rattles, bangles, squeaks, scratches, chimes, whistles, buzz-saws, dental drills, depth sounders, duck calls, church organs, fire alarms, plunging sirens, fireworks, cascading bombs, low-flying helicopters, breaking waves and the like. The dramatic arc of many of the dozen tracks—which vary in length from just over 2 minutes to just under 12—is largely sustained by contrasts of timbre and texture, mixed so that each distinctive sound is panned to opposite sides of the stereo mix, creating an engaging 'dialogue'.

For more information, visit [robalomusic.com](http://robalomusic.com), [newfocusrecordings.com](http://newfocusrecordings.com) and [elektrogitarre.de](http://elektrogitarre.de)



**tête-à-tête**  
**Stefan Bauer/Michael Heupel (JazzHausMusik)**  
 by Anna Steegmann

Stefan Bauer (vibraphone/marimba) and Michael Heupel (flute) played together at the "Vibraphonissimo" festival in Fürth, Germany, in 2020, recorded by Bavarian Radio. Part of it became *tête-à-tête*, their first duo album, and while they have worked together since the late '70s this album feels innovative and new.

Bauer, New York-based since 2001, has been playing piano in local German jazz bands since he was 17. In addition, he studied the trombone and later vibraphone. He has performed with the Vienna Art Orchestra, NDR Big Band and led several ensembles. Heupel, based in Cologne, where he teaches jazz flute at the University of Music, founded a quartet in the '90s, performed as a soloist and in many ensembles and toured Asia, Africa and Latin America with Norbert Stein's Pata Masters. Bauer has also traveled the world and brought his impressions of various cultures into his playing style. This album is a tribute to their musicianship, curiosity and openness.

For the ten-track, 40-minute program, the musicians take on diverse functions, tasks in a traditional ensemble distributed among several players. Bauer states that the duo pursues their often interlocking interests in different styles, forms, sounds and rhythms. The album has individual compositions, three jointly-written tunes and interpretations of Smt. R.A. Ramamani's "Kartik" and Hermeto Pascoal's "Chorinho".

One track is called "Meditation", but, in a way, most of the tracks are meditative. "Kartik", dreamy and exhilarating at once, stands out. Bauer takes center stage until slow, elongated playing from Heupel emerges. Then, the beautiful melody picks up pace, becoming faster and looser until it fades slowly by returning to the theme. "Summer's Embrace" delights with an easy groove, "Miniatur I" is short and minimalistic, "Miniatur II" more experimental and less melodic and "Happy Jack" swirling and turbulent. "Adieu" mesmerizes with melancholy flute tones and "Chorinho" alternates between lively and slow tempi.

The interaction is intricate, vivid and delicate all at once. Listeners will relish this musical meeting.

For more information, visit [jazzhausmusik.de](http://jazzhausmusik.de). Bauer is at *Sunset Park Library* Jul. 7th. See *Calendar*.



**While We Were Gone (Live at Soapbox Gallery)**  
**Paul Jost Quartet (Jammin' Colors)**  
 by Marilyn Lester

Several things about Paul Jost inform his singing style and music choices. Foremost, his vocalizations are unique and individual, derived from a lifetime as a drummer. He is also a thinker; intelligence permeates the lyric and narrative of his music and he is political in a positive way. Jost deeply cares about social issues. The subtitles of the two CDs that make up *While We Were*

*Gone (Live at Soapbox Gallery)* declare that last point; "Poetic Justice" and "An Appeal for Reason" are titles but also dramatic, assertive and heartfelt recitations, the latter about the events of Jan. 6th at the Capitol. The former begins with a soulful "Shenandoah" (traditional), ending with a few bars of "The Star Spangled Banner" before the recitation of "Lies of Convenience". There follows a balladic "Forever", in memory of George Floyd, ending with a burst of an excerpt from "Who Says?" The narration of "An Appeal for Reason" is followed by a beseeching a cappella "If I Ruled the World" (Leslie Bricusse-Cyril Ornadel). A number Jost wrote in 1995, "Livin' in the Wrong Time", a folk-style ballad, still relevant today, follows next.

Yet, all of Jost's output is deeply felt, often with raw emotion. It would be easy to imagine him in the bohemian Greenwich Village scene of the '50s-'60s, but he is an updated version and most certainly of this age. The two CDs are largely composed of standards, but transformed through the lens of creative expressionism. He scats and produces various vocalizations that sometimes glance sideways at singing. "Bye Bye Blackbird" (Ray Henderson-Mort Dixon) begins as a parlando to Jim Ridl's haunting piano. It bursts into swing and a fair amount of scat, ending on a slow tempo with Jost in melancholy sentiment. This kind of arrangement is prime Jost. He has the capacity to think out of the box and while he may not be everyone's cup of tea, for those who appreciate his fearless creativity, his material is an eye-opening treat. A bluesy, hip "Centerpiece" (Harry Edison-Jon Hendricks) is full of scat and talk-singing, plus shows off Jost's mastery of the harmonica. There is also an extended piano solo by Ridl and others by bassist Martin Wind and drummer Tim Horner. An egalitarian, Jost uniformly gives his band ample opportunity to shine in their solos; in fact, they are seldom in the background, instead playing with Jost as an integrated, synergistic whole. Closest to a standard interpretation of material is "My Foolish Heart" (Victor Young-Ned Washington) in a light swing version with the energetic bass of Lorin Cohen providing a steady, toe-tapping rhythm. Jost delivers the song with a strong feel for jazz and vocal dynamics, which work with emphatic phrasing to give the number zest along with emotional depth. "Sunshine Superman" (Donovan) is transformed into an extravaganza of rhythm. An extended drum solo opens it, followed by Jost singing several bars of the tune as a story song. The rest is instrumental and some scat, for a total of more than seven minutes of musical exploration. Define Jost as you will, but what is indelibly true is that in all ways he is a remarkable storyteller.

For more information, visit [jammincolors.com](http://jammincolors.com). This band is at *The Bitter End* Jul. 10th and *Soapbox Gallery* Jun. 26th. See *Calendar*.

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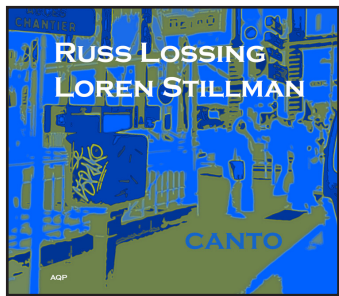
**Thursdays: 8 & 9:30 pm**  
 Adam Kolker/Jeremy Stratton with guests  
 Dick Oatts (Jul. 7th) | EB Silverman (Jul. 14th)  
 Sasha Dobson (Jul. 21st) | Hery Paz (Jul. 28th)  
 5-7 pm: Happy Hour with Marta Sanchez

**Fridays: 8 & 9:30 pm**  
 Loren Stillman (Jul. 1st) | Spin Cycle (Jul. 8th)  
 Jonathan Michel (Jul. 15th) | Gil and Any Defay (Jul. 22nd)  
 Simon Willson (Jul. 29th)  
 5-7 pm: Happy Hour

**Saturdays: 6-7:30 pm**  
 Neal Kirkwood (Jul. 2nd) | Michael Kanan (Jul. 9th)  
 Santiago Liebson (Jul. 16th) | Steve Cardenas (Jul. 23rd)  
 Bruce Barth (Jul. 30th)

**8 & 9:30 pm**  
 Michael Weiss (Jul. 2nd) | Ron McClure (Jul. 9th)  
 Garvin Blake (Jul. 16th) | Caleb Wheeler Curtis (Jul. 23rd)  
 Kazemde George (Jul. 30th)





**Canto**

Russ Lossing/Loren Stillman (Aqua Piazza)  
by Ken Dryden

Both pianist Russ Lossing and alto saxophonist Loren Stillman have shown themselves to be adventurous instrumentalists and composers throughout their careers, whether with their own bands or playing with others. They have worked together on a number of CDs over the last quarter century, but this is their first duo date. This session of modern music sounds very spontaneous, at times hinting at free improvisation while still retaining the essence of being composed.

The chemistry between the players is phenomenal, their intuitive reactions to each other on par with the best of piano-saxophone duos, producing music that is introspective, unpredictable and emotional. Stillman's "Her Love Is Like Kryptonite" has a pensive air as Lossing introduces it unaccompanied while the saxophonist conveys both beauty and sorrow in his haunting solo. The saxophonist's "P" seems like a ballad, though it is not set in a traditional format, yet Stillman never loses his lyrical sound. Lossing's turbulent "Channel" is noteworthy for its staccato theme, which develops into a freewheeling, dramatic atmosphere. The pianist's "Canto" has the feeling of loneliness and despair, with the piece growing in

**Andrea Wolper**



St. Peter's Sunday Jazz Vespers (6/12-7/3)

William Parker's "Sutras for a Suffering World" Vermont tour (6/17 -19)

Settlers Inn, Hawley PA (6/29)

Sunday Vocal Jam, online (7/10)

Trio with Michael Howell & Ken Filiano

Pangea, NYC (7/13)

Andrea Wolper & Mary Foster Conklin  
with John Di Martino & Ken Filiano

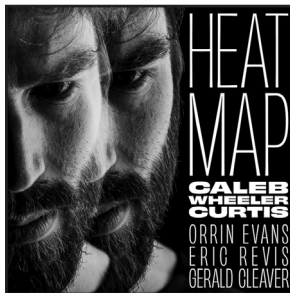
Jazz Singer's Preparedness Guide:  
6 week class (starts 7/5) online CJC.edu

Voice & Bass Duos Masterclass (7/24)  
Andrea Wolper & Ken Filiano  
Berkeley, CA in person at CJC.edu

[www.AndreaWolper.com](http://www.AndreaWolper.com)

dissonance as it progresses. Lossing's "Whispers" sounds more thoroughly composed than the other songs, with a more traditional structure and fewer detours from its melodic path, though the pianist and saxophonist are no less intriguing in their inventive improvisations. "Move On In" is the sole collaborative composition, with a degree of mystery and foreboding from spacious piano and mournful saxophone. The success of this meeting should convince Lossing and Stillman to explore this format further.

For more information, visit [russlossing.com](http://russlossing.com). This project is at Ibeam Brooklyn Jul. 12th. See Calendar.



**Heatmap**

Caleb Wheeler Curtis (Imani)  
by Dan Bilawsky

Even those familiar with saxophonist Caleb Wheeler Curtis' standout work—two previous leader dates, contributions to collective entities like Walking Distance and Ember, his presence in pianist Orrin Evans' orbit—cannot say that they truly know the depths within it. An intrepid creative with a broad understanding of this music and the wisdom to avoid being boxed in by that perceptiveness, Curtis has carved out a place for himself at the junction where known and unknown meet. No two efforts he makes sound the same, yet all bear the marks of his intelligence, curiosity and fearlessness.

*Heatmap*, 10 originals composed during Curtis' four-week MacDowell Fellowship residency in New Hampshire during the spring of 2021, finds the saxophonist in heavy company, with Evans, bassist Eric Revis and drummer Gerald Cleaver. Inspired by his surroundings during that writing period and reflecting nature's expanse, the music leaves plenty of breathing or blowing room while simultaneously maintaining its structural integrity. The trust he shows in offering that space and freedom to his bandmates—bold, world-class improvisers—pays dividends.

Opening with the title track, where the mercury rises through and after successive entrances from Evans, Cleaver, Revis and Curtis, it is immediately clear that this is a combustible enterprise. Then the coolly capacious "Tossed Aside" comes along to show us what is on the other side of the coin, Curtis and Evans each stepping forward to wind their way through a fairly open floor plan. There is a return to jostling interplay with the surfacing of "Surrounding", a rambunctious ride owing a clear debt to Ornette Coleman's language. And Curtis and company are quick to calm after that, settling into the sediment for "Limestone".

That variety—movement between temperature zones, creating contrasting colors of intensity—is central to this album's success. And it always keeps one curious about what will come next. To that point, "Splinters" spotlights an energized and jaggedly communicative Curtis before the introspective "Trees for the Forest" takes a wide-eyed look at the woodlands. "Trembling" projects nervous energy contrasting with the mysterious, *sotto voce* sounds of "Whisperchant". And the puckish aggression of "C(o)ursing" gives way to the cycling anxieties of "Spheres". Seriously impressive in every way, this mood-shifting music leaves you breathless.

For more information, visit [calebcurtis.com](http://calebcurtis.com). This project is at The Jazz Gallery Jul. 15th. See Calendar.

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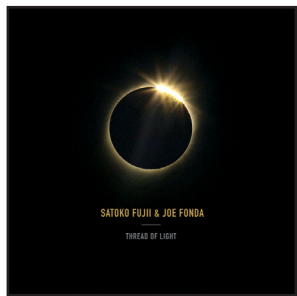
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**Thread of Light**  
**Satoko Fujii/Joe Fonda (Fundacja Stuchaj)**  
 by Jordannah Elizabeth

Japanese pianist Satoko Fujii and bassist Joe Fonda are explorers who know how to create atmosphere in ways that cannot be taught, only heard and experienced with openness, excitement and adventure. *Thread of Light* is the fourth in a series of duo recordings after 2015's *Duet*, 2017's *Mizu* and 2019's *4* (all released on Long Song Records), the pair becoming wondrously familiar with each another over the years. What is most amazing about the level of dialogue on *Thread of Light* is that this album was recorded at the height of the pandemic in 2021, individual tracks waxed thousands of miles apart in the players' respective homebases of Kobe, Japan and New York City.

The album is sumptuous and somewhat quiet. Opener "Kochi", a port city on the Indian coast of Malabar, also loosely translated as "small lagoon" in English, has a light feel, Fujii avoiding her instrument's lower register to make Fonda the underpinning of the song. "Fallen Leaves Dance" is much more fast-paced, feeling less like leaves floating down naturally during autumn than a storm, gusts of wind sending them swirling, dancing across the skyline of Central Park, leaves experiencing the movement of the bustling city.

The next two pieces, "Reflection" and "Anticipation", continue the album's arc of slow and quiet to swift and pleasantly sparse. The latter quality is a function both of the format as well as the admirable restraint of the players.

The album continues with inspiring, sensuous and satisfying tracks like "Wind Sound", which has Fonda on flute and Fujii on chimes in its introduction. The album gets slightly more eclectic with the players' use of secondary instruments but the duo's intent—evoking the presence of nature, light, wind, leaves and water—is unshakeable. They never stray from the foundation and theme of the album. You never quite know what Fujii and Fonda are going to do from track to track, which creates a sense of fun and spontaneity.

For more information, visit [fsrecords.net](http://fsrecords.net). Fonda is at Ibeam Brooklyn Jul. 16th with both Mara Rosenbloom and Barry Altschul. See Calendar.



**Guitar & Me**  
**Aleksis Glick (s/r)**  
 by Elliott Simon

One of many lessons from the pandemic is that to create and grow, jazz musicians need to play live with one another. Lack of work impedes career development

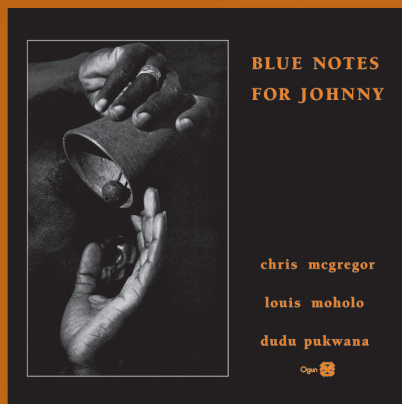
and oppresses financially. Recorded under those difficult circumstances, *Guitar & Me* is the debut solo release from guitarist Aleksis Glick. The session is a personal reflection on this environment through new music and fresh takes on familiar songs. Opener "With Ease" is an uncommonly strong self-penned tune. Glick shows off his bop chops and, as the title suggests, he is at home in this genre.

Sturdy compositions with memorable hooks and engaging structures characterize Glick's writing. As such, they are ready for the fuller realization a rhythm section would bring. The title cut is a Spanish-tinged lonely paean to this situation with a delicious hook while "A Tune for Vic" pays elegant tribute to late guitarist Vic Juris. "Rebirth" could serve as the basis for a killer Beatles-esque rocker but instead has to settle for life as an isolated guitar part whereas "MTA Blues" is an excellent song suffering some from overzealous overdubbing.

Glick shines as an arranger and musician but is again stifled somewhat by the setting. That said, he impresses on an eclectic and well-chosen collection of songs, which range from Jerry Garcia-Robert Hunter's "Casey Jones" and Paul Simon's "Still Crazy After All these Years" to Frederic Weatherly's "Danny Boy" and Hoagy Carmichael-Stuart Gorell's "Georgia on My Mind". His playing is clean and tasteful, remaining true to the originals' intent but adding his own touch. Danny Dill-Marijohn Wilkin's "Long Black Veil" features a sparse countrified vocal to close out the set. *Guitar & Me* captures Glick at a particularly vulnerable and frustrating time but seemingly ready to expand his approach.

For more information, visit [aleksiglick.com](http://aleksiglick.com). Glick is at Rockwood Music Hall Stage 3 Jul. 20th. See Calendar.

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*Love Songs*  
**Gabby Fluke-Mogul (Relative Pitch)**  
 by Phil Freeman

Improvising violinist Gabby Fluke-Mogul has only been in New York since 2020, but has been part of the outer edges of the music scene for many years, having studied and worked with Pauline Oliveros and Fred Frith and performed with guitarist Ava Mendoza, bassist Amanda Irrazabal, saxophonist Zoh Amba and many others. Her previous solo albums, *thread* and *threshold*, contained improvised tracks given titles after the fact: “bruise”, “m is for mo(u)rning”, “kairos” and the like. In an interview with contemporary classical blog *I Care If You Listen*, Fluke-Mogul claimed that *Love Songs* was created under “a very different process...I recorded each piece with a title and a set length in mind.” It is tempting to wonder what those titles were, because the final version of the album contains 17 tracks, each of which is just called “Love Song” 1 through 17, with the numbers rendered as strings of vertical hashmarks, like so: “Love Song I”, “Love Song IIII”, “Love Song IIIIIIIIIIIIIIIIIIIII”.

The album is just 35 minutes long, so most of the pieces are pretty short. The shortest is “Love Song IIIIIIIIIIIIIIIIIIIII”, a mere 53 seconds, while the longest, “Love Song IIII”, trudges along for an epic 4:03. They are entirely improvised, but it is clear that Fluke-Mogul is diving in with a goal in mind and achieving it as quickly as possible. Some pieces are fierce displays of multiple playing techniques, from high-speed bowing like she is trying to cut through the strings to the neck and squeaky-haunted-house-door groans to high-tension plucking and thumping the instrument like a hand drum. Other tracks are more melodic, at first anyway, before rising up into clouds of harsh noise (she yanks such ferocious sounds out of the instrument at times, it is hard to believe she is not deploying some kind of distortion pedal).

On a few pieces, Fluke-Mogul vocalizes in a manner bringing Diamanda Galás to mind, a kind of hoarse, desperate shriek. This is intense music that rushes by so fast one half expects to hear a hardcore punk drummer come crashing and battering in behind her, but there is more than enough to contend with as is.

For more information, visit [relativepitchrecords.com](http://relativepitchrecords.com). Fluke-Mogul is at The Stone at The New School Jul. 22nd with Ava Mendoza. See Calendar.



*Bird With Streams*  
**Jon Irabagon (Irrabagast)**  
 by Stuart Broomer

There is a significant history of musicians, most often saxophonists and often Swiss, taking their instruments to unusual sites, whether to practice or interact with special acoustics, from Werner Lüdi entering the vast Lucendro dam to Sebastian Strinning’s recent trip to a 150-foot tower, the Esterliturm, in Lenzburg. Jon

Irabagon’s moment arose with the arrival of the COVID-19 lockdown and a family decision to spend time in rural Oregon. There he practiced in Falling Rock Canyon, where he recorded his sessions along with dripping water and the caroming echoes of rock faces. What distinguishes Irabagon from other saxophonists in the landscape is his principal mission of exploring the music of Charlie Parker, eventually compiling versions of 13 tunes, either by Parker or associated with him, plus two Parker-inspired improvisations. Included in Irabagon’s description of the accompaniment are “the sounds of birds, deer, hikers, roaring rivers, slackliners, helicopters, motorcycles and semi-trucks.”

The individual tracks reveal tremendous differences in the presence of ambient sound. Many are only slightly muffled interrogations of Parker repertoire, the outdoor recording seeming primarily to wipe out higher harmonics: an early sequence of “Sippin’ at Bells”, “Bebop” and “Ornithology” is simply masterful exploration, often evincing a strong kinship in sound and rhythmic emphasis with Sonny Rollins. On “Donna Lee”, Irabagon presses toward John Coltrane’s “sheets of sound” approach while “Hot House” is multidimensional, bridging those tenor masters’ approaches via Irabagon’s distinctive voice. On the side of more conspicuous acoustic exploration, the opening “Anthropology” is distorted by immediate echoes to the point where it sounds trumpet-like amid a wall of noise while “Now’s the Time” is initially a dense multiphonic wail with key pops eventually emerging as crucial elements. The environmental influence gives “Mohawk” a strange flute-like sonority.

The two tracks credited to Irabagon as composer, four-minute “B. Schwifty” and shorter “Get Schwifty”, are rapid improvisations, clearly inspired by alto saxophone fluency, though played on tenor. They are definitely in the Parker mold, though further conditioned by the legacy of Ornette Coleman. “B. Schwifty” consists of explosive phrases that cascade around the horn only to stop suddenly. “Get Schwifty” is a brief inspiration in the same spirit.

The highlight may be the concluding “Quasimodo”, which ties together the Parker inquiry and the experience of the wild. Building off a medium swing tempo on the theme, no easy feat without a rhythm section, Irabagon builds a sustained series of variations in a cadenza suggestive of Coleman Hawkins’ groundbreaking solo performances of the late ‘40s, only to wander off-mic with the saxophone disappearing amid the sudden sound of rushing water.

For more information, visit [jonirabagon.com](http://jonirabagon.com). Irabagon is at Ibeam Brooklyn Jul. 16th with Barry Altschul and Chelsea Table & Stage Jul. 25th with Michael Feinberg. See Calendar.



*Soundtrack*  
**Jeremy Pelt (HighNote)**  
 by George Kanzler

Jeremy Pelt’s open trumpet has a full, rich, clarion tone enhanced by the hint-of-echo production here, reminiscent of the ‘70s Creed Taylor label CTI. As the only horn in his sometimes augmented quintet, it is opulently front and center on this self-produced project, which also shares with CTI a willingness to mix acoustic and electronic instruments. As Pelt states in the notes: “To me it’s all the same thing; I’m more

concerned with textures” and says he will use whatever sounds necessary to get those textures.

The first track, “Picking Up the Pieces”, starts off very lean: propulsive acoustic bass (Vicente Archer) and drums (Allan Mednard) racing behind pert trumpet as it weaves lines from a catchy little thematic riff for about 2:45. Then textures change as Archer switches to electric bass and pianist Victor Gould moves to Fender Rhodes, slowing to a midrange pulse behind Pelt’s more lyrical solo, spelled by a vibraphone solo from Chien Chien Lu. The quintet continues acoustically for the title track, a heartbeat ballad, and the faster “Be the Light”, Pelt sharing solo space with vibraphone and piano.

A pair of tunes, “Part 1: The Lighter Side” and “Part 2: The Darker Side”, bring in guest Anne Drummond, taking the lead on flute. The much shorter “Part 1” is acoustic while “Part 2”, with electric bass and Fender Rhodes, also adds Brittany Anjou’s eerie Mellotron to the mix, the electronic wash riding on skittering cymbals, Harmon-muted trumpet soloing low in the mix like a ghostly presence. After an emotionally resonant “Elegy” for musicians lost during the pandemic, tone intoned by toms and vibraphone, Anjou adds Moog synth thrumming to the electronic textures of “I’m Still Standing”.

Hale Smith’s “I Love Music” (the only non-Pelt composition) is given a lush acoustic ballad treatment, brushes and vibraphone cushioning Harmon-muted trumpet and piano solos. Two tracks featuring the electric bass and keyboards, one (“Sifting Images”) conjuring Weather Report, close this intriguing album.

For more information, visit [jazzdepot.com](http://jazzdepot.com). Pelt is at Marcus Garvey Park Jul. 22nd as part of Jazzmobile. See Calendar.

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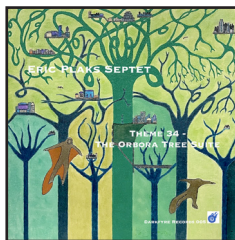
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THR 7/7	TBA Vivian Sessoms	7:30PM 10:30PM
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TUE 7/12	Elio Villafranca Latin Jazz Quatet La Pachamambo	7:30PM 10:30PM
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WED 7/20	Django All Stars Hudson Horns	7:30PM 10:30PM
THR 7/21	Wayne Escoffery Chris Norton	7:30PM 10:30PM
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SAT 7/23	Nick Biello Quartet High & Mighty Brass Band	7:30PM 10:30PM
TUE 7/26	Pedro Cortes Flamenco Ensemble People Of Earth: Salsa & Timba	7:30PM 10:30PM
WED 7/27	Keith Brown Quintet Kendra Foster	7:30PM 10:30PM
THR 7/28	Lady Bri & The Time Swing Trio Ian Hendrickson-Smith	7:30PM 10:30PM
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*Within and After* | *Theme 34 - The Orbora Tree Suite*  
Eric Plaks Septet (Darkfyre)  
by John Pietaro

Pianist Eric Plaks' performances are as radical as his technique unsullied and each foray flagrantly displays these qualities. His touch, often percussive, reflects that of Don Pullen, but also the influence of pianist-composers as diverse as George Auric, Cecil Taylor, Horace Tapscott, George Gershwin, Francis Poulenc, Thelonious Monk and Muhal Richard Abrams.

For *Within and After*, he is the heart of a piano trio with the continually driving, melodic bassist Adam Lane and aerial drummer Tchaser Holmes. Plaks presents nine pieces inspired by events or persons, starting with a theme composed while facing 2018's bomb cyclone. Opening with an intensely pulsating bassline and thunderous drumming, the piece reflects the storm for which New Yorkers battened the hatches, but never really saw, including urgent melody and chord clusters over a pummeling left hand. The rubato B-section, with bass out front, speaks to the final result that winter. It is followed by "Simplicity", the form of which "is an ever-increasing chain of notes selected from the 12-tones without repeating", as per the liner notes. With nimble, sobbing arco bass, it is a tour de force for Plaks' grappling, dancing fingers coasting unresolving modes. Listen, too, for the impressionistic reflection of Taylor on "This Nearly Was Mine", a Richard Rodgers-Oscar Hammerstein composition he recorded in 1960. There are also pieces honoring Tapscott, Anthony Braxton and celebrated poet Barry Wallenstein, but the core work is "H.R. 40", named for the House bill on reparations, which he dedicates to William Parker. The lure of French early modernists Les Six mingles with layers of social and sonic protest as well as further comparisons to Pullen. All that may prevent this album from "classic" status is the audio mix, Plaks' bandmates too often pushed into the distance. Still, well worth the trip.

However, his septet record, *Theme 34 - The Orbora Tree Suite*, makes outstanding use of colors, qualities and emotions within the ensemble, displaying the broadest palette. This performance was recorded live at ShapeShifter Lab, with some sections holding dynamics at *pianissimo*. The work, based on the life of trees, opens with a feature for trumpeter Aquiles Navarro, whose use of effects is utterly compelling. The first movement, "Soil", speaks to the very earth on which we walk. The land, its hidden life and endless topographic complexities is well illustrated with open sounds and ethereal layers and Navarro's improvisations reflect a certain pride in the oldest traditions. Plaks' feature, "Root", is a foray through atonality comprised of rapid, dark themes of a denseness indicating multiple underground journeys. As the leader expands into a powerful improvisation, he is joined first by Matt Lavelle on trumpet and then Daniel Carter on tenor saxophone (albeit, the credits are unclear in this). The former's alto clarinet is at front in "Water", a movement in which his distressed microtonal line seems anything but a country stream; rather, it calls on King Neptune himself. Pinching the very breadth (and breath) of the horn, Lavelle moans, wails and careens through the *clarino* register, largely erasing the clarinet's natural darkness. Baritone saxophonist/bass clarinetist Andrew Hadro commands "Xylem and Pholem", which includes gripping orchestration and crossing improvisational lines, whereas drummer Jon Panikkar's spotlight, "Air", flutters and dances. His rolls over tom-toms and

cymbals conjure memories of Tony Williams and as the ensemble joins in, the drummer is down to a rapid-fire whisper. Bassist Lane is brought to the front on "Leaf", offering a moving arco segment filled with emotion. More than the organic growth the title would indicate, this movement is more like a modernist prism of cut glass. And it is no surprise that the very philosophical multi-instrumentalist Carter closes off the suite with "Thought", in which his soprano saxophone solo, through a brief, contemplative rubato, resounds freely.

For more information, visit [darkfyre.bandcamp.com](http://darkfyre.bandcamp.com). Plaks' Theme 34 - The Orbora Tree Suite project is at Shrine Jul. 21st. See Calendar.

## DROP THE NEEDLE



*Ultraman vs. Alien Metron*  
Peter Brötzmann Chicago Tentet  
(Corbett vs. Dempsey)  
by Kurt Gottschalk

From 1997-2012, the Peter Brötzmann Chicago Tentet was a gale force in hard-edged jazz. Its early days in particular were a revelation. While it eventually became a free jazz orchestra, it started as an expert symposium on how structure, form and composition could be imposed onto an assemblage of mostly free, pistol packing players.

The band was too big to be contained easily. They marked their arrival in 1997 with the 3-CD set 1 / 2 / 3—containing eight- and ten-piece permutations—and after a followup in 2000, came back with 1-2 punches in 2002 and again in 2004 (all on Okka Disk). A single disc was rarely enough for the sprawling ensemble. The 2002 sessions resulted in music found on *Images* and *Signs* and included one piece, recorded in July, unheard until now. The wavers of magic wands at Corbett vs. Dempsey have unearthed the recording of the Mars Williams-penned "Ultraman vs. Alien Metron" and pressed it onto a thick, single-sided slice of vinyl.

It is, to be certain, a fetish object. Limited to 1,000 copies with no CD or download, the package has artwork and design by Brötzmann. The square edge cut of the white vinyl record feels more like a wall hanging than an audio platform and the flip features a silkscreen of the cover art pressed onto the surface. As appealing as it is, it is the other side that is, or should be, the focus: a fun, freewheeling suite given a hold-on-to-your-hats reading by the original formulation: Brötzmann, Williams, Mats Gustafsson and Ken Vandermark (saxophones); Jeb Bishop and Joe McPhee (trombones); Fred Lonberg-Holm (cello); Kent Kessler (bass); and Hamid Drake and Michael Zerang (drums). The titular reference to the long-running Japanese superhero franchise follows in the music, a series of action sequences and hardbop themes, groove-heavy rock and a lovely ballad.

The track is anything but an outtake. It stands tall alongside the rest of the material from the 2002 sessions; presumably compact discs just weren't big enough to fit it all in. But after a decade's sleep, Ultraman, and the Tentet, have re-awoken as strong as ever.

For more information, visit [corbettvsdempsey.com](http://corbettvsdempsey.com)



*Live in The Netherlands*  
**Scott Hamilton (with The Renée Ten Cate Quartet)**  
 (O.A.P.)  
*Swingin' Again*  
**Scott Hamilton/Duke Robillard (Shining Stone)**  
*Intimate Conversations*  
**Ignasi Terraza (Swit)**  
 by Jim Motavalli

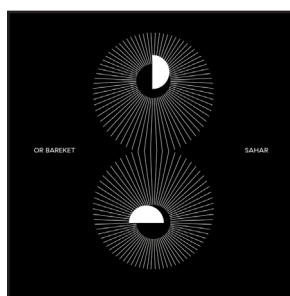
Scott Hamilton (now resident of Italy) is a stalwart tenor saxophonist, a reliable team guy and capable leader who could be located stylistically between the Coleman Hawkins/Lester Young axis and the Stan Getz/Gerry Mulligan cool school. But on the evidence here he is neither totally rooted in the past nor all that cool. On these three discs, Hamilton gets a chance to stretch out with new challenges.

There is nothing about *Live in The Netherlands* to suggest either the European locale or the European band. It is a very straightforward 74-minute swing-to-bop session of standards, with vibraphonist/leader René Ten Cate upfront (Lionel Hampton and Milt Jackson as primary influences) but principally showcasing Hamilton on ballads and uptempo numbers. "A Beautiful Friendship" (Donald Kahn-Stanley Styne) is taken at a relaxed pace Hamilton finds very comfortable. Johan Clement gets to follow suit on an extended piano run, sounding like an after-hours Oscar Peterson, then Hamilton is back trading fours and playing with the tune some more. "It's You or No One" (Jule Styne-Sammy Cahn) is bouncy and features Hamilton's trademark fat tone. Ten Cate does some excellent work, followed by Clement. "Darn That Dream" (Jimmy Van Heusen-Eddie DeLange) is introduced with dreamy vibraphone and then Hamilton slides in to demonstrate his supremacy on ballads; Johnny Hartman could start singing and it would be perfect. Count Basie's "Basie Kick" puts its spotlight on Ten Cate and bassist Hans Mantel gets a brief interlude. The often-recorded "On Green Dolphin Street" (Bronisław Kaper-Ned Washington) has a cool bass-led intro and seems determined to avoid clichés. And "Sweet Georgia Brown" (Ben Bernie-Maceo Pinkard-Kenneth Casey) is a standout, swinging up a storm.

*Swingin' Again*, Hamilton's collaboration with guitarist Duke Robillard's band, brings together two players from disparate worlds, but how far away are blues and jazz? The pair grew up together in Rhode Island and some of the songs they liked then (Claude McLin's "Never Mind" and Leonard Feather's "Esquire Bounce") are included here. So what is the result? Bluesy swing, the kind of big tenor music that used to go into jukeboxes. The band really goes to town on Irving Berlin's "I'm Putting All My Eggs in One Basket", with a Sugar Ray Norica vocal and the great Jon-Erik Kellso as guest trumpet trading licks with Robillard. Sunny Crownover, a veteran of Robillard's groups, handles vocals on Vernon White's "Steady Daddy", which is a straight double-entendre blues of the type that would have been worn out on that '40s jukebox: "15 minutes is lots of time for you and me." "All I Do is Dream of You" (Nacio Herb Brown-Arthur Freed) lets Robillard and then Hamilton stretch their legs on a slower tune and keyboard player Bruce Bears also gets a turn in a tasty (and frilly at the end) solo. Edgar Sampson's "Blue Lou" brings Kellso back, sounding like a member of the Basie band, a major inspiration for this project. Aforementioned "Esquire Bounce" is a nice swinging line that gets an understated treatment. Basie's "One-O-Clock Jump" is a natural for these collaborators. A somber aspect is that the notes are by WBGO's Bob Porter, who died last year. The album is dedicated to him.

*Intimate Conversations* is Spanish pianist Ignasi Terraza's album, but Hamilton does indeed get intimate with him on duets like Dorothy Fields' "Pick Yourself Up". These two really meet as equals, with Terraza's lively near-stride playing in sparkling mode. Hamilton is wonderfully lyrical, never far from the lovely tune. The pair is also together on the Russ Columbo-Con Conrad-Gladys du Bois-Paul Gregory tune "You Call it Madness", Jule Styne-Bob Merrill's "People" and Terraza's own "Temps de Canvis". All are prime examples of musicians listening to each other. Of course, there is more to the album. Spaniard Andrea Motis is heard on trumpet, soprano saxophone and vocals. On Charles Trenet's "Que Reste-t-il de Nos Amours", she is the female Chet Baker, singing in French and playing a swinging trumpet; she is just as nice in English on Terraza's "My Crazy Rhythm" and, on saxophone, Frank Foster's "Shiny Stockings". The leader further exercises his stride chops on these two tunes. Jazz is a universal language and Motis' soprano work comes more out of Sidney Bechet than anyone contemporary. Spain's Antonio Serrano is a harmonica player reminiscent of Toots Thielemans and that is fine, very emotional, almost florid, which very much suits the jazz harmonica. Ray Henderson's "Bye Bye Blackbird" is his pick hit.

For more information, visit [oaprecords.com](http://oaprecords.com), [blueduchessrecords.com](http://blueduchessrecords.com) and [switrecords.com](http://switrecords.com). The Hamilton/Robillard project is at Birdland Jul. 19th-23rd. See Calendar.



*Sahar*  
**Or Bareket (Enja)**  
 by Dan Bilawsky

One word, vast dimensions of meaning allied to one another. That is what *Sahar* represents and explores. In modern Hebrew that two-syllable combination calls to the shapely form of a crescent; though in some Arabic dialects it speaks to the period(s) surrounding sun-up; and in others it aligns with the definition of insomnia. Recognizing the bardic beauty connected to the liminal states and waking dreams embedded in those five letters and examining what he describes as "the complete disruption of the experience of linear time" accompanying the pandemic's initial lockdown phase, bassist Or Bareket uses his third album to deliver a spellbinding aural treatise.

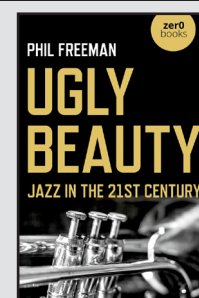
Opening on "Root System"—the lone number to feature album producer/vibraphonist Joel Ross—Bareket muses in melody atop a foundation of hypnotic harmonics and auxiliary percussion. Then the bassist welcomes his mates—Morgan Guerin (tenor saxophone, EWI and organ), pianist Jeremy Corren (who also plays Fender Rhodes) and drummer/percussionist Savannah Harris—for the remainder of the program. They start together with a dig into the modernistic "Soil", use shimmering grace to bookend an accelerating core in "Hiraeth", hold little back on the punchy "Oyen" and demonstrate what motivic development is all about while heightening emotions during "Temperance". There is an easy and strong rapport, as demonstrated on those performances and, in keeping with the theme, this foursome defies clear measures in motion and space both there and throughout.

A 50-second bass introduction segues into the cosmic "Kapara" as Bareket leads his captivating crew into the latter half of the album. This outfit then continues on with the fluid and moving "A Lullaby for

Troubled Ancestors" before taking deeper stock of time and its malleable nature in the album's exit path. The penultimate "Sundial" sets clear sights on that topic with a circling intensity befitting its name. And the intriguing title track, both drifting romance with the unknown and gusting acknowledgement of the central subject's ability to operate beyond man's comprehension and control, lays (un)rest to the entire line of thought. Bareket and his band, reflecting time's unceasing capabilities, offer closure without true conclusion, just as it should be for *Sahar*.

For more information, visit [enjazazz.de/index-1.htm](http://enjazazz.de/index-1.htm). This project is at The Jazz Gallery Jul. 25th. See Calendar.

## IN PRINT



*Ugly Beauty: Jazz in the 21st Century*  
**Phil Freeman (Zero Books)**  
 by Eric Wendell

"Jazz is dead"...the ungenerous catch-all goes in and out of vogue every once in a while. Why does such a phrase exist? Hard to say, but one can hypothesize that the music's constant evolution and redefining of itself leads some to eulogize it. The musicians Phil Freeman profiles in *Ugly Beauty: Jazz in the 21st Century* are beautiful examples of current players redefining what can be accomplished with the artform.

Much like the 2010 documentary *Icons Among Us: Jazz in the Present Tense*, Freeman uses his book as a means to take the artistic pulse of the current jazz scene. Each profile acts as a mini-biography complete with anecdotes, opinions and reflections. With profiles on everyone from pianist Victor Gould and guitarist Mary Halvorson to trumpeter Theo Croker and Jaimie Branch, Freeman makes a strong case of what jazz is in the 21st Century.

What sets the book apart are the details Freeman provides. Whether with pianist Vijay Iyer, where he mentions meeting him for the first time at a performance by the Art Ensemble of Chicago, or being taken aback by the height of saxophonist Shabaka Hutchings upon meeting him (Freeman himself is a tall man), these fine points add to the personal nature of the book.

Freeman is at his best when dealing with the multi-hyphenates; those who traverse the definition of what a "jazz musician" is capable. Freeman's profiles on the multi-disciplinary pianist Jason Moran or the multifaceted output of drummer/pianist/trombonist/composer Tyshawn Sorey are especially astute. While each section is short, each ends with a discography of essential recordings, leaving the reader with a great exit for further exploration.

Perhaps the only thing that one can accuse Freeman of is ageism. Omitted from the book are any profiles on the elderstatesmen of modern jazz. What Herbie Hancock, Carla Bley or other living legends are doing amid the new crop of talent would have been welcome commentary. Despite that, *Ugly Beauty: Jazz in the 21st Century* is an important representation of where jazz is going and confirmation it is in more than capable hands.

For more information, visit [johnhuntpublishing.com/zer0-books](http://johnhuntpublishing.com/zer0-books)



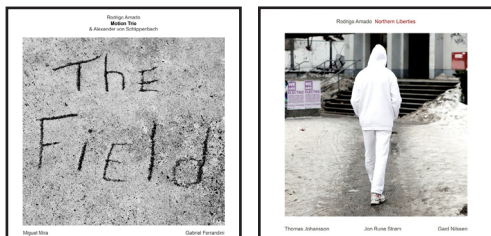
**88 Butterfly**  
Peter Madsen's CIA Trio (Playscape)  
by Dan Bilawsky

As a child, pianist Peter Madsen, who turns 67 this month, received a most pure lesson in lepidopterology: "I was outside playing in the front yard of my family home in Racine, Wisconsin, when all of a sudden the sky filled with the fluttering of thousands of orange and black migrating Monarch butterflies. I jumped and screamed with delight! The incredible joy and fascination of that exciting moment is still with me today and was the inspiration for the music on this recording."

Looking back to that wondrous experience as a source of light during the dark times of COVID-19 lockdown, Madsen conceived of and composed the music for this fascinating project and later convened his CIA Trio—bassist Herwig Hammerl and drummer Martin Grabher—to provide the air beneath its wings. The 12 pieces, each named for and representing a different butterfly, span species and continents but also remain connected in flights of creative expression. Opening with the title track, Madsen and company use enthusiastic overtures to evoke images of a brush-footed beauty. Sticking to South American inhabitants, the CIA Trio then moves from the diaphanous to the deep to conjure the cobalt-colored Blue Morpho and utilizes an oddly congruous combination of woolgathering and low-gear propulsion to paint a compelling portrait of the Sylphina.

In the nine numbers that follow, Madsen, Hammerl and Grabher figuratively globetrot with glee. They touchdown in Sub-Saharan Africa for a look at the Angola White-lady Swordtail, using intensely rhythmic and spiritual activity to frame their subject; operate with cool command in South Asia, delving into mellow and daintier movements when first eyeing a Peacock Pansy; jaunt off to Europe to see the Apollo traveling the air on cross-rhythmic currents as it goes; visit North America for a chimerical and lightly grooving reunion with those magnificent Monarchs; and make several other stops along the way, offering welcome glimpses at everything from a Giant Owl to the sadly-extinct Xerces Blue. Odd meters and sophisticated harmonic turns abound, yet nothing ever feels forced during this artfully crafted endeavor. Nature seems to find a way to balance complexity and clear pleasure in gifting us butterflies and so too does Peter Madsen.

For more information, visit [playscape-recordings.com](http://playscape-recordings.com)



**The Field**

**Rodrigo Amado Motion Trio**  
(with Alexander von Schlippenbach) (NoBusiness)  
**Northern Liberties**  
**Rodrigo Amado (Not Two)**  
by Robert Iannapolo

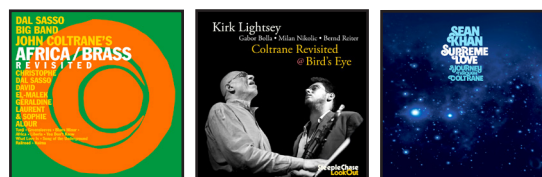
Portuguese tenor saxophonist Rodrigo Amado, who turns 58 this month, has amassed an impressive discography since the '90s. In addition to leading his own groups (most notably Motion Trio, with seven

recordings since 2008) he has released a number of albums with an impressive array of guest musicians including Joe McPhee, Steve Swell, Frode Gjerstad and Lou Grassi. The albums deliver energetic playing by listening musicians. Amado is among the best of the free jazz players currently hailing from Europe.

*The Field* finds the Motion Trio with cellist Miguel Mira and drummer Gabriel Ferrandini augmented by a founding father of European free jazz, German pianist Alexander von Schlippenbach. (Previous recordings of the trio have included Dave Rempis and Peter Evans as guests.) A quality session of pure free improvisation, it starts with a brief interlude of solo piano. Amado starts playing a passage echoed by the pianist before the rhythm section rides in and soon all four are off on a full-group improv that sounds as if they have been playing together for years. Surprisingly, Mira, a powerful player in his own right, is never overtaken by the barrage and is an equal voice in the ensemble. Ferrandini sounds as if in perpetual motion and while clearly an energy player never swamps the others, always listening, commenting and complementing. The quartet also has a keen sense of dynamics as well as ebb and flow and not everything is pure ferocity. One of the most effective passages occurs about midway through: things quiet down for an exploration of bowed cymbals and cello scrapings, saxophone etching quiet lines with sparse piano chords atop. It is just one of many remarkable interludes during this continuous 56-minute set, which maintains the listener's interest throughout.

For *Northern Liberties*, Amado joins forces with three forward-looking Norwegians: trumpeter Thomas Johansson, bassist Jon Rune Strøm and drummer Gard Nilssen. "Spark" is a fitting opening with stabbing horns and roiling rhythm section. The longest piece on the disc, it goes through several changes in approach before its conclusion. "Ignition" brings the energy level down a bit but the interplay is still sharp and crisp. The opening, with an arco bass solo accompanied by subtle but energetic brushwork, establishes a base for saxophone and trumpet to explore the more subtle contrapuntal variations. This quartet knows how to bring music like this together.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com) and [nottwo.com](http://nottwo.com)



**John Coltrane's Africa / Brass Revisited**  
Dal Sasso Big Band (jazz&people)  
**Coltrane Revisited @Bird's Eye**  
Kirk Lightsey (SteepleChase)  
**Supreme Love: A Journey Through Coltrane**  
Sean Khan (BBE)  
by Scott Yanow

The 1961 album *Africa / Brass* always seemed a little incomplete, John Coltrane (who died 55 years ago this month) not realizing its great potential. The band, which included such notables as trumpeters Booker Little and Freddie Hubbard, saxophonist Eric Dolphy (who contributed the memorable arrangement to "Africa"), and Julius Watkins leading the French horn section, only recorded five songs during its two sessions and does not seem to have ever performed in public.

For the two-CD live album *Africa / Brass Revisited*, arranger Christopher Dal Sasso utilized a small big band similar in instrumentation. While Coltrane had two trumpets, two euphoniums, five French horns, tuba, four saxophonists, piano, two bassists, and drums, Dal Sasso dropped the euphoniums, French horns and tuba in favor of two trombones, added a fifth saxophonist and just has one bass plus percussion. They play four of the five numbers the original band

recorded (all but "The Damned Don't Cry"), adding "Tunji", "Liberia", "You Don't Know What Love Is", and "Naima" to their repertoire. Tenor saxophonists David El-Malek (featured on four numbers) and S ophie Alour (stretching out on two) display the spirit of Coltrane without directly copying his playing. Alto saxophonist Geraldine Laurent creates a strong impression on two numbers, including the driving "Blues Minor", which also has a fine spot for baritone saxophonist Thomas Savy. While this version of "Africa" is not quite as colorful as the original (the raging French horns are missed), overall the Dal Sasso Big Band does an admirable job of reviving the music and sound of Coltrane's short-lived unit.

Less ambitious but no less successful is pianist Kirk Lightsey's *Coltrane Revisited*, a live set from 2011 only recently released. The veteran pianist is joined by three much younger Europeans: tenor saxophonist Gabor Bolla (22 at the time), bassist Milan Nikolic and drummer Bernd Reiter. They perform two standards Coltrane recorded ("My Shining Hour" and "You Say You Care"), Tadd Dameron's "Soultrane", Lightsey's "Habiba" and a pair of Coltrane originals: "Like Sonny" and "Pursuance" from *A Love Supreme*. Lightsey is a contemporary of Coltrane pianist McCoy Tyner with similar influences although he has long developed his own sound, making him quite suitable for this music. Nikolic and Reiter provide plenty of fireworks in a supportive role but the main star is the incendiary Bolla. While Lightsey has his spots, Bolla's high-powered solos, full of intense passion, dominate the music and bring back Coltrane's explorative spirit.

British saxophonist Sean Khan pays an extensive tribute on *Supreme Love*. The music is divided into "The Future Present", "The Future Past" and "The Past". There are some good spots on "The Future Present", a mixture of Coltrane classics and originals. Khan's soprano and alto solos are worthy (particularly on a straightahead "Moment's Notice") but there are a few too many throwaway vocals by Heidi Vogel and "Giant Steps" is too brief to make an impression. Middle Eastern-inspired "Azawala" is the best among the originals, compensating for the somewhat irrelevant groove piece "Starchild". "The Future Past" consists of remixes of the latter two pieces, mostly recommended to those who enjoy overly heavy rhythms. "The Past" is the best section, dropping the vocals and electronics and letting the musicians (which include veteran British alto saxophonist Peter King in his last studio session) stretch out a bit on "Impressions", "Cousin Mary" and two takes of "Equinox". If the full set had been on that level, it would be more heartily recommended but it does contain its share of bright moments.

For more information, visit [jazzandpeople.com](http://jazzandpeople.com), [steeplechase.dk](http://steeplechase.dk) and [bbemusic.com](http://bbemusic.com)

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**Summer Tree | Koki Solo**  
**Natsuki Tamura (Libra)**  
 by Steven Loewy

Listening to a recording by trumpeter Natsuki Tamura (who turns 71 this month) for the first time creates an atmosphere of wondrous excitement. You really do not know what to expect, although you know it will always stimulate and explore the edges of creative endeavor. Through a career spanning decades with a thrillingly diverse legacy, often in collaboration with his spouse and longtime musical partner, pianist Satoko Fujii, Tamura shows once again a fount of creativity on these two recent solo efforts, recorded privately while the coronavirus was raging.

The revelatory *Summer Tree* offers something unique: the trumpeter plays percussion and piano and adds the voice of Fujii on one track. Not surprisingly, the results may shock, engender wonder at its pristine beauty and evoke awe for Tamura's prodigious talent and resourcefulness. There is an ephemeral quality to the pieces, in which the trumpeter explores new ways of communicating, with soft rumbling waves underpinning alternately swishing sounds and gentle tones, interrupted occasionally with unexpected braying. Tamura carefully establishes a foundation of mostly static drone-like sounds over which he performs delicately and adds layer upon layer. He is particularly effective with percussive elements and a confident approach to piano. There is considerable overdubbing, done with immaculate precision, but no post-production enhancements.

"Summer Wind" captures the essence of the album. It is imbued with deeply wistful stretched tones above which Tamura blows wickedly, combining slow mournful jazzy lines with a high-pitched ghostly shrieking sound that rattles the nerves. Bruce Gallanter's incisive liner notes hit the mark in describing the usually tranquil Satoko Fujii's marvelous "...Yoko Ono-like bent vocals...", which are "...like a cauldron of witches on Halloween." There is considerable variety throughout, the kind that pushes the edges, as Tamura's (mostly) solo effort is filled with myriad tinkles, clatters, swishes, gurgling, flutters, clanks and thuds, all fascinatingly obstreperous, but somehow completely seductive. Each track explores different dimensions of a broad theme, with tinkling bells that dangle above and attractively subversive interjected clumps of piano, all exquisitely organized. He pushes hard, building new constructs, with all sorts of variations, never relenting, exploring the nooks where few choose to peer. While this recording may be an acquired taste, *Summer Tree* is a monumental effort and a successful experiment in the art of the explorer.

*Koki Solo* illuminates a different side of Tamura as a soloist. His pristine trumpet, which he punctuates with long runs, powerful lyrical sense, clear tone and electric-like growls and distortions, stays focused on pushing forward and finding new methods of expression. While the opening "Sekirei" offers a sense of his marvelous technical skills, the following "Karugamo" shows another facet, as he dings and bangs a large Chinese wok and pots and pans, interspersed with chanting and pianistic thrusts. He then pivots dramatically to "Kawau", confidently showing off a gorgeous brass sound, with long, lovely, gentle tones, a precursor to "Bora", sporting a primitive blend of piano and voice. Each track continues to probe, surprise, astonish and, not inconsequentially, please, with the closing "Isoshigi" dropping compelling

clusters of piano chords like little bombs, interrupted by a stuttered guttural voice immersed in the depths of despair.

For more information, visit [librarecords.com](http://librarecords.com)



**Circle Back**  
**Mark Feldman/Tim Daisy (Relay)**  
*The COVID Tapes*  
**Dave Rempis, Tomeka Reid, Joshua Abrams,**  
**Tim Daisy, Tyler Damon (Aerophonic)**  
 by George Grella

These two albums both come out of Chicago during the pandemic and both feature, in relative terms, drummer Tim Daisy (who turns 46 this month). He is obviously central to the duet performance with violinist Mark Feldman, released as *Circle Back*, but only plays on one track of *The COVID Tapes*, which is in every way a Dave Rempis album.

But his presence might be greater on the latter than it is the former. Recorded live at the Catalytic Sound Festival, October 17 of last year, *Circle Back* is one continuous 37-minute improvisation. Feldman is at the front, not so much consciously leading the way but more immediately present. He has an inherently strong musical personality that comes through his full, vibrant tone and the way his articulation displays purpose and direction. There is rarely any mere effect, but clear phases and their specific components. He is free and with a sure view of what he is doing; touches of bebop seem to give him moments to survey the territory while plotting a change of course yet also connecting to the roots of this music.

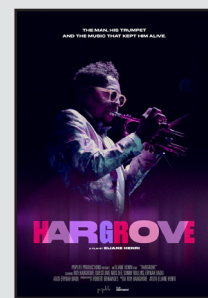
Daisy is very much behind him, playing with attention and modesty, almost always quiet and using soft attack. It comes off not as deference but more discretion; perhaps unsure how best to use drums with a solo violin, he chose to make a warm, cottony bed from which Feldman's bow can slice out ideas. A relaxed set of free music that simmers a bit but never catches fire.

Daisy plays on "Toron", a duet with Rempis that was part of the saxophonist's series of outdoor performances during the summer and fall of 2020. Outdoors means just that, a flat but warm acoustic accompanied by everything from cicadas to background traffic noise. Daisy sounds at home here, not just more extroverted but more interactive, a great fit with Rempis' brawny energy and swing. This track is 17 minutes but comes off as both more substantial and varied than *Circle Back*.

As for the rest, this is a great album and one of 2021's finest jazz releases. It makes a virtue out of circumstances, combining two different types of performances. There are the outdoor sessions, including a fantastic track, "In The Wild", with Rempis, cellist Tomeka Reid and bassist Joshua Abrams, and solo performances of existing material ("The Song Is You", "Just A Gigolo") recorded in Rempis' practice space. Outdoors, the musicians are playing for a live audience and no energy is lost to the settings. Inside, Rempis was playing for a remote audience, doing concentrated live bits while releasing digital material from his archives. Alone, he never sounds lonely and on top of the fine music making throughout this extensive collection, the feeling of finding meaning in the work is powerful and uplifting.

For more information, visit [timdaisyrelayrecords.bandcamp.com](http://timdaisyrelayrecords.bandcamp.com) and [aerophonicrecords.com](http://aerophonicrecords.com)

## ON SCREEN



**Hargrove**  
**Eliane Henri (Poplife Productions)**  
 by Kevin Canfield

This is a stellar portrait of a beloved trumpeter in the final year of his life. In 2018, shortly before he died at 49 from a heart attack and kidney disease, Roy Hargrove toured Europe and played several New York City clubs. Director Eliane Henri was with him at nearly every turn. When she encountered the kind of hurdles that have short-circuited many documentaries, she used them to the film's advantage. *Hargrove* simultaneously illustrates the titular star's artistic prowess and highlights the tensions frequently existing between artists and the people who represent them.

Hargrove had been undergoing kidney dialysis for years by the time Henri began shooting, but he didn't realize his death was imminent. As depicted in the film, Larry Clothier, Hargrove's manager, ignored Hargrove's pleas and prevented Henri's filmmaking team from shooting his European performances. The resourceful director called Clothier's bluff, agreeing to his request that she film a meeting he and Hargrove had to discuss the documentary. She came away with remarkable footage, an unfiltered standoff in which Clothier is coarse and dismissive, refusing to address why he objects to the filming of shows abroad. The scene, of course, does not capture the entirety of the meeting, so it is possible that Clothier's strongest arguments didn't survive the editing process. But as presented, it is a vivid illustration of the power imbalances that often face all but the most bankable musicians.

Memorable as it is, the Clothier-Hargrove quarrel doesn't overshadow the rest of this superb film. Henri deftly charts Hargrove's progress from Texas trumpet tyro to international star, a narrative augmented by commentary from Sonny Rollins, Erykah Badu, Herbie Hancock, Wynton Marsalis and others. Each hails Hargrove's quick mind and facility for blending complex and accessible sounds. "There's big band Roy, there's trio Roy, there's funk Roy, sort of dissonant fusion Roy, there's hip-hop Roy," Questlove says. By all appearances, Hargrove is disarmingly honest, openly discussing his health, his past drug use, his lack of fear about death. His gait had turned to a modified hobble by his late 40s and when he was tired, he would ask the film crew to back off. But he is a vibrant, playful and knowledgeable presence, the sort of person who could break into the theme song from *The Beverly Hillbillies* or explain how Maurice Ravel's compositions informed France's love of bebop.

Henri makes a few brief appearances in the film, but these are never self-indulgent. Likening Hargrove to Miles Davis and Dizzy Gillespie, she says she wants to show viewers that another trumpet genius was still with us. "He's here, right now," she says. "Don't miss him." Hargrove's death is the ending no one wanted, but it is hard to envision a more powerful final scene than the one crafted by Henri.

For more information, visit [hargrovedocumentary.com](http://hargrovedocumentary.com)



*Live at Dizzy's*  
Romero Lubambo & Rafael Piccolotto (Sunnyside)  
by Ken Dryden



*We Are Strong*  
Saadet Türköz/Beat Keller (Chinabot)  
by Kurt Gottschalk

Numerous Brazilian musicians immigrated to the U.S. and settled around New York City during the '70s to gain greater opportunities and among the most accomplished is guitarist Romero Lubambo (who turns 67 this month). Equally skilled on acoustic and electric guitar, Lubambo has an extensive discography with fellow Brazilians in small group-dates and for three-plus decades with Nilson Matta and Duduka Da Fonseca in the allstar band Trio Da Paz, in addition to his CDs as a leader.

This live recording from Dizzy's Club features the guitarist working with arranger/conductor Rafael Piccolotto's lively 12-piece Chamber Jazz Orchestra, which has piano, bass, drums, reeds, brass, accordion and a string quartet. While Lubambo has played and recorded numerous classics by Brazilian songwriters, his primary emphasis for this album are his strong originals, brought to life by Piccolotto's inventive arrangements.

The easygoing samba "Lukinha" is the perfect opener with an engaging theme, briefly detouring into an understated solo by electric bassist Itaguara Brandão prior to features for brilliant acoustic guitar and alto saxophone (Alejandro Aviles). Lubambo's lively "Bachião", featuring Vitor Gonçalves on accordion and tenor saxophonist Livio Almeida, is an uptempo work designed to get people on their feet to celebrate. Brazilian pianist Debora Gurgel, not widely known to American audiences, penned "Pro Romero", an excellent showcase for Lubambo and he likely had the audience swaying to its infectious rhythm, with Piccolotto's creative scoring constantly altering the focus on different instruments throughout the piece. Piccolotto contributed "Samba De Proveta", an initially subdued number, which grows in intensity as it progresses, with some of Lubambo's most energetic playing of the date. Vocalist Pamela Driggs, Lubambo's wife, delivers a fun Brazilian retooling of Bobby Troup's hit "Route 66," complemented by furious solos by pianist Helio Alves and Lubambo.

Well recorded with an attentive, quiet audience, this CD is a rewarding addition to Lubambo's already impressive discography.

For more information, visit [sunnysiderecords.com](http://sunnysiderecords.com)

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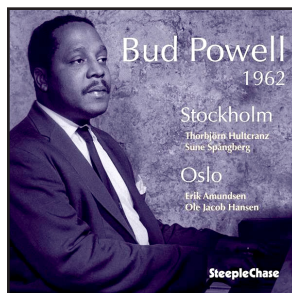
AVAILABLE (FSR 5067) ON [FRESHSOUNDRECORDS.COM](http://FRESHSOUNDRECORDS.COM), AMAZON AND ITUNES

The personal pronoun in the title of this brief meeting between vocalist Saadet Türköz (who turns 61 this month) and guitarist Beat Keller could certainly be taken to refer to themselves. As a duo, they seem to be of the strong and silent sort, at least as evinced on this brief set of impromptu, wordless songs. But the "we" could just as well be displaced people across Europe and Asia, the people who, too often, have no voice.

Each of the brief songs on the album (originally released on cassette and available as a download) is named after a city in East Turkestan, the region of Central Asia from which Türköz' parents fled Chinese oppression, eventually landing in Istanbul, a city with its own history of opposition toward minority groups. Some 40 years ago, Türköz made her way from Turkey to Switzerland, the homeland of her duo partner on this album and her home to this day.

The seven songs suggest unknown tongues of other lands. With sparse accompaniment from Keller, whose playing generally feels more like incidental sound than any conventional guitar, Türköz moans, mutters and softly wails. With no clear reference points to place or meaning, the short songs (7 of them, totaling just over 20 minutes) nevertheless evoke strong feelings of mourning and regret. While starting points and destinations are far from certain, *We Are Strong* emerges as a strangely moving collection.

For more information, visit [chinabot.co](http://chinabot.co)



*1962 Stockholm/Oslo*  
Bud Powell (SteepleChase)  
by Scott Yanow

Bud Powell (1924-66), who passed away 56 years ago this month, was permanently damaged by a beating from policemen in 1944 yet changed the way piano is played in jazz. He was heard at his peak on most of his recordings from 1949-53. The '50s found him gradually declining and becoming erratic but his period in Paris (1959-64), despite some difficult episodes, was largely a renaissance. The SteepleChase label has documented live sessions from 1962 that feature Powell playing with trios on at least nine other albums: three-CD set *Budism*; *Bud Powell Trio at the Golden Circle Vols. 1-5*; and *1962 Copenhagen*. The music on *1962 Stockholm/Oslo* does not duplicate any of the previous releases.

In 1962, Powell was not flawless in his playing but, particularly on uptempo tunes, still frequently brilliant. Ballads were a different matter, often unintentionally dramatic as attentive audiences held their breath to see if he could complete his ideas during what were sometimes painfully slow interpretations.

*1962 Stockholm/Oslo* has Powell in the spotlight with two different trios: either Torbjörn Hultcranz or Erik Amundsen on bass and Sune Spångberg or Ole

Jacob Hansen on drums. Powell is generally fine on the faster pieces (including "I Hear Music", which he rarely performed, a 16-minute version of "Straight No Chaser", "Hot House" and "Dance Of The Infidels") but clearly struggling on some of the ballads. During "Someone To Watch Over Me", which he partly plays out of tempo, he sounds a bit lost and preoccupied.

While *1962 Stockholm/Oslo*, which is pretty well recorded, would not be the first Powell recording that comes to mind when one wants to point out his greatness, fans of the pianist will find enough strong moments to make this a worthwhile acquisition.

For more information, visit [steeplechase.dk](http://steeplechase.dk)

**IN PRINT**

*Spirits Rejoice! Albert Ayler and his message*  
Peter Niklas Wilson (Translated by Jane White)  
(Wolke Verlag)  
by Phil Freeman

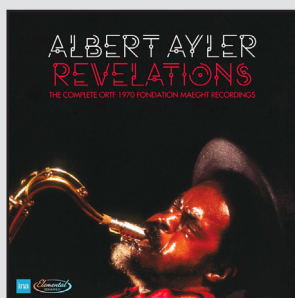
It is incredible that it took 25 years for an English-language edition of this slim but vital book to appear, but now is the perfect time, as recent reissues have brought Albert Ayler's music to greater prominence than it has enjoyed for quite a while. Peter Niklas Wilson, a bassist, music journalist and professor at the University of Hamburg who died in 2003, came to the U.S. for six months in the mid '90s to work on this superb, scholarly but impassioned monograph, which serves as the perfect introduction to Ayler's work for the neophyte and a thrilling read for the longtime fan. He offers a detailed history of Ayler's life, from his childhood in Cleveland to the Army to travels to Scandinavia, move to New York and impact on the burgeoning free jazz scene from 1964 until his untimely death in 1970 at 34 (he would have turned 86 this month). After that, shorter sections discuss the gradual evolution of his compositional style and analyze every recording available at the time of writing.

This book may be even more important now than at the time of its original publication, as Wilson interviewed many friends, family members and collaborators—including father Edward and younger brother Donald; poet/critic Amiri Baraka; drummers Sunny Murray, Milford Graves and Ronald Shannon Jackson; violinist Michel Samson; and bassists Gary Peacock and Steve Tintweiss—almost all of whom are dead now. There are a few omissions, of course. Bassist Henry Grimes, not yet reemerged from decades of anonymous, non-musical life in LA, is described as dead, and Cecil Taylor was not interviewed, so we only have Murray's perspective on Ayler's 1962 performances with the pianist's group in Sweden and Denmark. (Given that there is only one relatively short recording of Ayler and Taylor together, it is dismaying to read that they shared the stage night after night for weeks.) But the amount of information presented in concise and confident prose, alongside occasionally passionate defenses of the work—sometimes in direct response to contemporaneous negative reviews, which Wilson quotes—make this an essential volume for anyone interested in Albert Ayler's music.

For more information, visit [wolke-verlag.de](http://wolke-verlag.de)



## BOXED SET



**Revelations**  
(The Complete ORTF 1970 Fondation Maeght Recordings)  
Albert Ayler (Elemental Music)  
by George Grella

Because of his tragic death at 34 (he would have turned 86 this month), Albert Ayler had a career of transition and development, going through the natural process of a great artist uncovering their true self. The retrospective temptation to uncover identifiable meaning in any new discovery is driven by the desire to uncover both some explanation for and purpose in his death and to round off the incompleteness of his life with a neat culmination of his music.

The real historical revelation is that these recordings exist and that they were found in archives at INA in France. These are two complete concerts from Jul. 25th and 27th, 1970, made at the Fondation Maeght in the south of France. Some of the second concert was previously released as *Nuits de la Fondation Maeght, Volumes 1 and 2*, but never like this. These are excellent stereo recordings made by Radio France, remixed and remastered by Sheldon Zaharko. The

sound is clear, full of space and detail, transparent, with a great sense of the dimensions of the stage; it is as alive as live recordings get. The booklet has beautiful color pictures and fantastic content, with an essay by Ben Young, annotations from Jeff Lederer, commentary from musicians like Annette Peacock and James Brandon Lewis and more.

Ayler's artistry was making music that began in the basics of the Black American musical experience and went straight to a point, skipping over every single jazz style of the 20th Century, to both free improvisation and free spirituality, music as practice to reveal some understanding of the universe, of what many call God. Ayler's playing these two nights is absolutely beautiful and has never been captured better. His tone is rich but light and with an internal glow. He plays with a pace that seems connected to a clock moving just a bit slower than everyone else—even his most rapid passages sound unhurried. He exudes happiness and beneficence.

The band with him is Mary Parks (aka Mary Maria) playing soprano saxophone, singing and reciting poetry, bassist Steve Tintweiss and recently departed drummer Allen Blairman. Call Cobbs plays piano on the Jul. 27th concert. As for the material, it is familiar to any Ayler fan, including "Music Is The Healing Force of the Universe", "Love Cry", "Truth is Marching In" and "Spirits Rejoice". Some of the titles connect to *Music Is The Healing Force of The Universe*, as does the prominence of Parks, not just as a vocalist but taking soprano solos in turn with Ayler. That album has always seemed to mark a transition in Ayler's career, one never fulfilled, and coming just about a year later, these concerts, heard in full, argue that that previous album (Ayler's final studio recording) was

more of an experiment, a reach into combining new forms and small-group strategies. On *Revelations*, it sounds as if Ayler, at the time, had picked what worked, discarded the rest and folded it back into roots of the *Love Cry* album and even earlier records like *Spirits Rejoice*.

Again, in what he likely saw as the middle of his own career, it sounds like Ayler is looking for balance and for the most part finding it. The vocal themes and the hints of rhythm and blues from the later studio albums are softened here while the conception from *Spiritual Unity* and *Spirits Rejoice* is more codified, polished even. There are the marches and the reveille-like fanfares, the keening horn cries, the operatic vibrato, even the glossolalia and all are more song-like than ever. Tintweiss and Blairman have a kind of free interplay but keep a steady pulse with a light touch. Everything sounds relaxed in the sense that everyone is assured, the band sounds like a veteran unit, in complete command, so much so that they never get caught up in the frenzy of the crowd, even as it seems they repeat "Revelations" multiple times out of sheer audience demand.

The audience is part of the excitement of this set. One is hard pressed to recall not just any album but any live experience where the crowd is both so attentive and so overcome with everything they hear. There is the deep sense that they know all this music and are thrilled beyond anything to be seeing the man in person. For someone who exists as a near cult-like figure among contemporary listeners, the idea that, even on a small scale, Ayler might have been a popular artist is as beautiful as the music on this album.

For more information, visit [elemental-music.com](http://elemental-music.com)



# dizzy's club

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**JULY 25**  
JOE GRANSDEN BIG BAND

**JULY 26 - 7:30PM**  
IN HONOR OF FREDDIE HUBBARD  
ERTEGUN HALL OF FAME CELEBRATION

**JULY 26 - 9:30PM**  
ERIC REED & FRIENDS:  
A TRIBUTE TO TEDDY WILSON  
ERTEGUN HALL OF FAME CELEBRATION

**JULY 27 - 7:30PM**  
AARON DIEHL AND WARREN WOLF  
HONOR JOHN LEWIS  
ERTEGUN HALL OF FAME CELEBRATION

**JULY 27 - 9:30PM**  
CELEBRATING FREDDIE GREEN:  
THE KING OF RHYTHM GUITAR  
ERTEGUN HALL OF FAME CELEBRATION

**JULY 28 - 7:30PM**  
DAN TEPFER & FRIENDS: A TRIBUTE  
TO LEE KONITZ  
ERTEGUN HALL OF FAME CELEBRATION

**JULY 28 - 9:30PM**  
PAUL CHAMBERS, A MASTER OF TIME  
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**JULY 29-31**  
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## Friday, July 22

- Gil and Ansy Defay Bar Bayeux 8, 9:30 pm
- Johnny O'Neal Trio Arthur's Tavern 7 pm
- Birdland Big Band Birdland 5:30 pm \$30
- Duke Robillard/Scott Hamilton Band Birdland 8:30, 10:30 pm \$40
- Gunhild Carling Birdland Theater 7, 9:30 pm \$30
- The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed Blue Note 8, 10:30 pm \$35
- Roy Eaton Bryant Park 12:30 pm
- Wayne Tucker Quartet; Tad Shull Quartet Cellar Dog 7, 11:30 pm \$10
- Jon Faddis Birthday Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$45
- Brian Charette Quartet with Ed Cherry, Joe Strasser, Kenny Brooks; Dave Schumacher's Cubeye Afro-Cuban Jazz Septet with Jesus Andruz, Jose Davila, John DiMartino, Apolo Ayala, Mauricio Herrera, Yusnier Sanchez The Django 7:30, 10:30 pm
- NY Gypsy All-Stars with guest Ibrahim Maalouf Drom 11:30 pm \$35-50
- Josh Sinton, Jed Wilson, Tony Falco; Ben Goldberg, Michael Formanek, Tom Rainey Ibeam Brooklyn 8 pm \$10
- Jaleel Shaw The Jazz Gallery 7:30, 9:30 pm \$25-35
- Jazzmobile: Jeremy Pelt Marcus Garvey Park, Richard Rogers Amphitheater 7 pm
- Michael Wolff Mezzrow 7:30, 9 pm \$20
- Jon Davis Birthday Trio with Marty Kenny, Evan Hyde Minton's 7, 9:30 pm \$25
- James Zollar Mount Moris Ascension Presbyterian Church 7 pm \$20
- Laura Campisi; Monika Herzog Room 623 at B2 Harlem 7, 8:30, 10 pm \$15-20
- Jeff Chan Trio with Adam Lane, Vijay Anderson Scholes Street Studio 8 pm \$10
- Caroline Davis Smalls 7:30, 9 pm \$20
- George Coleman Quartet with Davis Whitfield, Peter Washington, Joe Farnsworth and guest Peter Bernstein Smoke 7, 9, 10:30 pm \$40-60
- Gabby Fluke-Mogul/Ava Mendoza The Stone at The New School 8:30 pm \$20
- Guillermo Klein Quintet with Chris Cheek, Leo Genovese, Matt Pavolka, Allan Mednard Village Vanguard 8, 10 pm \$40

## Saturday, July 23

- Harry Allen Trio Arthur's Tavern 7 pm
- Adam Kolker/Steve Cardenas Bar Bayeux 6 pm
- Caleb Wheeler Curtis Bar Bayeux 8, 9:30 pm
- Duke Robillard/Scott Hamilton Band Birdland 8:30, 10:30 pm \$40
- Gunhild Carling Birdland Theater 7, 9:30 pm \$30
- The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed Blue Note 8, 10:30 pm \$35
- Jazzmobile: Bobby Sanabria Multiverse Big Band Bryant Park 7 pm
- Philip Harper Quintet; Jon Davis Trio Cellar Dog 7, 11:30 pm \$10
- Jon Faddis Birthday Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 7:30, 9:30 pm \$45
- Nick Biello Quartet with Manuel Valeram, Alex Tremblay, Peter Kronreif; High and Mighty Brass Band: Evan Howard, Charly Kay, Nolan Tsang, Gabe Medd, Nadav Nirenberg, Steve Duffy, VJ Brown The Django 7:30, 10:30 pm
- Jazz by the Water: Ray Blue Quintet; Starlene Bey Experience; Neil Clarke Band; Nat Adderley, Jr. Trio with Tommy Morimoto; Santi Debriano's Arkestra Bembe Governors Island 1 pm
- Luca Fadda Ibeam Brooklyn 8 pm \$15
- Jaleel Shaw The Jazz Gallery 7:30, 9:30 pm \$25-35
- Michael Wolff Mezzrow 7:30, 9 pm \$20
- Jazz Loft All-Stars: Tom Manuel, Darrell Smith, Houston Person, Ed Cherry, Mimi Jones Room 623 at B2 Harlem 8 pm
- Caroline Davis Smalls 7:30, 9 pm \$20
- George Coleman Quartet with Davis Whitfield, Peter Washington, Joe Farnsworth and guest Peter Bernstein Smoke 7, 9, 10:30 pm \$40-60
- Ava Mendoza solo The Stone at The New School 8:30 pm \$20
- Guillermo Klein Quintet with Chris Cheek, Leo Genovese, Matt Pavolka, Allan Mednard Village Vanguard 8, 10 pm \$40

## Sunday, July 24

- Creole Cookin' Jazz Band Arthur's Tavern 7 pm
- Joel Forrester solo Barbès 8 pm \$15
- Danny Jonokuchi Big Band Birdland 5:30 pm \$30
- Arturo O'Farrill Afro Latin Jazz Orchestra Birdland 8:30, 10:30 pm \$30
- Gunhild Carling Birdland Theater 7, 9:30 pm \$30
- The Bad Plus: Reid Anderson, Dave King, Ben Monder, Chris Speed Blue Note 8, 10:30 pm \$35
- Abdou Mboup and Waakaw Brooklyn Museum of Art 2 pm
- Sheryl Bailey 3 Cellar Dog 7 pm \$10
- Joseph Herbst and Quartet Davis Culture Lab LIC 7 pm
- Jon Faddis Birthday Quartet with David Hazeltine, Kiyoshi Kitagawa, Dion Parson Dizzy's Club 5, 7:30 pm \$40
- Welf Dorr, Elias Meister, Dmitry Ishenko, Dalius Naujo The Keep 9 pm
- Jamile Mezzrow 7:30, 9 pm \$20
- Carlos Abadie Quintet with Alex DeLazavri, Luis Perdono, Alex Ayala, Bobby Sanabria Minton's 7, 9:30 pm \$25
- Ben Cassara Trio with Freddie Bryant, Boots Maleson North Square Lounge 12:30, 2 pm
- Mimi Jones and Friends Room 623 at B2 Harlem 6 pm \$15
- Amanda Monaco/Sean Conly Saint Peter's Church 5 pm
- Cleric: Matt Hollenberg, Nicholas Shellenberger, Daniel Kennedy, Larry Kwartowitz; Titan to Tachyons: Sally Gates, Matt Hollenberg, Trevor Dunn, Kenny Grohowski; Bangladeafy: Jon Ehlers/Atif Haq Saint Vitus Bar 7 pm \$19
- Mike Troy Smalls 7:30, 9 pm \$20
- George Coleman Quartet with Davis Whitfield, Peter Washington, Joe Farnsworth and guest Peter Bernstein Smoke 7, 9, 10:30 pm \$40-60
- Frank London Soapbox Gallery 8 pm \$25
- Guillermo Klein Quintet with Chris Cheek, Leo Genovese, Matt Pavolka, Allan Mednard Village Vanguard 8, 10 pm \$40

## Monday, July 25

- Grove Street Stompers Arthur's Tavern 7 pm
- Braxton Cook Blue Note 8, 10:30 pm \$35
- George Gee Make-Believe Ballroom Orchestra Bond 45 8 pm \$25
- Joel Forrester Bryant Park 12:30 pm
- Michael Feinberg Quartet with Jon Irabagon, Aaron Parks, Nasheet Waits Chelsea Table & Stage 7 pm \$20

- Joe Gransden Big Band with Chris Otts, Akeem Marable, John Sandfort, Mike Walton, Jamel Mitchell, Wes Funderburk, Tom Gibson, Derrick Jackson, Lee Watts, Lee King, Kevin Lyons, Gordon Vernick, Terence Harper, Geoff Haydon, Neal Starkey, Marlon Patton Dizzy's Club 7:30, 9:30 pm \$40
- Mingus Big Band The Django 7, 9:30 pm
- Ari Hoenig Group Fifth Hammer 6:30 pm
- Tito Puente, Jr. Iridium 8:30 pm \$39.50-49.50
- Or Bareket Quartet The Jazz Gallery 7:30, 9:30 pm \$15-25
- Will Bernard Rockwood Music Hall Stage 1 11 pm
- Ari Hoenig Smalls 7:30, 9 pm \$20
- Ava Mendoza solo; Trevor Dunn Duo; Columbia Icefield: Nate Wooley, Mary Halvorson, Susan Alcorn, Ryan Sawyer TV Eye 7 pm
- Vanguard Jazz Orchestra Village Vanguard 8, 10 pm \$40
- Gene Bertoncini/Roni Ben-Hur Zinc Bar 7, 8:30 pm \$10

## Tuesday, July 26

- 92NY Jazz in July: Joe Lovano, Warren Wolf, Bill Charlap, David Wong, Carl Allen and guest Samara Joy The 92nd Street Y 7:30 pm \$35
- Diego Voglino Jam Session Bar Bayeux 8 pm
- Adam Kolker Trio with Steve Cardenas, Billy Mintz Bar Lunático 8:30, 10 pm \$10
- Delfeayo Marsalis Uptown Jazz Orchestra Birdland 7, 9:30 pm \$40
- Braxton Cook Blue Note 8, 10:30 pm \$35
- Joel Forrester Bryant Park 12:30 pm
- Freddie Hubbard Ertegun Hall of Fame Celebration; Teddy Wilson Ertegun Hall of Fame Celebration: Eric Reed and Friends Dizzy's Club 7:30, 9:30 pm \$40
- Pedro Cortes Flamenco Ensemble with Juan Pedro Jimenez, Elisabet Torras, Luis Ossa; People of Earth: Ivan Llanes, Ashira Mothersil, Mau Quiros, Raul Rios, Victor Pablo, Keisel Jimenez, Ian Stewart The Django 7:30, 10:30 pm
- Julian Kirshner/Nikolaj Klemens; Kenneth Jimenez, Hery Paz, Tom Rainey Downtown Music Gallery 6:30 pm
- Tito Puente, Jr. Iridium 8:30 pm \$39.50-49.50
- Kevin Sun Quartet with Dana Saul, Walter Stinson, Matt Honor Lowlands 8, 9:30 pm
- Paul Jost Quartet Soapbox Gallery 8 pm \$25
- Jazz House @ Trinity Student Showcase and Faculty Concert St. Paul's Chapel 1 pm
- Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40
- David Kikoski Trio with Matt Penman, Mark Whitfield, Jr. and guest Chris Potter Zinc Bar 7, 8:30 pm \$25

## Wednesday, July 27

- Matt Pavolka Quintet with Dave Smith, Jason Rigby, Santiago Leibson, Mark Ferber Bar Bayeux 8, 9:30 pm
- Bruce Barth Trio Bar Lunático 8:30, 10 pm \$10
- David Ostwald's Louis Armstrong Eternity Band Birdland 5:30 pm \$30
- Delfeayo Marsalis Uptown Jazz Orchestra Birdland 7, 9:30 pm \$40
- Frank Vignola's Guitar Night Birdland Theater 8:30 pm \$30
- Braxton Cook Blue Note 8, 10:30 pm \$35
- Joel Forrester Bryant Park 12:30 pm
- Saul Rubin Trio Cellar Dog 7 pm \$10
- John Lewis Ertegun Hall of Fame Celebration with Aaron Diehl, Warren Wolf; Freddie Greene Ertegun Hall of Fame Celebration Dizzy's Club 7:30, 9:30 pm \$40
- Keith Brown Quintet with Antoine Drye, Anthony Ware, Jon Michel, Darrell Green; Kendra Foster The Django 7:30, 10:30 pm
- Jazzmobile: Houston Person Grants Tomb 7 pm
- Jon Elbaz Quartet with Matt Knoegel, James Robbins, Kayvon Gordon Lowlands 8 pm
- Ralph Alessi Mezzrow 7:30, 9 pm \$20
- Emma Lawson Trio Pangea 7 pm \$25
- Peter Brainin and Friends Room 623 at B2 Harlem 8 pm \$15
- Kris Allen Smalls 7:30, 9 pm \$20
- Peter Evans Ensemble with Alice Teysseier, Immanuel Wilkins, Nick Jozwiak, Levy Lorenzo, Sam Pluta The Stone at The New School 8:30 pm \$20
- Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40
- Terry Waldo's Gotham City Band Zinc Bar 8, 9:45 pm

## Thursday, July 28

- 92NY Jazz in July: Mike Stern, Chris Potter, Bill Charlap, Scott Colley, Bill Stewart and guest Nicole Glover The 92nd Street Y 7:30 pm \$35
- Ari Hoenig Trio with David Kikoski, Johannes Weidenmueller; Terry Waldo's Gotham City Band Arthur's Tavern 7, 10 pm
- Marta Sanchez; Adam Kolker/Jeremy Stratton with guest Hery Paz Bar Bayeux 5, 8, 9:30 pm
- Ross Pederson Quartet with Donny McCaslin, David Cook, Sam Minaie Bar Lunático 8:30, 10 pm \$10
- Los Aliens: Ricardo Gallo, Sebastián Cruz, Stomu Takeishi, Andres Jimenez Barbès 8 pm \$15
- Delfeayo Marsalis Uptown Jazz Orchestra Birdland 7, 9:30 pm \$40
- Margot Sergent's The Piaf Experience Birdland Theater 8:30 pm \$30
- Donald Harrison Blue Note 8, 10:30 pm \$45
- Joel Forrester Bryant Park 12:30 pm
- Brazilian Grooves; John Merrill Quartet Cellar Dog 7, 11:30 pm \$10
- Home Electric Band Culture Lab LIC 7 pm
- Lee Konitz Ertegun Hall of Fame Celebration with Dan Tepfer; Paul Chambers Ertegun Hall of Fame Celebration with Rodney Whitaker Dizzy's Club 7:30, 9:30 pm \$40
- Lady Bri and Time to Swing Trio: Briana Swann, Davis Whitfield, Jason Clotter, Joe Farnsworth; Ian Hendrickson-Smith The Django 7:30, 10:30 pm
- Calvin Hill Quartet Jazz Museum in Harlem 2 pm
- NYO Jazz led by Sean Jones with guest Jazzmeia Horn Isaac Stern Auditorium at Carnegie Hall 8 pm \$10-40
- John Cooksey Macc Winebar 7 pm
- Zach Brock Mezzrow 7:30, 9 pm \$20
- Tomas Fujiwara/DoYeon Kim; Mary Halvorson Trio with Kalia Vandever, Weston Olencki The Owl Music Parlor 8 pm \$12
- Andrew Renfroe Smalls 7:30, 9 pm \$20
- Bobby Watson Quartet with Orrin Evans, Curtis Lundy, Victor Jones Smoke 7, 9, 10:30 pm \$40-60
- Mat Maneri, Peter Evans, Nick Jozwiak The Stone at The New School 8:30 pm \$20
- Julian Lage Trio with Jorge Roeder, Dave King Village Vanguard 8, 10 pm \$40





(INTERVIEW CONTINUED FROM PAGE 6)

they enjoy. Even if you don't like it. I'll give you a great example. Herbie Hancock came to the Jazz Heritage Festival in 2019. He had an experimental band and they were playing this really out-there-sounding music. Well after 45 minutes of that, lo and behold: "Watermelon Man". Man, the audience started cheering and screaming, like okay, we forgive you for the first 45 minutes, everything is cool. Then after that, he does another 30 minutes of experimental stuff, followed by "Cantaloupe Island". So, you know, that's the goal: to play music that your audience will enjoy at some point in your set and in turn, they will accept your experimentations.

**TNYCJR:** When I interviewed your [drummer] brother Jason, he mentioned that you had put him onto *The Clones of Dr. Funkenstein* by Parliament. What pop records are you into these days?

**DM:** I'm interested in what Bruno Mars and Anderson .Paak did, *Silk Sonic*. They came out and said, "we're trying to compose and create music that emulates the sound of the 1970s and 80s", which is not an easy thing to do. Don't just imitate a past genre, but use it as the basis for something new. I also like some of what Lil Nas X does. I think it's a soulful kind of music, with some groove to it. Videos aside, I dig where he's coming from. And you know, sometimes I'll just give Siri the command "play the Billboard Top 10", just to hear what's going on, even though some of those songs are difficult to translate into instrumental music. It's difficult if you don't have a singer, or especially a great rapper, but I do listen to what they have going on for ideas.

**TNYCJR:** Why have you stuck with the trombone?

**DM:** There's a couple of reasons. One, in the New Orleans band, the trombone has to complement the trumpet, sax and tuba, usually keeping the peace, which kind of suits my personality. There's a reason that the trombone sits in the middle of the band: to keep the trumpets away from the saxophones! Also, I'm a big fan of the underdog and the trombone is kind of an underdog instrument. And then I just love the sound of it. Trombone can sound more like the human voice than other brass or woodwind instruments. ❖

For more information, visit [dmarsalis.com](http://dmarsalis.com). Marsalis is at Birdland Jul. 26th-30th. See Calendar.

#### Recommended Listening:

- Delfeayo Marsalis–*Pontius Pilate's Decision* (RCA-Novus, 1991-92)
- Elvin Jones–*It Don't Mean A Thing...* (Enja, 1993)
- The Marsalis Family–*A Jazz Celebration* (Marsalis Music/Rounder, 2001)
- Delfeayo Marsalis–*Sweet Thunder* (Troubadour Jass, 2008)
- Delfeayo Marsalis–*Kalamazoo (An Evening With Delfeayo Marsalis)* (Troubadour Jass, 2015)
- Delfeayo Marsalis/The Uptown Jazz Orchestra–*Jazz Party* (Troubadour Jass, 2019)

(LEST WE FORGET CONTINUED FROM PAGE 10)

different music for the instruments that were in the quartet and he wrote 'Vendome' and a few other orchestrated pieces. He wasn't interested in writing for Milt Jackson's quartet, so we became a partnership, a corporation, with the Modern Jazz Quartet as the performing entity. John's vision for the group was to change the music from just a jam session, or rhythm section and soloist idea, to something more. We were all equal members and the dress, the wearing of tuxedos and trying to perform in concert rather than always in nightclubs, was part of what he envisioned to change

the whole attitude about the music...We wanted to bring back a level of dignity that we all remembered [from the Swing Era]. That was a very important part of jazz that I think we lost somewhere along the way."

*The New Yorker* critic Whitney Balliett summed up the importance and impact of the MJQ in his review of their 1974 Carnegie Hall Farewell Concert (they would go on to reunite periodically for occasional tours over the next two decades): "The group, instead of being revolutionary, had taken on the great task of distilling and conserving the best of what was going on around it and the best of what had gone on before. It also revealed a strong distaste for musical cant and it immediately countered, through its own example, all the dreary practices that had begun to appear in jazz (the long, windy solos, the insane tempos, the showoff rhythms and the vacuous ensembles)."

During the MJQ's full-time 20-year tenure, Lewis continued to pursue his interest in the synthesis of Western Classical and jazz dubbed Third Stream music by its top proponent, Gunther Schuller. He contributed "Three Little Feelings" to Schuller's 1958 album *Music for Brass*. It featured Miles Davis as soloist. He also contributed to other Third Stream endeavors.

Lewis was also a formidable pianist, forging a minimalist style contrary to bebop orthodoxy. It has been described as a modern expansion of Count Basie's spare piano style. It included his penchant for creating counter-melodies and echoing lines behind soloists in groups rather than just comping with chords.

Besides his work with the MJQ, Lewis can be heard to advantage in albums he recorded outside the band, notably an all-star quintet on *Grand Encounter: Two Degrees East/Three Degrees West*, with Heath, guitarist Jim Hall, tenor saxophonist Bill Perkins and drummer Chico Hamilton. Another gem is *Afternoon in Paris*, a quintet with the French guitarist Sacha Distel and tenor saxophonist Barney Wilen. ❖

*The John Lewis Ertegun Hall of Fame Celebration with Aaron Diehl is at Dizzy's Club Jul. 27th. See Calendar.*

#### Recommended Listening:

- Modern Jazz Quartet–*Django* (Prestige, 1953-55)
- John Lewis–*Grand Encounter: 2 Degrees East/Three Degrees West* (Pacific Jazz, 1956)
- John Lewis–*The Wonderful World of Jazz* (Atlantic, 1960)
- Modern Jazz Quartet–*The Last Concert* (Atlantic, 1974)
- John Lewis/Lew Tabackin–*Duo* (Eastworld, 1981)
- John Lewis–*Evolution/Evolution II* (Atlantic, 1999-2000)

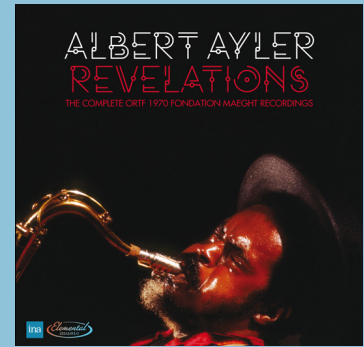
(LABEL CONTINUED FROM PAGE 11)

artists. We have another Django Reinhardt coming out, but we're more focused on the contemporary scene. We're in discussions to acquire one or two other labels so we can grow the catalogue, put them under the same umbrella and get some savings by combining the promotion and publicity. It is also a way to connect with musicians who we haven't had relationships with before. A number of years ago, we acquired Postcards Records. We developed relationships with Reggie Workman, John Clark and a few others."

New jazz DVDs have all but vanished from the marketplace, but while Arkadia still has them for sale, Karcy is reimagining video products. He shared, "The Dorothy Donegan came from a series we're producing, the first ever TV series produced in stereo. That was done in the early 1980s. We did 46 shows. They'll all be coming out. We're in the process of launching a video-on-demand channel, which will be called Arkadia Concerts. That wasn't viable 15 years ago, so instead of watching them on YouTube for free, receiving minimal royalties, people will be able to enjoy it for a minimal amount, per show, monthly or annually." ❖

For more information, visit [arkadiarecords.com](http://arkadiarecords.com)

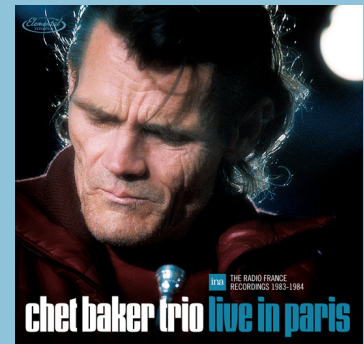
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